

CASE STUDY REPORT //

**HERIWELL – Cultural Heritage as a
Source of Societal Well-being in
European Regions**

HANDICRAFT BASED ON THE EXAMPLE OF
CZECH BLUEPRINT

Annex VII // June 2022

This CASE STUDY REPORT is conducted within the framework of the ESPON 2020 Cooperation Programme, partly financed by the European Regional Development Fund.

The ESPON EGTC is the Single Beneficiary of the ESPON 2020 Cooperation Programme. The Single Operation within the programme is implemented by the ESPON EGTC and co-financed by the European Regional Development Fund, the EU Member States, the United Kingdom and the Partner States, Iceland, Liechtenstein, Norway and Switzerland.

This delivery does not necessarily reflect the opinions of members of the ESPON 2020 Monitoring Committee.

Coordination

Manuela Samek Lodovici (Project manager), Istituto per la Ricerca Sociale (IT)
Cristina Vasilescu (Deputy project manager), Istituto per la Ricerca Sociale (IT)

Author

Ing. Pavla Petrová, Ph.D.

Advisory group

Project Support Team: Christin W. Krohn – Institute of Transport Economics (NO); Irene Hadjisavva-Adam – Ministry of Interior (CY); Paul Mahringer – Federal Monuments Authority of Austria (AT); Maciej Hofman – DG CULTURE, European Commission

Terje Nypan – ESPON Scientific Advisory Panel; Christine Vanhoutte – Flanders Heritage Agency (BE), external observer

ESPON EGTC: Zintis Hermansons (project expert), Caroline Clause (financial expert)

Acknowledgements

Department of Arts Management, Faculty of Business Administration, Prague University of Economics and Business

Information on ESPON and its projects can be found at www.espon.eu.

The website provides the opportunity to download and examine the most recent documents produced by finalised and ongoing ESPON projects.

ISBN: 978-2-919816-64-4

© ESPON, 2020

Layout and graphic design by BGRAPHIC, Denmark

Printing, reproduction or quotation is authorised provided the source is acknowledged and a copy is forwarded to the ESPON EGTC in Luxembourg.

Contact: info@espon.eu



Co-financed by the European Regional Development Fund

Inspire Policy Making with Territorial Evidence

CASE STUDY REPORT //

**HERIWELL _ Cultural Heritage as a
Source of Societal Well-being in
European Regions**

Handicraft based on the example of Czech blueprint

Annex VII // June 2022

Table of contents

Abbreviations	6
Executive summary	7
Introduction	9
1 The context features	10
1.1 Territorial context	10
1.2 Cultural heritage context	11
1.3 Societal well-being context.....	12
2 The analysed case: characteristics and policy features.....	15
2.1 Characteristics and history of the analysed case	15
2.2 Policy features: policy strategies under analysis.....	17
2.3 Results of the analysed case: the contribution to societal well-being	22
3 Conclusions and lessons learnt	29
BIBLIOGRAPHY	31
ANNEXES	33

List of boxes, figures, maps, and tables

List of figures

Figure 2.1. Monthly access to the site about blueprint in the CR on Wikipedia 2016-2021	23
Figure 2.2. Fulfilling the SWB dimension of quality of life through products on Instagram with the #modrotisk hashtag.....	26
Figure 2.3. Theory of change based on the example of blueprint.....	28

List of maps

Map 1.1. Territorial distribution of blueprint workshops and blocks producers for the production of blueprint in the CR	10
---	----

List of tables

Table 1.1. Societal well-being indicators.....	13
Table 1.2. Tourism in CR and in South Moravian region	14
Table 2.1. Comparison of activities of both workshops	20
Table 2.2. Selected events (in 2016-2021)	21
Table 2.3. Selected quotes from Instagram posts with the #modrotisk hashtag.....	24

Abbreviations

CR	Czech Republic
MC	Ministry of Culture
NULK	Národní ústav lidové kultury ve Strážnici / National Institute of Folk Culture in Strážnice
ULUV	Ústředí lidové umělecké tvorby / Centre for Folk Art Production
UNESCO	United Nations Educational, Scientific and Cultural Organization

Executive summary

The case study focuses on traditional craftsmanship and looks into the blueprint technique in relation to cultural participation and heritage refurbishment. It is a part of intangible cultural heritage, which is an intangible element of traditional folk culture. The specific feature of the intangible element of traditional folk culture is the fact it is still alive and, unlike tangible heritage, it keeps evolving and transforming (UNESCO, 2003). This exactly applies to the blueprint technique, which is very vital and has a great potential to influence the quality of life and material conditions of the society. How is it practically applied in society nowadays?

In the Czech Republic (hereinafter referred to as the CR), only two family blueprint workshops have remained in operation until nowadays. Both are territorially located in the same region of the CR. Although their activities have been associated with rapid changes in society that have affected several generations, they have managed to cope with the problems and adapt to them. Therefore, they still have a lot to offer nowadays. Both workshops primarily focus on the preservation of craftsmanship, which is directly linked to the sale of their products. However, they have expanded their offer with activities that are further backed by their supporters: individuals, associations, or institutions. The spectrum of the supporters and stakeholders is truly wide – from common people and folklore groups to visual artists, designers, museums, galleries, and non-profit organizations. The research looked into the strategies of the workshops that stem from their business models.

On the other hand, strategies of the state have been monitored as well as they have been newly developed in the modern history of the CR after 1990. Three specific and strategic measures of the Ministry of Culture of the CR have been selected. It is the award given to the best craftsmen and craftswomen named Bearers of the Folk Craft Tradition, the inscription of the element on the List of Intangible Heritage of Traditional Folk Culture of the CR and the preparation for the nomination and the inscription of the blueprint technique on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Having used the analysis of available data and semi-structured interviews, the research attempted to record all existing impacts on societal well-being dimensions and sub-dimensions. The initial mapping of the stakeholders and available data showed that there are no quantitative data available that could be used in the case. There are no relevant statistical data, workshops do not trace the number of visitors, for instance. Blueprint workshops have a limited staff capacity, thus they do not work with web tools and social networks in any quantifiable way.

The target groups were the group of local people and tourists. The workshop strategies fall into the category of cultural participating and heritage refurbishment. The strategies at the state level rank among cultural heritage preservation and heritage refurbishment. The case study identified the societal well-being dimensions of the quality of life, social cohesion and material conditions, and some of their subdimensions.

The case study shows that the blueprint technique affects education and skills acquisition, as well as the feeling of happiness and life satisfaction and place identity and symbolic representation. It also helps territorial attractiveness and local branding. Specific outcomes are also observed in the integration of other disadvantaged groups of people and in their contribution to the development of cultural diversity. The outcomes are also visible in the quality and sustainability of the environment. Some current trends in society, such as the support of local products, sustainable behavior, or leisure activities that support creativity, contribute to the strengthening of the societal well-being dimensions and have positive feedback on activities of both workshops.

The outputs of the research that took place primarily in the CR show that the Czech blueprint ecosystem is linked to other blueprint workshops in Central European countries and this informal network is an important place for exchanging experience, establishing or intensifying cooperation. The strongest link is established with Slovakia due to the common history and concerns blueprint workshops, folklore groups, fashion designers, and schools.

The final part of the case study summarizes mechanisms that facilitate societal well-being results and those that limit the process. The positive mechanisms feature emotions associated with the blueprint technique and some of the current trends in society. The negative ones are, for instance, spreading the fake blueprint as well as the insufficient support from public administration in funding an official promotion of craftsmanship and education.

The case study on the blueprint technique in the CR shows that the fragile and subtle intangible cultural heritage can bring fundamental positive impacts on societal well-being. The impacts of intangible cultural heritage are not easy to be measured quantitatively. But they are specifically explained by people for whom it brings, among others, the feeling of happiness and life satisfaction.

Introduction

The subject of this case study is the blueprint technique, which is a craft representing intangible cultural heritage. The specific feature of the intangible cultural heritage is the fact it is vivid and, unlike tangible heritage, it does not cease to develop and transform (UNESCO, 2003). The individual elements are understood as experience, depiction, expression, know-how, skills, as well as tools, objects, artifacts, and cultural venues that communities, groups, and individuals consider to be part of their intangible cultural heritage. In the CR, the intangible element of traditional folk culture is usually referred to as *traditional folk culture* (Ministerstvo kultury ČR, 2016).

Blueprint is a final product of the practice of cloth decoration, in which a dye-resistant paste is applied on the cloth through wooden or metal blocks. The dye-resistant past protects the cloth in spots that should remain undyed. The printed cloth is then cold-dyed in an indigo vat (Ministerstvo kultury ČR, 2021; NULK, 2021). Blueprint is maintained by two last blueprint workshops – the Joch family in Strážnice and the Danzinger family in Olešnice.

The case study confirmed the societal well-being dimensions of the quality of life, social cohesion and material conditions.

The traditions, their passing, and practicing of skills associated with the craft are not regulated by any law. Everybody can learn how to make blueprint cloth. Although the paste ingredients are known, detailed information about its composition is restricted to maintain the confidentiality of specific knowledge. Each community has developed its own recipe over generations concerning local demand and resources (Binderová-Jurková, Teturová, 2019). This is very unique for the blueprint technique.

In the modern history of the country, emphasis has been placed on preserving this uniqueness. On the state side in the form of strategic measures and steps that culminated in the candidacy and enrollment in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2018. These strategic measures are focused primarily on the preservation of the craft. On the other hand, the case study also monitors the approach of both workshops towards the public that is also associated with cultural participation and heritage refurbishment. The practical part of the research that was conducted through 10 semi-structured interviews focused on stakeholders at the state level, producers, designers, associations, and other individuals associated with the blueprint.

1 The context features

1.1 Territorial context

Both blueprint workshops concerned are located in the South Moravian Region – the part of the CR called Moravia. These are workshops that are part of Arimo company in Strážnice, Hodonín district and Modrotisk Danzinger in Olešnice, Blansko district.

The South Moravian Region with an area of 718.805 ha and 1.192 thousand people is the fourth biggest one in the CR. As far as the EU is concerned, the region borders Slovakia and Austria. The region boasts with much cultural and social attractiveness that is beneficial for the development of tourism. The region's strengths are wine tourism and the unique character provided by folklore traditions and traditional folk culture. (Jihomoravský kraj, 2021b)

Olešnice is located on the Moravian side of the Moravian-Bohemian border with nearly 2.000 inhabitants. It is the last outpost of southern Moravia where the frontiers of three Czech regions meet. Olešnice was the place of flax cultivation and wooden looms were common in every household. Thus, the blueprint practitioners could not be missing either (Olešnice, 2021).

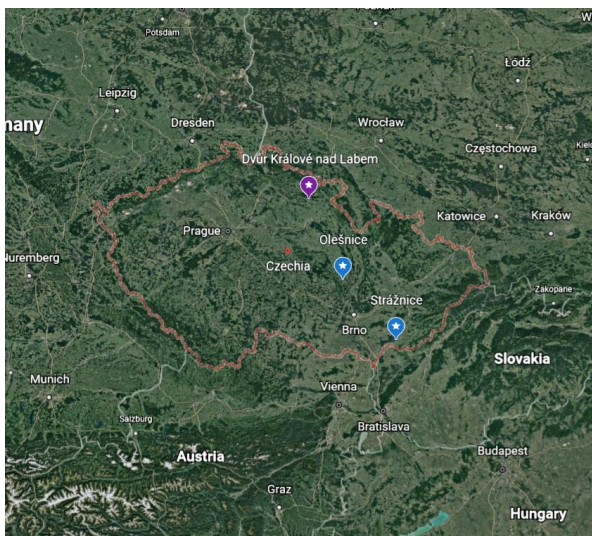
In contrast, Strážnice is a town with 5,5 thousand inhabitants. Strážnice is located in the Slovácko region, on the plains close to the Morava river and under the slopes of the Bílé Karpaty mountains. It is a town of vine and folk traditions; there is the annual [International Folklore Festival](#). Strážnice is also famous for the open-air museum and chateau. In the CR, the Slovácko region is unique due to its vivid association with traditional folk culture and crafts. The region also features almost all kinds of traditional crafts (Stejskal et. al., 2015).

Both producers of original blocks for the blueprint production are located in another part of the CR: Dvůr Králové nad Labem in the Hradec Králové region. See also Map 1.1. The town of Dvůr Králové nad Labem is located in Bohemia and has currently more than 17 thousand inhabitants.

While both blueprint workshops are in the same area, blueprint blocks manufacturers are preserved in a completely different area of the country. However, this has no effect on mutual cooperation.

The production of the blueprint with the identical method of technique and nature of final products is spread in neighboring countries as well – Slovakia, Hungary, Austria, and Germany.

Map 1.1. Territorial distribution of blueprint workshops and blocks producers for the production of blueprint in the CR



Source: author's design

1.2 Cultural heritage context

The territory of the South Moravian Region, where both blueprint workshops are situated, boasts the rich cultural heritage of tangible and intangible culture. The region has more than 9.600 cultural immovable heritage assets and 33 national cultural heritage assets. There are also two assets inscribed on the UNESCO List of World Heritage Sites - Villa Tugendhat in Brno and the Lednice – Valčice Cultural Landscape (the CR has 16 sites on the UNESCO List). The field of intangible cultural heritage is similarly extensive. There are nine assets on the List of Intangible Heritage of Traditional Folk Culture of the South Moravian Region, three of them (including blueprint) are on the UNESCO Representative List of Intangible Cultural Heritage of Humanity (NPU, 2021; Jihomoravský kraj, 2021b).

Cultural heritage, its protection, and care support are primarily the responsibility of the Ministry of Culture of the Czech Republic (hereinafter referred to as the MC). The field includes the heritage fund and other tangible and intangible cultural heritage. The tangible and intangible heritage also includes traditional folk culture. The degree of its preservation differs in the regions and social stratification. Tangible (both material and immovable) elements have been preserved as well as intangible elements that have been passed on orally and by imitation from one generation to another – and it also features the blueprint technique.

The elements of traditional folk culture have been changing constantly. The development is natural, but the intangible part of traditional folk culture – by its very nature – is subject to fast changes that can lead to its disappearance. The manifestations of traditional folk culture have been the object of ethnography since the mid-19th century and are open to the public through institutions, associations, and individuals (Ministerstvo kultury ČR, 2016). The care of this part of cultural heritage was not directed or codified at the state or institutional levels. This lasted until the amendment of the first Czech Governmental Conception of a More Effective Care for Traditional Folk Culture 2003-2010 (Ministerstvo kultury ČR, 2003).

Cultural heritage at the state level is managed through strategic documents focusing on heritage preservation, museum management, and traditional folk culture. The last concept concerning traditional folk culture ended in 2020 – it was the [Conception of a More Effective Care for Traditional Folk Culture 2016-2020](#). New strategic documents that follow the umbrella strategic document (the newly adopted [State Cultural Policy 2021-2025+](#)) are being prepared. The efficient care of cultural heritage is one of the six goals of the strategy (Ministerstvo kultury ČR, 2021b).

The data about the funding of cultural heritage in the CR in 2020 have been made available now. In addition to the funding from the Ministry of Culture, cultural heritage in the CR is funded from European financial sources. It is money from the Integrated Regional Operational Programme with 8.857.224 EUR¹ spent on efficient promotion, safeguarding the protection and development of cultural heritage in 2020. Anyway intangible cultural heritage projects such as blueprint are not eligible in following programmes (Ministerstvo kultury ČR, 2021c). Cultural heritage is also a priority of [the Culture Program](#) as part of EEA and Norway Grants. The third programming period supports the protection and restoration of the material and immovable cultural heritage, including the development and realization of strategies for long-term application using bigger grants (max. 1.456.127 EUR). Smaller grants (max. 249.622 EUR) focus on the revival and innovative use of cultural heritage, which is in an appropriate technical condition (Ministerstvo financí ČR, 2021).

The funds from the MC primarily support the organizations that are directly managed by the MC. The ministry now manages the National Heritage Institute, 18 museums to provide care, presentation, and preservation of cultural heritage, and National Institute for Folk Culture in Strážnice (hereinafter referred to as the NULK) to safeguard traditional folk culture. The second-highest amount of funds is allocated to the Programme for the Protection and care for Cultural Assets and the Restoration Programme for Movable Cultural Monuments. Other programs specialize in museum management, protection of collections, and educational activities in museums (Ministerstvo kultury ČR, 2021c).

In 2020, the support from the national funds for traditional folk culture was allocated to projects focusing on documentation, identification, and presentation of traditional folk culture, outstanding activities in all fields of traditional folk culture, presentation of products by folk craftsmen and craftswomen, passing on handicraft experience and skills for the followers, documentation, and recording of technologies, exhibition and

¹ Exchange rate: 26.44 CZK per 1 EUR

publishing activities. The overall amount was 53.971 EUR. Other funds were allocated to the support of the projects implemented by regional centers for the care of traditional folk culture and other subjects with the amount of 102.421 EUR (Ministerstvo kultury ČR, 2021c).

The development of the pandemic situation in 2020 was the reason to announce the special call from the national funds of creative scholarships for craftsmen and craftswomen who are Bearers of the Folk Craft Tradition (see 2.2.) who, like many other jobs and craftsmen and craftswomen found themselves in a very difficult situation. The programme registered 25 applications who received the total amount of 71.634 EUR for the support of their creative activities and passing their skills to the followers.

Despite these extraordinary calls, in the Czech Republic, less than 10% of all funds earmarked for cultural heritage are devoted to traditional folk culture and intangible cultural heritage.

1.3 Societal well-being context

The following table 1.1 summarizes the available societal well-being indicators on local, regional, national and EU level and their change between 2014 and 2020. Compared to the EU level, the CR is slightly increasing its population, but above all it is aging faster. As far as education in the CR is concerned, as in the European level, there is an outflow of enrolled students to the upper-secondary and tertiary educational level. At the same time, the share of early leavers in education and training increased in the CR.

Available GDP data show a significant increase, but it should be noted that these are years that have not been affected by the pandemic crisis.

At the regional and national level, the employment rate is also rising and, conversely, the unemployment rate is falling. Available data for 2019 also show a reduction in the number of people at risk of poverty and social exclusion or materially deprived people.

Life expectancy at birth is slightly lower in the CR compared to the EU, although the situation is improving over the years under review.

In the years before the pandemic crisis, we can also observe in CR an improvement in other indicators such as burdensome social housing, overcrowding or crime levels.

A significant increase is indicated in all indicators related to internet equipment and online activities, even compared to the situation at EU level. In 2020, this increase is mainly associated with resolving the current situation at the time of pandemic lockdowns.

Trust in the national government in 2020 was lower than in the overall EU. On the contrary, the feeling of freedom over life choices or tolerance towards immigrants, minorities, homosexuals was higher in CR.

Table 1.1. Societal well-being indicators

	Local (if available)		Regional		National		EU - 28			
	2020	Δ% 2014	2020	Δ% 2014	2020	Δ% 2014	2020	Δ% 2014		
										Last available data: 2019
Total Population (number)	1 191 989	1,9	1 701 802	1,3	10 693 939	1,7	513 093 556	1,2		Last available data: 2018
Population over 65 (number)	238 620	14,8	342 911	15,1	2 131 630	16,8	102 655 668	9,2		Last available data: 2015
Upper-secondary educational enrolment (number of students)	n.a.	n.a.	60 662	-9,5	391 120	-5,6	19 425 829	-11,6		Last available data: 2017
Early leavers from education and training (%)	n.a.	n.a.	4,2	0,2	7,6	2,1	10,3	-0,7		
Tertiary educational enrolment (number of students)	n.a.	n.a.	69 772	-24,4	319 343	-23,7	18 438 720	n.a.		
Adult (25-64) participation rate in education and training (%)	n.a.	n.a.	6,9	-4,3	5,5	-4,1	11,3	0,5		
Net migration rate (per 1 000 persons)	2,7	1,5	2,3	1,9	4,1	2,0	3,2	1,1		
Gross domestic product (GDP) at current market prices	18 700	32,6	18 900	39,0	21 000	40,0	31200 (EU27)	17,3		
Working age population (number)	761 769	-3,5	1 088 017	-4,0	6 852 107	-3,6	330 714 969	-1,0		
Employment rate (%)	n.a.	n.a.	74,7	5,5	74,4	5,4	69,2	4,4		
Unemployment rate (%)	n.a.	n.a.	2,3	-3,7	2,6	-3,6	6,4	-4,0		
Young people neither in employment nor in education and training (age 15-29) - NEET rate (%)	n.a.	n.a.	8,2	-2,9	11,0	-1,1	12,5	-2,9		
Gender employment gap (M-F)	n.a.	n.a.	14,6	-1,7	14,3	-2,0	10,3	-0,2		
People at risk of poverty or social exclusion (%)	n.a.	n.a.	12,5	-0,3	12,5	-2,3	21,4	-3,0		
Severely materially deprived people (%)	n.a.	n.a.	2,6	-1,9	2,7	-4,0	5,5	-3,4		
Life expectancy at birth (years)	n.a.	n.a.	79,9	+0,2y	78,3	-0,6y	81,0	+0,1y		
Subjective health status (good + very good)	n.a.	n.a.	58,9	n.a.	62,0	1,2	69,3	1,8		
Volunteering	n.a.	n.a.	29,1	n.a.	22,3	n.a.	34,1 (EU27)	n.a.		
Satisfaction with water quality	n.a.	n.a.	0,90	n.a.	0,89	n.a.	0,8 (EU27)	n.a.		
Burdensome cost of housing	n.a.	n.a.	16,8	n.a.	16,1	-11,3	28,2	-8,5		
Overcrowding	n.a.	n.a.	15,5	n.a.	15,4	-4,5	15,6	-1,1		
Crime level	n.a.	n.a.	6,6	n.a.	7,8	-5,7	12,5	-1,5		
Internet at home	n.a.	n.a.	90	11	88	10	90	9		
Internet access	n.a.	n.a.	0,93	n.a.	0,92	n.a.	0,86 (EU27)	n.a.		
Broadband at home (% of households)	n.a.	n.a.	90	12	88	12	89	11		
Online interaction with public authorities (% of individuals)	n.a.	n.a.	55	24	57	20	55	8		
Trust in the national government	n.a.	n.a.	0,33	n.a.	0,37	n.a.	0,43 (EU27)	n.a.		
Institution quality index	n.a.	n.a.	0,07	n.a.	-0,14	n.a.	-0,01 (EU27)	n.a.		
Freedom over life choices	n.a.	n.a.	0,96	n.a.	0,94	n.a.	0,82 (EU27)	n.a.		
Tolerance towards immigrants, minorities, homosexuals	n.a.	n.a.	0,68	n.a.	0,65	n.a.	0,61 (EU27)	n.a.		

Case study information:
- Location: South Moravian Region
- NUTS3 level: CZ064 - Jihomoravsky kraj
- NUTS2 level: CZ06 - Jihovychod

Source: HERIWELL team

The results of the Ipsos Agency can be mentioned to illustrate the overall mood of Czech society in 2020. 61 % of the respondents stated that they wanted to purchase products from local sellers. This is important for understanding public interest in blueprint technology. The survey was carried out on a representative sample of the Czech population at the age of 18-65 (Asociace společenské odpovědnosti Ipsos, 2020).

Another important indicator for determining the societal well-being dimensions is the development of tourism. Tourism is an important economic activity in CR both at national and regional level. In 2019, this branch accounted for 2.9% of the Czech Republic's gross domestic product and the share of employment was 4,4%. This is more than agriculture (2.2 and 2.9%). The importance of tourism for the economy at the regional level can be expressed by the share in the total volume of gross value added for all sectors. The second highest values after the capital city of Prague are shown by the South Moravian Region (Prague 36.9% and the region 10.0 %). The following Table 1.2 shows data in the South Moravian Region, where both blueprint workshops are located and on the level of CR in time series 2016-2020. Between the years, we see an increase in the number of accommodation capacities and the number of guests at both levels. There is a radical decline in 2020 due to the enormous reduction in global tourism.

Table 1.2. Tourism in CR and in South Moravian region

Year	2016		2017		2018		2019		2020	
	CR	Region	CR	Region	Region	CR	Region	CR	Region	CR
Mass accommodation facility (as of 31 Dec)	800	9168	805	9007	858	9426	857	9383	1020	10699
Total beds (as of 31 Dec)	45095	533507	44955	526788	45176	537603	45360	539685	50833	592314
Number of guests in thousands	1 646	18389	1 886	20001	2 041	21247	2 137	21998	1 171	10836
Number of nights in thousands	3 296	49697	3 777	53219	4 086	55514	4 228	57025	2 712	31382

Source: Czech Statistical Office, 2021

2 The analysed case: characteristics and policy features

2.1 Characteristics and history of the analysed case

The subject of the case study is the blueprint technique. Blueprint is the final product of the cloth-dyeing technique², in which dye-resistant paste is applied on the cloth through wooden or metal blocks. The dye-resistant past protects the cloth in spots that should remain undyed. The printed cloth is then cold dyed in an indigo vat. The blueprint production has roots in Asia and China, to be specific. Since the 18th century, the art of making specific cloth has spread in Europe, including the Czech lands (Ministerstvo kultury ČR, 2021d).

The first buyers were the privileged classes, thus the patterns used for the cloth decoration followed the fashion of the specific historical periods. The 19th century saw the popularity of blueprint and its spread to bourgeois and village societies. Numerous blueprint manufacturers and workshops were founded in the area of what is now the CR. As the economic conditions changed in the late 19th century, the blueprint production remained only in the specific rural environment. Its application was practical, it was applied to bed linen and folk costumes. The manufacturers adapted to customers' needs, which has influenced the technology of their work and the final form of the blueprint cloth. The typical feature was regionalism when the inhabitants of certain areas preferred special patterns and shades of blueprint motives that corresponded to the tangible folk culture (Binderová, 2013; NULK, 2014).

The blueprint technique was preserved in this form until the 1950s when it was interrupted due to the onset of the communist regime as the workshops were closed. It was renewed only a few years later in selected blueprint workshops, which were allowed to work for the development and protection of folk culture in a state organization called Ústředí lidové umělecké výroby/Center for Folk Art Production (hereinafter referred to as the ULUV).

The care of traditional handicraft production was strictly organized in the Czech lands in the 20th century and the handicraft and artistic associations, such as Artěl, Družstevní práce or Sutnara, participated in it. In 1945, the ULUV followed the tradition and took over the chain of stores Krásná jizba from Družstevní práce. In 1957, ULUV became a state organization commissioned by the care of traditional handicraft production, which sheltered craft workshops, which were threatened with disappearance as part of the state nationalization of industry and production (Ministerstvo kultury ČR, 2021e).

Although all crafts, including blueprint workshops, were supervised centrally until 1989, the ULUV was an important institution for the preservation and further development. Artists started to work with craftsmen and craftswomen, who were responsible for the artistic quality of blueprint products. The ULUV guarded the quality of craftsmanship and took care of the promotion and sales of handicraft products. Nothing essential changed in the blueprint production, but its application has changed as aesthetics and cultural value of blueprint products were highlighted (eg. Binderová – Jurková a Teturová, 2019).

The ULUV ceased to exist in the early 1990s and two blueprint workshops in the CR that belonged to the Danzinger and Joch families became independent. However, the state of the country was not favorable for the preservation of the craft and the maintenance depended only on the families. The blueprint technology bearers are the owners and employees of both Moravian workshops. As far as the Danzinger family is

² **Blueprint technique:** The dye-resistant paste (pop/pap) is printed, using forms, on the cloth made of natural fabric. After it dries, the cloth is immersed in a vat, whose basic ingredient is indigo, and then is put outside. Thus, the oxidation process starts and the dye that penetrated the fabric changes into the desired blue color. The immersion is repeated several times in order to achieve the dark shade of blue. The process is called cold dyeing as the dye-resistant layer must not be compromised. Washing then removes the dye-resistant paste, which protects the patterns. Vats (kypy) and frames (ráfy) are specific tools used in blueprint. Vats are circular or square tanks with the dye sunken in the ground. Frames, the circular or square metal frames with hooks on the rim, hang on a pulley and immersed in the vats. The hooks are there to hang the dyeing cloth (Binderová, 2013).

concerned, it is a family tradition. Arimo company in Strážnice also employs other people outside the family, who manufacture blueprint and final products.

But also other traditional craftsmen have face to the similar existential problems as the blueprint. The MC was aware of this situation, but did not have direct tools for improvement.

In 1997, NULK that was financially supported by UNESCO, started to realize the project “Folk Handicrafts and Folk Art Production in the CR”, which focused on filming traditional crafts. The field identification of producers recognized a very bad economy, problems with product sales, abandoning traditional patterns, technique indiscipline, or the end of production. The state demanded a quick solution – renewal of contacts between producers and customers, raising awareness of the traditional production and its technologies, improving the prestige and the acknowledgment of producers by society. Therefore, it sought to enforce strategic measures that could re-establish the conditions for traditional crafts and the intangible cultural heritage as a whole.

The first strategic measure at the state level in the area of the traditional craft was implemented only at the end of the millennium. In 2000, the MC wrote a proposal for the “Bearers of the Folk Craft Tradition” award, which was inspired by the UNESCO system of “living human treasure” and the award has been annually handed down by the Minister of Culture (NULK, 2021b). The awardees include the representatives of both workshops, see 2.2.

In 2008, the List of Intangible Heritage of Traditional Folk Art Culture of the CR was made at the MC following the Resolution of the Government of the CR on 5 January 2011 No. 11 about the Conception of a More Effective Care for Traditional Folk Culture in the CR 2011-2015 and within the implementation of the Convention for the Safeguarding of Intangible Cultural Heritage the CR has been part of since 2009.

In 2014, the blueprint was inscribed on the National List (Ministerstvo kultury ČR, 2021a). This step was essential for the nomination for the inscription on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. In 2018, blueprint as resist block printing and indigo dyeing in Europe was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Both blueprint workshops have cooperated and become actively involved already in the preparation of the nomination for the National List. The proposal has been developed by the blueprint workshop in Strážnice in cooperation with the Modrotisk Danzinger and the NULK. In 2015, NULK joined the preparation for the multi-national nomination to the UNESCO List (the CR, Austria, Slovakia, Hungary, and Germany) and asked both workshops for their cooperation. The nomination was coordinated by Austria. Stakeholders from all participating states in the workshop in 2016 exchanged ideas with practitioners from the other countries towards a possible joint nomination for the UNESCO List. Afterwards, the nomination form was drafted and discussed by state party representatives during a meeting in 2016 in Slovakia. The draft file was then forwarded to the workshops and discussed in each country. Once all feedback was collected, a final draft was prepared and again discussed in 2017 during the meeting in Hungary. (Binderová-Jurková, Teturová, 2019). The preparation for the inscription took place in CR also in cooperation with other institutions (as the Wallachian Open-Air Museum) and professionals played an important role as well (NULK, 2019).

It was the sixth inscription on the UNESCO List for the CR. It was the third inscription in the same region – the South Moravian Region (Slovácko verbuňk, 2005; Ride of the Kings, 2011). The inscription of the element on the list caused an increased interest in the technology of blueprint production in media. The news about the inscription was broadcast in nationwide state and commercial televisions, radios, online news portals, and printed dailies. Cultural and heritage institutions (museums, galleries, libraries, leisure centers, senior clubs, etc.) paid special attention to the inscription in their programs for the public in regions where both workshops are located. Artists, interior designers, and fashion designers expressed the unexpected demand for the product and know-how of the production (Ministerstvo kultury ČR a NULK, 2021).

The preservation and development of folk crafts including the blueprint technique is now part of governmental conceptual materials – State Cultural Policy and the Czech Government Conception of a More Effective Care for Traditional Folk Culture. The first one was the Czech Government Conception of a More Effective Care for Traditional Folk Culture 2003-2010, which was followed by the conception 2011-2015 and the latest strategic document for 2016-2020.

The first strategic document was also associated with a fundamental strategic shift when selected institutions at national and regional levels were commissioned to become information, training, and methodological

facilities for the documentation of traditional folk culture and care there of. NULK (since 2004) has become this type of institution at the state level.

This strategic shift were motivated by longterm effort of individuals, institutions and MC to create a nationwide network of professional regional workplaces, which would take over the fulfillment of key tasks and thus managed to significantly eliminate the imminent danger of loss or negative transformation of some important cultural values and traditions. With the cessation of practical craftsmanship and the extinction of the last craftsmen without a trace, the knowledge of technologies and materials associated with folk crafts could disappear.

Of the institutions established in the field of public administration, museums are the closest to traditional folk culture. The role of museums has been set through the set of protective measures summarizes the specific tasks aimed at the identification, documentation, protection, promotion and dissemination of knowledge of the still existing manifestations of traditional folk culture and its transmission to future generations. Museums have created Regional Offices for Folk Culture, which are responsible for maintaining a Regional list of Intangible Heritage of Traditional Folk Culture. The regional bodies are now 14 selected museums with the Masaryk Museum in Hodonín being located in the South Moravian region. Museums specifically cooperate with blueprint workshops within the set tasks for the realization of their own blueprint workshops or exhibition activities.

2.2 Policy features: policy strategies under analysis

The case study monitors specific strategic measures at the state level:

- Bearers of the Folk Craft Tradition.
- Inscription on the List of Intangible Heritage of Traditional Folk Culture of the Czech Republic.
- Nomination and inscription on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

All these strategic measures are primarily aimed at the preservation of the craft and stimulation of attractivity for the general public, thus bringing further development for craftsmen and craftswomen and their workshops. Eventually, the goal is to strengthen the sustainability of the craft that struggled with an existential crisis after 1990. The target group was local people – craftsmen and craftswomen and the general public.

In 2000 the MC in association with NULK created the programme “Bearers of the Folk Crafts Tradition” and in 2001 implemented it. (Ministerstvo kultury ČR, 2021e).

The bearer can only be a person who proves deep knowledge in his/her field with products of high quality. The bearer also attempts to behave sustainably in the production and has a follower to preserve the continuity in the tradition. The main goal of the award is the support, protection, and preservation of traditional crafts. Support is defined as a public award, a one-off financial gift to the recipient and the possibility of drawing another special grants from MC – see below. The one-off gift is in the amount 1891 EUR and craftsman is free to dispose of it. The craftsman or craftswoman and their products are protected with an exclusive trademark that is granted to the person. He/she may use the trademark “Bearer of the Folk Crafts Tradition” only on products made in awarded craft’s field.

(Ministerstvo kultury ČR, 2021f). Proposals for the title may submit by scientific and professional institutions and museums. The commission for the selection of candidates for the title is appointed by the Minister of Culture as an advisory body and consists of experts in the fields of folk culture and traditional folk crafts. There can be granted five awards per year maximum. In the case that the awarded craftsman deviates from the production for which he obtained the title, the commission may withdraw his title.

The first title was awarded in 2001. In Annex 5 you can see the list of all awarded craftsmen and craftswomen 2002-2021.

In the field of blueprint technique the award was given to the following bearers:

2002 - Jiří Danzinger Senior from the family-owned workshop Modrotisk Danzinger in Olešnice. The award was granted because the workshop continues in the traditional production methods, such as using old blocks when printing on cotton and linen fabric and dyeing in the indigo vat.

2004 - František Joch, the representative of the second operating blueprint workshop Arimo in Strážnice. A special feature of the Strážnice workshop that cannot be seen anywhere else in the CR is a multicolored yellow and blue print (Šimša, 2018).

2020 - Milan Bartoš and Jaroslav Pluch from Dvůr Králové nad Labem, the last two blueprint block producers. Both are skilled in the complex production of blueprint blocks made of wood or those made of metal wires and strips (Ministerstvo kultury ČR, 2021g). According to the interviews, the producers mostly deal with fixing the original blueprint blocks but they are interested in working on new blueprint patterns.

2021 - Jiří Danzinger Junior from the workshop Modrotisk Danzinger in Olešnice.

The representatives of both blueprint workshops, who are also Bearers of Folk Crafts Tradition, received creative scholarships in the past two pandemic years. The scholarship can be provided to the same applicant twice in a lifetime at most by the law:

2020: Jiří Danzinger Jr. (Olešnice) 6.354 EUR³ and František Joch (Strážnice) 4.917 EUR.

2021: Jiří Danzinger Jr. (Olešnice) 6.301 EUR and František Joch (Strážnice) 3.785 EUR.

All Bearers of Folk Crafts Tradition can also apply for an annual state subsidy in the competitive grant scheme of the MC to support traditional folk culture. Their projects can focus on:

- support of the craft presentation;
- support of the preservation of endangered crafts;
- support of the transmission of craft skills and knowledge;
- publishing projects related to the craft.

Individual blueprint publishers have not yet applied for this programme. The average support is around 1500 EUR.

To the same programme can apply also legal entities with projects supporting intangible cultural property. In 2019 the workshop in Strážnice received for the renewal of the equipment of the blueprint workshop 2.650 EUR.

Another level of the study is the strategies of the two workshops that are closely linked to their business models.

The Modrotisk Danzinger workshop in Olešnice was established in 1816. The people in the workshop are self-employed – as a natural person operating under the Trade Licencing Act. The workshop does not have any employees. The current blueprint production takes place in the same workshop as at the beginning. It is a traditional house and the process of blueprint production and the workshop remain the same, so it makes it a museum at the same time.

The staff of the workshop:

- Jiří Danzinger st., printer and blueprint practitioner.
- Jiří Danzinger jr., printer and blueprint practitioner.
- Jaroslava Danzingerová, sewing blueprint products, silk printing, and drawing.
- Mgr. Kateřina Danzingerová, painting motives on the cloth, making products.

The ARIMO workshop in Strážnice was established in 1906. The people in the workshop are the employees of Arimo Ltd. It is a company with foreign ownership. The business partner is the Austrian company Promonta Textil Gesellschaft GmbH. The main activity is dyeing and chemical treatment of textiles and production, trade, and services not specified in amendments.

The staff of the workshop:

- František Joch, printer and blueprint practitioner.

³ Exchange rate: 26,44 CZK for 1 EUR

- Jan Mička, printer and blueprint practitioner.
- Antonín Binder, maintenance and repairs of blocks and patterns.
- Gabriela Bartošková, printer and blueprint practitioner.

Since there is no formal vocational training in terms of apprenticeships in any of the submitting states, the knowledge and skills related to the element are passed on informally and orally from generation to generation. Traditional knowledge is still based on (mainly family-owned) journals and passed on through observation and hands-on practice. There are many well-kept secrets relating to the composition of the indigo-resist paste and its traditions. Trainees (without practitioner ancestry) often visit the workshops of older masters to learn the basics, gain experience and develop an understanding of the more sophisticated complexities of the process.

Both workshops are based on a family business model, which is supported by a model of openness to staff from outside the workshop. The workshops establish cooperation with creators, designers and artists who, on the one hand, implement their own projects or design new patterns for the workshops and, on the other hand, further promote blueprinting. This has a retroactive effect on workshop strategies. The business models show that both workshops are pursuing maximum openness also towards the general public in proportion to the size of their premises. Everyone can come to see how the blueprint is made. The target groups are local people and tourists. The visits or practical workshops are promoted by the workshops and in the case of tourists also are a part of the travel agencies offer.

The international workshop strategies are still not very elaborated. The websites of workshops are only in Czech and the cooperation with foreign manufacturers or workshops arises rather randomly.

Strategies of both workshops focus on sales of their products, but they also aim at cultural participation and fundamentally contribute to heritage refurbishment. The analysis of their specific activities and interviews shows that workshops have similar methods and develop similar types of activities. Regarding the number of workshops and the territorial size (not only the CR but also Slovakia), the activities neither overlap nor create competition.

Table 2.1 shows, that both workshops also sell dye-resist paste, so everyone can prepare the print or paint the picture on cotton at home, school, sheltered workshops, leisure centers, etc., bring it back to the workshop, and have it dyed. This activity is very popular with local people and organizations. Workshops also provide blueprint cloth cuttings that can be further used for small products by a wide range of institutions – after-school clubs, senior homes or sheltered workshops. Workshop strategies can be divided into two groups.

1) Documentation and further development of the craft

There has been an effort to strengthen the identification with the tradition of blueprint production in Central Europe to draw attention to the element continuity through the realization of joint projects with other blueprint workshops to raise the visibility of blueprint at the national level (exhibitions, presentation fairs, gatherings of Central European producers...), and the regular and systematic documentation of the element.

The specific feature of the Arimo Strážnice workshop is the reconstruction of the extinct folk costume parts made of blueprint that were made in the CR and abroad – mostly in Slovakia.

2) Transmission of the tradition to the general public, education, and cultural participation

It is carried out via cooperation with schools (lectures of the workshop representatives at basic and high schools, preparation of specialized projects for pupils, such as worksheets), support in using new patterns to raise the interest in products with the younger generation (limited editions, original new patterns), cooperation in organizing exhibitions, lectures and workshops, cooperation with designers in creating new collections (fashion and interior design).

It also focuses on the offer of guided tours and practical workshops (for pupils, students, organized groups, and individuals), engagement of cultural institutions (museums, galleries, festivals, etc) that present the element, and offer their own blueprint workshops and courses. It is also participating in national and international fashion shows (through the cooperation with designers), promotional activities at markets and fairs.

The Modrotisk Danzinger workshop has recently extended its offer on the new e-shop and provides an online advisory service on using blueprint textiles.

The survey also mentioned sheltered workshops⁴ that received cuttings of the blueprint cloth or fabric footage they use to work on their products in association with the blueprint workshops.

Table 2.1. Comparison of activities of both workshops

ACTIVITY	DANZINGER WORKSHOP IN OLEŠNICE	ARIMO WORKSHOP IN STRÁŽNICE
Workshop website	https://www.modrotisk-danzinger.cz/	https://www.arimo.cz/
Website for communication with the public	Ditto	https://www.straznicky-modrotisk.cz/
E-shop	✓	✓
Brick-and-mortar shop	✓	✓
Selling at outdoor markets and fairs	✓	✓
Selling fabric footage	✓	✓
Selling own blueprint products	✓	✓
Souvenirs for sale	✓	✓
Online advisory service of how to use the textiles	✓	✗
Excursion offer	✓	✓
Creative workshops offer	✗	✓
Creative instructions for the general public	✓	✗
Worksheets for schools	✗	✓
Blueprint general promotion	✓	✓
Cooperation		
- with artists and designers	✓	✓
- with folklore groups	✓	✓
- museums and galleries	✓	✓
- with schools, art schools, kindergartens, etc.	✓	✓
- with disadvantaged groups of people (seniors...)	✓	✓

Source: the author based on workshop data and the analysis of interviews.

The following Table 2.2 shows the selected events and activities associated with the blueprint technique that were created in close cooperation with blueprint workshops or were motivated by them.

⁴ Sheltered workshop is a general term for the workshop where disabled people work. Sheltered workshops deal with various activities, such as making objects they sell and earn money for their activities. Sheltered workshops are usually guaranteed for by associations and other non-profit organizations, or municipalities.

Table 2.2. Selected events (in 2016-2021)

Year	Fashion designers and artists	Exhibitions	Other events
2016	<u>Martina Dvořáková</u> The brand <u>Made by Ordinary</u> was established collection dedicated to blueprint	<u>The Gallery of the Academy of Arts, Architecture and Design in Prague</u> Exhibition <u>Dědictví</u> (Heritage) by designer Alice Klouzková	<u>Folklore Academy Břeclav</u> Leisure course <u>Malované šaty z modrotisku</u> (painted blueprint dress – annually – local people) (see Annex 6)
2017	<u>Johana Němečková</u> and <u>Barbora Vildová</u> Textile household accessories <u>Óda</u> ; <u>Kateřina Žaludová</u> Fashion collection acknowledged for inspiring design and message	<u>Czech Centers</u> - Alice <u>Klouzková</u> (curator) Exhibition <u>Modré inovace</u> (Blue Innovations, London, Vienna, Hungary, Tokyo, and others) and other accompanying workshops to the exhibitions 2017-2018 (see Annex 6);	
2018	<u>Adéla Součková</u> Finalist of the Jindřich Chalupský Award 2018 and the presentation at the <u>výstavě Cen J.CH.</u> (J. Ch. Awards exhibion, see Annex 6); <u>Monika Drápalová</u> Blueprint models in the <u>Artisan</u> collection – presentation at Designblok 2018 and the nomination for the Czech Grand Design for 2018.	<u>Ethnographic Museum of the National Museum</u> , Exhibition <u>Modrotisk tradiční a netradiční</u> (Traditional and Non-Traditional Blueprint); <u>Krásná práce</u> Exhibition <u>Krásná práce 2018</u> , Prague; G-18 Gallery in Zlín Exhibition <u>(Ne)viditelné vzory</u> (In)visible patterns – blueprint by artist Petra Gupta Valentová; <u>Municipal Museum Strážnice</u> Exhibition <u>Putování za světlem</u> (In Search of Light) – artist Antonie Dostálková;	
2019		<u>Both workshops and designers</u> - Exhibition from 18 countries <u>Walking the Indigo Walk</u> UNESCO Paris; <u>Slovácko Museum in Uherské Hradiště</u> <u>Modrobílý svět</u> (Blue and White World) – blueprint, artist Antonie Dostálková;	<u>Alice Klouzková and Pavel Ivančič</u> Blueprint courses at academies; <u>Polstrin Company</u> – production of <u>blueprint tabourets</u> by artist Petra Gupta Valentová and designer Jiří Pelcl (see i Annex 6)
2020	<u>Alice Klouzková</u> Fashion brand <u>Sistersconspiracy</u> (Heritage collection); <u>Alice Klouzková</u> <u>Blueprint costume</u> for Manneken Pis in Brussels;		<u>Tonak company</u> Production of blueprint hats; <u>Alice Klouzková and Pavel Ivančič</u> Blueprint courses at academies; <u>National Museum Outdoors Education</u> program <u>Tmavomodré řemeslo – modrotisk (Dark Blue Craft – Blueprint)</u> ; <u>Hodonín Gallery of Fine Arts</u> book for children <u>Apolenka z modrotisku (Apolenka Made of Blueprint)</u> (see Annex 6)
2021	<u>Petra Gupta Valentová</u> <u>Nové modrotiskové vzory pro Strážnici (new blueprint patterns for Strážnice)</u> ; <u>Zuzana Osako</u> <u>Custom made tailoring Tradice</u> ; <u>Czech Olympic Collection</u> for Summer Olympic Games in Tokyo, Japan (see Annex 6); <u>Martina Dvořáková</u> Fashion brand <u>MadeByOrdinary</u> and presentation of the blueprint workshop <u>DesignBlok 2021</u> (see Annex 6).	<u>Museum of Decorative Arts in Prague</u> <u>Móda v modré. Tradice a současnost indiga v japonském a českém textilu (Fashion in Blue. Tradition and Present of Indigo in Japanese and Czech Textile, Prague (2021)</u>	<u>Alice Klouzková, Pavel Ivančič</u> Blueprint courses at academies

Source: the author based on interviews and bibliography (Jurková, 2020; Vinglerová, 2020)

The Covid-19 pandemic had a fundamental impact on crafts in 2020 and 2021. The sales of materials for folk costumes and accessories have dropped. There have not been any important orders from the folklore groups, individuals, or fashion designers because all social and cultural events, at which the costumes and clothes could be worn, were canceled. The direct sale of clothes in brick-and-mortar shops was limited as well, fairs, and markets, excursions, workshops, lectures, and education programs were canceled and tourism was banned. This meant big economic losses for both workshops as the demand for their products has dropped by 90 %. However, both workshops tried to communicate with the public through their websites or social networks and continue to work on projects that interconnect crafts and arts and everyday life. Workshops highlight the promotion of their products as well as the revival of the craft by working with designers. They are also engaged in education for schools and individuals. An example is the work on new practical creative manuals for public or cooperation with designers on new collections of home textiles or fashion, including the fashion collection for the Czech Olympic team (see 2.3). In the case of cooperation with schools, it is important to mention the creation of blueprint worksheets and educational sets. Covid has influenced the move to the online environment and sales only through e-shops. However, the workshops welcomed return to physical activities, including the sale of products.

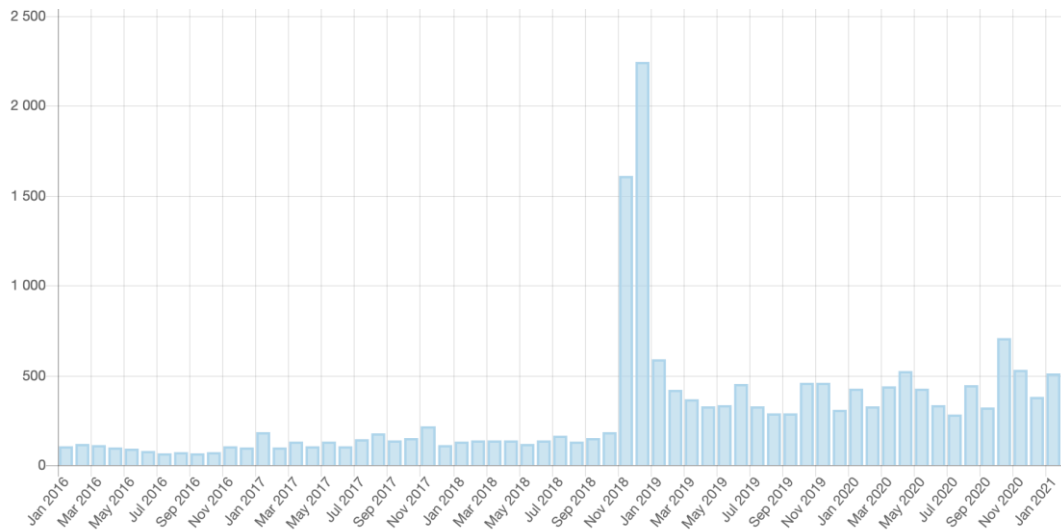
2.3 Results of the analysed case: the contribution to societal well-being

This chapter draws on the findings of the survey, case study interviews and analysis of social media data.. Although the primary focus of the study was on the situation in the CR, the development of the survey showed that the blueprint ecosystem is interconnected with other blueprint workshops in Central European countries. The most intensive cooperation historically derives from Slovakia: the newly established blueprint workshop of Matěj Rabada, folklore groups, fashion designers, and schools. The interviews show that creating the community of blueprint workshops is truly important for the workers. The platform for the practical exchange of experience at the professional and PR level was truly intensified at the time of the preparations for the UNESCO inscription. Associations created by craftsmen and craftswomen who have been awarded the Bearer of the Folk Crafts Tradition have positive impacts as well. The respondents say it entices “*an extended family of craftsmen and craftswomen*” of more than 80 people in 20 years. It brings gatherings, exchange of experience, and the feeling of “*collective togetherness*”. “*They feel they are not alone*” (Interviews 2021). Gatherings are also essential in the interdisciplinary point of view. The interviews positively see the informal platforms that are created during the preparation of the projects, such as exhibitions. They connect craftsmen and craftswomen with other jobs and institutions.

The analysis has shown that strategic measures at the state level have aided the primary preservation of the blueprint in the CR. The interviews are describing, that in the short term, they resulted in greater awareness and media coverage. However, in the long term, it has not affected workshop activities and conduct of the public – both the general public and the professionals. The workshops continued their range of activities including cooperation with designers and creators, which started already before the UNESCO inscription. Greater media interest alone also did not bring them greater profits. According to the interviews, the public interest in the long-term comparison is not related to the media response, but rather to the overall trends in society such as the interest in traditional and sustainable techniques and products - see below.

The public interest in the blueprint was obtained from the analysis of the daily visits on the Czech blueprint website on Wikipedia⁵ from 1 January 2016 to 31 January 2021. If we look at data in Chart 2.1, we can observe the increase in the interest in the process and immediately after the inscription on the UNESCO Representative List. Visitors' interest in information about blueprint has been steadily growing since then.

⁵ <https://cs.wikipedia.org/wiki/Modrotisk>

Figure 2.1. Monthly access to the site about blueprint in the CR on Wikipedia 2016-2021

Source: the author based on Wikipedia data

According to a recent survey in both blueprint workshops for the UNESCO Implementation Report, pride in the long family tradition and the intergenerational element transfer is important for workshop workers. A strong emotional bond associated with the use of one's patterns on blueprint cloth is apparent as well (Ministerstvo kultury ČR a NULK, 2021). The interviews showed that workshops are driven by respect to their predecessors and craft. And this is what attracts the public as well.

The feeling of pride and respect is a typical feature for the community of blueprint product buyers, who are individuals purchasing the folk costumes in the area of the common occurrence of blueprint parts of the costumes, members of folklore groups, and folk bands. Blueprint cloth is used by some fashion designers to promote national culture abroad. This is the case of fashion shows and exhibitions abroad or a fashion collection with blueprint elements for athletes who represented the CR at the Olympic Games in Tokyo (Japan) in 2021, which was commissioned to the Czech company [Alpine Pro](#)⁶. Also some of the custom tailors in Moravia have enriched their offer with clothes and accessories. Buyers are men and women, but women prevail due to the better application of blueprint cloth on women's wear and accessories (Ministerstvo kultury ČR a NULK, 2021).

The data on the attitude of the general public toward blueprint can be obtained from surveys. One of the thesis on blueprint at the Department of Arts Management, the University of Economics in Prague included a survey focusing on Facebook groups whose topics are culture, traditional folk culture and blueprint, and the Arts Management students. It comes as no surprise that 54 % out of 297 respondents were at the age of 18-26. 52 % of all respondents commonly encounter folk culture in their life and the most common opportunities were:

- local or family traditions and customs;
- common holiday, such as Christmas or Shrovetide;
- about leisure activities.

80% of the respondents were familiar with blueprint and 55 % of the respondents knew about the principle of blueprint production. The respondents have been exposed to blueprinting since their childhood through the elderly and their grandparents, who remember the blueprint period in ULUV. They have also encountered it in out-of-school activities, hobbies, or folklore groups. Some respondents work with blueprint creatively or

⁶ Alpine Pro is the official partner of the Czech Olympic Team 2009-2024.

they have visited blueprint workshops. 65 % of the respondents think it is an important tradition and part of history that depicts Czech culture and 77 % would like to have **blueprint clothes or accessories** (Řezáčová, 2021).

In 2021, the Academy of Arts, Architecture and Design in Prague realized a survey for educational purposes. The survey was performed in cooperation with the students of marketing communication and PR at the Faculty of Social Sciences, Charles University in Prague. The goal was to find out to what extent people are interested in the modern blueprint in contemporary textile production. The survey included 117 respondents, with prevalent women of 20-45 years of age. The outputs of the survey (Interviews – A. Klouzková, 2021) showed similar conclusions, i.e. most respondents knew blueprint but does not own any. The reasons for this are different. For some respondents, it is an outdated pattern, for others a concern about the complex maintenance of the fabric. They learned about it from the family or people they knew. 75 % of the respondents would like to buy blueprint clothes.

Both surveys have similar outputs as well as responses of other respondents in the interviews who had their research and observations. The experience can be summarized in the following quote:

“The elderly in particular associate blueprint with memories. They saw blueprint at home. The youngest generation is aware of blueprint as well, yet they are more interested in the technique of unique production that fulfills the attributes today, such as slowing down, back to the roots, local products, and primary materials.”

The study focused also on data provided by social networks through hashtags related to the blueprint. The focal point was Instagram and the **#modrotisk** hashtag. There is a total of 3.631 posts that contain expression about leisure activities of individuals from blueprint, as well as production of small sewing workshops and manufactories that also process blueprint textile. The posts with quotes below correspond with the SWB dimension of the quality of life and the subdimension of happiness and the feeling of life satisfaction. It also applies to the subdimension of quality and environmental sustainability.

The following Table 2.3 brings the selection of quotes from Instagram posts with the **#modrotisk** hashtag that are related to SWB dimensions.

Table 2.3. Selected quotes from Instagram posts with the #modrotisk hashtag

<p>High-quality materials, simplicity, sustainability. You know it, don't you? All of us somehow hope that if we buy a high-quality piece and will take care of it, it will make us happy. I hate to say goodbye to things that fit. How long can be this piece wearable? For me, sustainability is one of the most important features of slow fashion. It does not follow trends and if you wear such a piece in 30 years, you will still have something to wear.</p>
<p>SUSTAINABILITY/ SLOW FASHION/ TIMELESSNESS/ QUALITY</p>
<p>💕 Technology that has been improved for years, beautiful handicraft and picturesque nooks of the blueprint workshop never cease to fascinate and intrigue me💕</p>
<p>TIMELESSNESS/ HANDICRAFT</p>
<p>#sijemesrdcem #sijemeporadost</p>
<p>JOY FROM OWN CREATIVITY</p>
<p>Blueprint – printing technique that has been used since the 18th century, it is on the UNESCO Cultural Heritage list and has joined our athletes in Tokyo ♥ This old technique is used to create beautiful and timeless textile decorations with souls and stories.</p>
<p>TIMELESSNESS/ TRADITION/ QUALITY</p>
<p>The time is here and now. Summer. It is a long-awaited period of long evenings, trips in the countryside, and drinks in the gardens for many. It is here. So enjoy it! You can do so in the immortal blueprint dress by...</p>
<p>PRIDE IN ONE'S OWN PRODUCT</p>
<p>Blueprint – my daughter decorated it dye-resist paste at home, the Jochs dyed it, I sewed it – book cover. The story of creation..</p>

PRIDE IN ONE'S OWN PRODUCT/ EXPERIENCE/ JOY FROM OWN CREATIVITY

Summer kimono, which was produced from blueprint I printed myself. The original motive and dyed in indigo in Olešnice.

PRIDE IN ONE'S OWN PRODUCT/ EXPERIENCE/ JOY FROM OWN CREATIVITY

To see live how the blueprint is created and how know-how and patterns and handed from one generation to another is a great experience and we recommend everybody to visit the Danzinger blueprint workshop in Olešnice.

EXPERIENCE/ TRADITION

♥Balm for the soul♥

PRIDE IN ONE'S OWN PRODUCT/ JOY FROM OWN CREATIVITY

I could not resist and I had to buy a few beautiful things for my home from a sheltered workshop @spiralaostrava that helps people with mental diseases.

HANDICRAFT

I received 12 m of cloth for my folk costume 😊♥Beautiful cloth with a blueprint pattern.💙 According to clever advice from an experienced dressmaker who deals with folk costumes, the Podještědí folk costume can have a skirt made of blueprint cloth, so I am looking forward to sewing it 😊

PRIDE IN ONE'S OWN PRODUCT/ EXPERIENCE/ JOY FROM OWN CREATIVITY

Elegance refers to tradition.

TRADITION

🗺️ Did you know that the stamp point of our cycling competition CYKLOPECKY East Bohemia can be found at the blueprint exhibition in Dvůr Králové nad Labem? 🧵 The unique exhibition of textile printing in Dvůr Králové nad Labem.

🌀 There is also a small workshop where you can decorate cloth or enrich your T-Shirt as you like it with handmade blocks

HANDICRAFT/ EXPERIENCE/ JOY FROM OWN CREATIVITY

The factory dress number 2 was made from Strážnice blueprint this time. Compared with the first version, this one features adjusted sleeves, armholes, and breast tucks inspired by another dress. I made wedge-shaped pockets. I will use the original pattern with future dresses. And there is little embroidery as a detail.

PRIDE IN ONE'S OWN PRODUCT/ JOY FROM OWN CREATIVITY

Love for sewing, dexterous hands, and the desire to create "something" with the impression of traditional folklore that can be used every day

PRIDE IN ONE'S OWN PRODUCT/ TRADITION/ JOY FROM OWN CREATIVITY

I bought another piece of blueprint 💙 It has been a success again. 😊 I am looking forward to sewing 😊

PRIDE IN ONE'S OWN PRODUCT/ EXPERIENCE/ JOY FROM OWN CREATIVITY

It is finally time for collective production and we could organize a small and long-planned workshop for the advanced in @straznickymodrotisk, the Joch's workshop

PRIDE IN ONE'S OWN PRODUCT/ EXPERIENCE/ JOY FROM OWN CREATIVITY

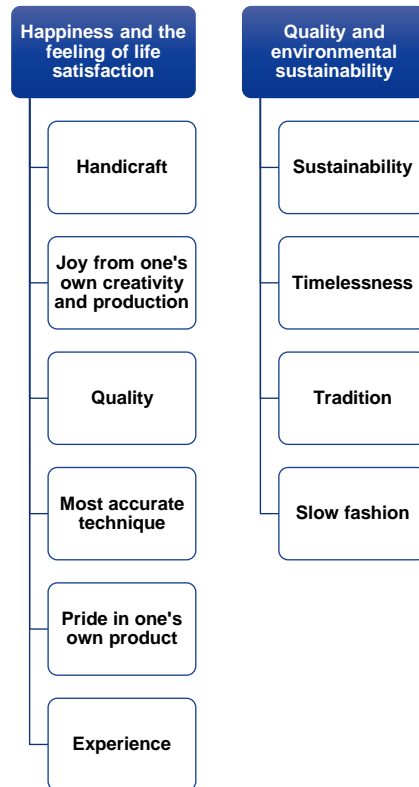
6th year of painted blueprint dress – or a blueprint picnic at @bylinkovazahradavaltice 🧵 People could try to print with old blocks under the professional supervision of printer Gabča from @straznickymodrotisk or they could paint an ornament with a brush using a pattern. They could also try on or buy a beautiful dress from the new colorful collection by Modrotiskové šaty MiaModels

PRIDE IN ONE'S OWN PRODUCT/ EXPERIENCE/ JOY FROM OWN CREATIVITY

Source: the author, based on Instagram

The following Figure 2.2 brings the generalization of main products related to the SWB dimension of quality of life for the subdimension “happiness and the feeling of life satisfaction” and the subdimension “quality and environmental sustainability”.

Figure 2.2. Fulfilling the SWB dimension of quality of life through products on Instagram with the #modrotisk hashtag



Source: the author, based on the Instagram data

Based on the above analyzes and the results of the interviews (see also the Annex 3), the following SWB dimensions were identified in the study:

- societal cohesion,
- quality of life,
- material conditions.

Societal cohesion: The outputs have confirmed the partial fulfillment of the “integration of other disadvantaged groups of people” subdimension. This applies to the cooperation between the workshop and seniors who participate in workshops or use the instructions for their products from the Olešnice workshop’s website. The fact that seniors engage in handicrafts and create their own blueprint products gives them a sense of happiness and life satisfaction from their own creation. Joint craft workshops in retirement homes integrate seniors into the collective and relieve them of the feeling of loneliness. This confirmed also the subdimension “happiness and life satisfaction”.

Another category are blueprint products made in sheltered workshops and therapeutical groups that work with blueprint cuttings or fabric footage bought in workshops they can later print on. In the case of sheltered workshops the main impact is the involvement of disabled fellow citizens in the work process, when they create products from blueprints, which they then sell. This also confirmed the sub-dimension “jobs and earnings”. In the case of therapeutic groups, a blueprint handicraft creation serves as a practical therapy. And again, it confirms the sub-dimension “happiness and life satisfaction”.

Another fulfilled sub-dimension is “cultural diversity”, which is represented on a wide scale through the variety of the traditions associated with folk and art groups that are closely connected with blueprint due to folk costumes (as [Klobučan](#) or [Kašava](#)) and reconstruction of original folk costumes (in the South Moravian Region as Moravian Wallachien aprons), as well as rich experimental artistic production or reinterpretation

of blueprint that deepens the perception of the variability of the craft. Diversity is also implemented through the connection of several crafts necessary for blueprint production (dyeing, printing, blueprint wooden-blocks carving...).

Quality of life: It is represented by three sub-dimensions.

„Education and skills“ workshops support workshops, excursions, worksheets, sets for schools, and practical instructions for the public. Both workshops offer excursions for the public in their establishments. The workshop in Strážnice then enables creative workshops on its premises. At the same time, they organize or co-organize workshops in other places in the region and focused on different target groups (public, elementary schools, artistic schools). The workshop in Strážnice newly developed educational sets and working papers, which now offer for schools of formal education. The educational activities of other individuals and institutions also contribute to this subdimension (as museums, galleries, cultural centres, associations or artistic academies, which prepare their creative blueprint workshops, exhibitions, lectures or courses .

The interview outputs and other analyses show that the “feeling of happiness and life satisfaction” sub-dimension is filled. The respondents often refer to the feeling of satisfaction or fulfillment enticed by the blueprint technique. The technique “*requiring handicraft*” also “*provides an experience*” and “*allows people to meet*”. Respondents see the craft as “*something vivid with soul*” and brings “*mental satisfaction*”. Blueprint “*entices emotions*”, such as “*memories*”, “*stories*”, “*respect, the feeling of pride and togetherness*” (Interviews 2021). All these feelings relate also to the SWB dimension societal cohesion and to the sub-dimension “place identity and symbolic representation”.

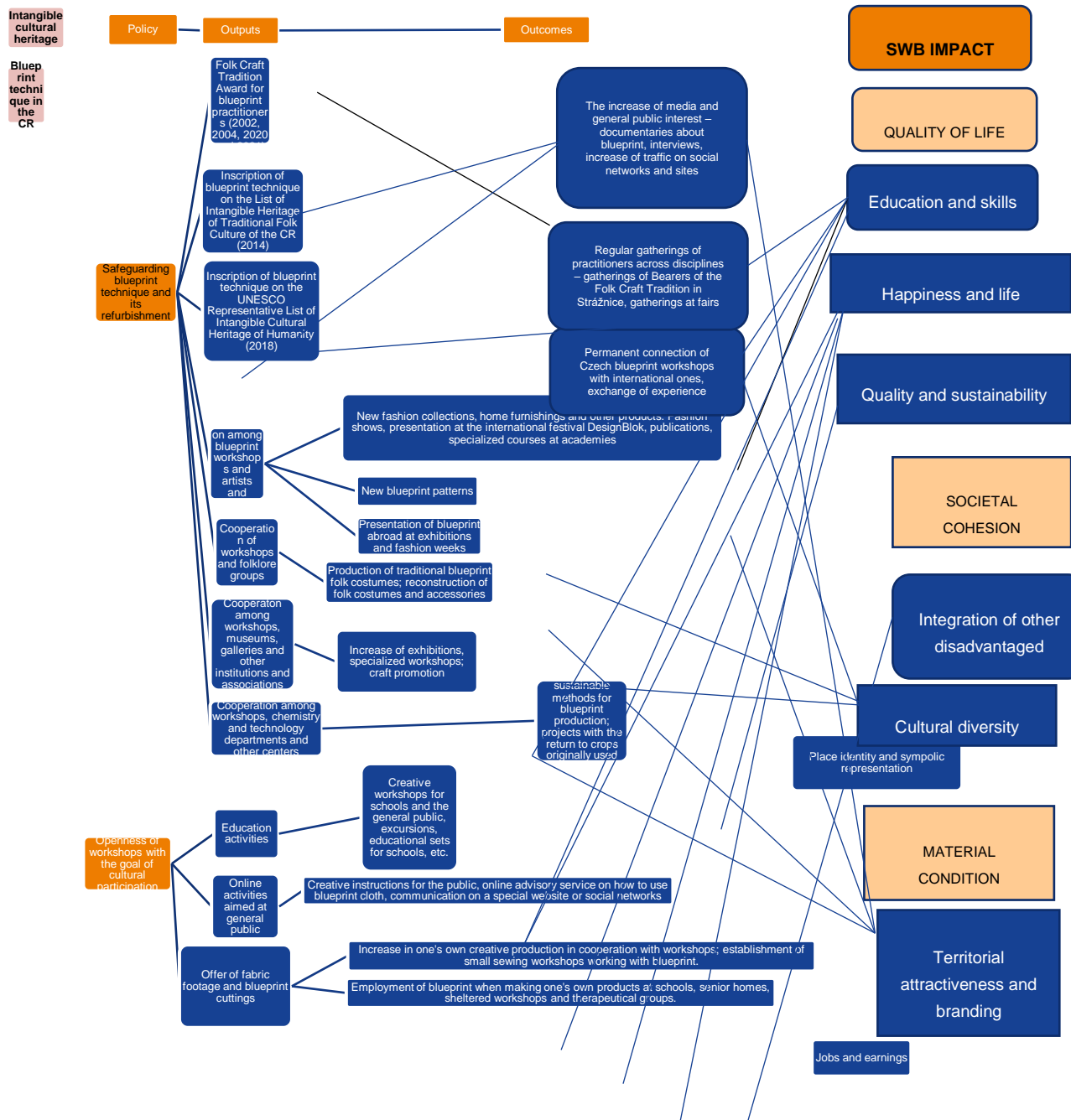
Another fulfilled sub-dimension is “quality and environmental sustainability”. Blueprint is presented as a technique that resonates with contemporary trends in Czech society. Respondents in the interviews said that the advantage of the blueprint is “*local production from local products*”. “*Slow and complicated process*” with the outcomes of “*products that should last long*” fulfills the attributes of slow and sustainable fashion. Workshops are also open to cooperation with chemistry and technology departments that provide aid with the setting of current ecological rules in blueprint production. Blueprint producers and designers working with blueprint show effort to return to crops native to the CR, such as flax and woad⁷ – local crops for indigo production.

Material conditions: Blueprint fulfills the “territorial attractiveness and branding” sub-dimension. Workshops sell their products at local markets and fairs that are popular with local people but they attract also tourists, mostly from abroad. For foreign visitors, the blueprint is “*something surprising*”. Tourists are frequent participants of excursions in the workshops, where they look for “*authenticity and experience*”. The interviews emphasize the interest in tradition and local products. Moravia, the location of workshops, features “*the natural association with traditional folk culture*”. The interviews refers to the big potential of blueprint in local branding which has not been fully used at the regional or state level. Blueprint also supports “jobs and earnings” of small producers, sewing workshops or sheltered workshops through blueprint cuttings or fabric footage.

All study outputs make the model of the theory of change based on the example of blueprint, see Figure 2.3

⁷ Woad/ Boryt barvířský (*Isatis tinctoria*) is the only genus of *isatis* in the CR. It is a plant that has been important for cloth dyeing for centuries, but is nearly forgotten nowadays. The whole plant of woad contains natural and ecologically friendly dye that has been used to dye cloth blue in most cases. Fermented leaves have been used for dyeing as the indigo pigment was extracted from them.

Figure 2.3. Theory of change based on the example of blueprint



3 Conclusions and lessons learnt

The survey has shown a few fundamental SWB effects. Blueprint technique has proven it impacts the dimension of the quality of life and the sub-dimension of the feeling of happiness and life satisfaction. SWB outputs concern education and acknowledgment of skills in classical education, life-long learning or leisure activities. The sub-dimension of quality and environmental sustainability is fulfilled significantly. The blueprint technique fulfills all attributes of slow fashion and is based on local products. This has a retrospect impact on the feeling of happiness and life satisfaction.

Other SWB outputs concerned societal cohesion: integration of other disadvantaged groups, mainly seniors, or workers in sheltered workshops or therapeutical groups, but also place identity and symbolic representation and cultural diversity.

It has also effects on material conditions, territorial attractivity, and branding of the region where blueprint workshops are located. Blueprint is a brand that attracts local people and foreign tourists who look for handicraft authenticity and experience. It effects as well jobs and earning of small producers, sewing workshops or sheltered workshops through blueprint cuttings or fabric footage.

The case study also identified mechanisms that facilitate and limit the SWB results. Those which reinforce and facilitate the impacts on SWB are financial or non-financial incentives such as awards, trademarks or financial grants for craftsmen - Bearers of Folk Craft Tradition. They are also emotions associated with the blueprint, such as the feeling of pride or togetherness, or some of the societal values that blueprint promotes, such as respect for the craft and work of ancestors and for traditions. Other undirect mechanisms are current trends in society that get back to the "roots", local products, slowing down, end of unlimited consumption, and sustainable products.

On the other hand, many mechanisms that hinder the success of intervention have been identified as well.

The biggest threat for safeguarding the element of intangible cultural heritage is the fake blueprint, which relates to strategic measures. Fake blueprint is cloth made by a different and simple technique from low-quality textiles that are similar to blueprint in color and patterns. In the time of the Covid-19 pandemic in the CR, one of the workshops noticed copying of their designs for digital print and sale of folklore face masks. The spread of the "fake blueprint" had a negative impact of the inscription on the UNESCO Representative List. Another threatening factor is the high prices of raw materials and the persisting young generation's lack of interest in blueprint and block carving crafts. In the context of intergenerational change, it is still very difficult to find followers for a craft career. (Ministerstvo kultury ČR a NULK, 2021).

The outputs of the interviews draw attention to the issue of fake products and commercial blueprint. Respondents would also welcome bigger financial support from the state. They currently feel moral support rather than systematic funding or incentives.

The survey has also identified the following limitations that slow the process down. Their fulfillment would contribute to the greater development of positive impacts on SWB. It is the lack of:

- Umbrella organizations like ULUV.
- Professional platforms as places for regular meetings and exchange of experience among craftsmen and craftswomen, designers, etc.
- Support in the form of an investment subsidy for the renewal or modernization of workshops.
- Support programme for cooperation among designers using traditional technologies.
- Support programmes of primary material recovery for crafts, such as growing flax, cotton, hemp, etc.
- Support of cooperation among chemical industry, traditional crafts, and arts, for instance.
- Incentive programs for cooperation among workshops, excellent artists, and designers to contribute to the regular circulation of the product range.
- The complex problem of education:

- Craft study, in general, is not valued in society and children do not apply for craft schools after they finish basic education.
- Crafts such as blueprint are missing in the textbooks and curriculum of elementary schools.
- Capacity building for workshops (marketing and other skills).
- Bigger promotion of Bearers of Folk Crafts Tradition for the general public and target groups, including young generation.
- Official promotion of blueprint and other crafts in public administration and at the state level.
- Support of better education about the blueprint and its practical application.
- Registered trademark for blueprint, to protect against false blueprints.

The case study of the blueprint technique in the CR shows that the fragile and subtle intangible cultural heritage can bring a fundamentally positive impact on SWB.

The impacts of intangible cultural heritage are not easy to be measured quantitatively. But they are specifically explained by people for whom it brings, among others, the feeling of happiness and life satisfaction.

BIBLIOGRAPHY

- Asociace společenské odpovědnosti & IPSOS. (2020). *Postoje Čechů k cílům udržitelného rozvoje*. Retrieved from: https://www.spolecenskaodpovednost.cz/wp-content/uploads/2020/09/Ipsos-pro-A-CSR_C%C3%ADle-udržitelného-rozvoje-2020_report_final.pdf
- Binderová, K. (2013). *Modré z kypy - Modrotisk a strážnická dílna Jochových*. Boskovice; Strážnice: Albert.
- Binderová-Jurková, K. & Teturová, J. (2019). *Modrotisk – rezistentní/ rezerváží ruční tisk a barvení indigem v Evropě*. Strážnice, NULK.
- Danzinger, M. (2021). *O nás*. Retrieved from: z <https://www.modrotisk-danzinger.cz/o-nas/>
- DeníkN. (2020). *Lidé v Jihomoravském kraji jsou vzdělaní, kvalitu života brzdí nezaměstnanost a chybějící dálnice*. Retrieved from: <https://denikn.cz/447211/lide-v-jihomoravskem-kraji-jsou-vzdelani-kvalitu-zivota-brzdi-nezamestnanost-a-chybejici-dalnice/>
- Jihomoravský kraj. (2021a). *Základní údaje o Jihomoravském kraji*. Retrieved from: <https://www.kr-jihomoravsky.cz/Default.aspx?ID=27204&TypeID=2>
- Jihomoravský kraj. (2021b). *Seznam nemateriálních statků tradiční lidové kultury Jihomoravského kraje*. Retrieved from: <https://www.kr-jihomoravsky.cz/Default.aspx?PubID=221916&TypeID=2>
- Jurková, K. (2020). *Modrotisk v české a slovenské textilní tvorbě*. Brno: Masarykova univerzita, Filozofická fakulta, Ústav evropské etnologie. Retrieved from: <https://is.muni.cz/th/gifxs/>
- Ministerstvo financí České republiky. (2021). *Fondy EHP a Norska: Kultura*. Retrieved from: <https://www.eeagrants.cz/cs/programy/kultura>
- Ministerstvo kultury České republiky. (2003). *Koncepce účinnější péče o tradiční lidovou kulturu*. Retrieved from: <https://www.mkcr.cz/koncepce-ucinnejsi-pece-o-tradicni-lidovou-kulturu-vcetne-usneseni-vlady-c-5712003-339.html>
- Ministerstvo kultury České republiky. (2016). *Koncepce účinnější péče o tradiční lidovou kulturu v České republice na léta 2016 až 2020*. Retrieved from: <https://www.mkcr.cz/koncepce-ucinnejsi-pece-o-tradicni-lidovou-kulturu-v-ceske-republiky-na-leta-2016-az-2020-1108.html>
- Ministerstvo kultury České republiky. (2021a). *Seznam nemateriálních statků tradiční lidové kultury České republiky*. Retrieved from: <https://www.mkcr.cz/seznam-nematerialnich-statku-tradicni-lidove-kultury-ceske-republiky-299.html>
- Ministerstvo kultury České republiky. (2021b). *Státní kulturní politika na léta 2021-2025*. Retrieved from: <https://www.mkcr.cz/statni-kulturni-politika-69.html>
- Ministerstvo kultury České republiky. (2021c). *Výroční zpráva Ministerstva kultury za rok 2020*. Retrieved from: https://www.mkcr.cz/doc/cms_library/vyrocní-zprava-ministerstva-kultury-za-rok-2020-13629.pdf
- Ministerstvo kultury České republiky. (2021d). *Informace o technice modrotisku*. Retrieved from: https://www.mkcr.cz/doc/cms_library/informace-o-technice-modrotisku-6452.pdf
- Ministerstvo kultury České republiky. (2021e). *Registr osvědčených postupů UNESCO – pracovní dokument*.
- Ministerstvo kultury České republiky. (2021f). *Nařízení vlády č. 5/2003 Sb. v platném znění*. Retrieved from: <https://www.mkcr.cz/narizeni-vlady-c-5-2003-sb-v-platnem-zneni-355.html>
- Ministerstvo kultury České republiky. (2021g). *Nositelé tradice lidových řemesel*. Retrieved from: <https://www.mkcr.cz/nositele-tradice-lidovych-remesel-354.html>
- Ministerstvo kultury České republiky a NULK. (2021). *Implementační zpráva UNESCO – pracovní dokument*.
- Národní památkový ústav. (2021). *Památky v našem kraji*. Retrieved from: <https://www.npu.cz/cs/uop-brno/pamatky-v-nasem-kraji>

- NULK. (2014). *Návrhový a evidenční list nemateriálního statku tradiční lidové kultury k zápisu do Seznamu nemateriálních statků tradiční lidové kultury České republiky*. Retrieved from: https://www.nulk.cz/wp-content/uploads/dokumenty/modrotisk_nominace.pdf
- NULK. (2019). Nominační dokumentace Modrotisk. Retrieved from: https://www.nulk.cz/wp-content/uploads/2019/03/modrotisk_EN_final.pdf
- NULK. (2018). *Modrotisk byl zapsán na seznam UNESCO*. Retrieved from: <http://www.nulk.cz/2018/11/28/modrotisk-byl-zapsan-na-seznam-unesco/>
- NULK (2021c). *Reprezentativní seznam UNESCO*. Retrieved from: <http://www.nulk.cz/reprezentativni-seznam-unesco/>
- NULK. (2021a). *Seznam nemateriálních statků tradiční lidové kultury České republiky*. Retrieved from: <https://www.nulk.cz/narodni-seznam/>
- NULK. (2021b). *Nositel tradice lidového řemesla*. Retrieved from: <https://www.nulk.cz/nositele-tradice/>
- Olešnice. (2021). *Výroba modrotisku*. Retrieved from: <https://www.olesnice.cz/vyroba-modrotisku>
- Řezáčová, L. (2020). *Možnosti prezentace a popularizace tradiční lidové kultury na příkladu modrotisku*. Praha: Vysoká škola ekonomická, Fakulta podnikohospodářská, Katedra Arts management. Retrieved from: https://vskp.vse.cz/82111_moznosti-prezentace-a-popularizace-tradicni-lidove-kultury-na-prikladu-modrotisku?author=%C5%98ez%C3%A1%C4%8Dov%C3%A1
- Stejskal, J., Kujová, Z., Štěpánová, A., & Plevová, L. (2015). *Mapování tradičních řemesel v regionu Uherské Hradiště. V kontextu kulturních a kreativních průmyslů*. IDU
- Šimša, M. (2018). *Nositelé tradice lidových řemesel 2001-2011*. Strážnice: Národní ústav lidové kultury.
- UNESCO (2003). *Úmluva o ochraně nehmotného kulturního dědictví*. Retrieved from: <https://ich.unesco.org/doc/src/00009-CS-PDF.pdf>
- UNESCO (2018). *Representative List of the Intangible Cultural Heritage of Humanity*. Retrieved from: http://www.nulk.cz/wp-content/uploads/2019/03/modrotisk_EN_final.pdf
- UNESCO (2021). *Intangible Heritage: Lists*. Retrieved from: <https://ich.unesco.org/en/lists>
- Vinglerová, M. (2020). *Modrotisk výzva pro současné tvůrce?* In M. Vinglerová (Ed.), *Móda v modré. Tradice a současnost indiga v japonském a českém textílu*. Uměleckoprůmyslové muzeum v Praze.

ANNEXES

Annex 1: Description of the case study methodology

The case study is based on qualitative research, which is of greater importance regarding the topic.

The case study analyzed secondary data from multiple sources, such as a bibliography concerning blueprint and websites of the main stakeholders. Those included the working documents of the MC and NULK, the Proposal and Registration List of Intangible Asset of Traditional Folk Culture for the inscription on the List of Intangible Heritage of Traditional Folk Culture of the Czech Republic, UNESCO Representative List of the Intangible Cultural Heritage of Humanity - blueprint nomination, a proposal for the inscription of the UNESCO Registry of Good Safeguarding Practices for the Bearers of the Folk Crafts Tradition Award and the proposal for the UNESCO Implementation Report in 2021.

Data from surveys in the past two years carried out by different subjects were used as well as other articles, web platforms and other documents available online.

Primary data were collected through semi-structured interviews. The period between 29 September 2021 and 18 October 2021 saw 10 semi-structured interviews with 11 stakeholders. Interviews followed the structure of prepared questions. It was approached 14 individuals, 11 of them agreed with the interview: representatives of blueprint workshops, fashion designers and artists, public administration, profit, and non-profit organizations. The audio recording was used to retain the qualitative data. All participants also signed the informed consent form.

Further primary data were retrieved from social networks, mainly Instagram.

The coding method was used in interviews and the method of contrasts and comparisons was used as a method of the analysis of qualitative data as it compares and contrasts common features and differences.

Annex 2: Interviewees

Nr. 1a	
Name of interviewee	Zuzana Malcová
Position of interviewee	Director of the Department of Regional and Minority Culture
Name of the organization	Ministry of Culture of the Czech Republic
Country and region	Czech Republic
Address	Maltézské nám. 1, 110 00 Prague 1
Contact telephone	00420-257 085 256
Email address	zuzana.malcova@mkcr.cz
www	https://www.mkcr.cz/
Date of interview	29.09.2021
Time of interview	8,30 – 10,00
Interviewer	Pavla Petrová

Nr. 1b	
Name of interviewee	Věra Skopová
Position of interviewee	Ministerial Assistant Principal for traditional folk culture
Name of the organization	Ministry of Culture of the Czech Republic
Country and region	Czech Republic
Address	Maltézské nám. 1, 110 00 Prague 1
Contact telephone	00420-257 085 258
Email address	vera.skopova@mkcr.cz
www	https://www.mkcr.cz/
Date of interview	29.09.2021
Time of interview	8,30 – 10,00
Interviewer	Pavla Petrová

Nr. 2	
Name of interviewee	Jana Zielinski
Position of interviewee	Director of the International Design Exhibition DesignBlok
Name of the organization	Profil Media s.r.o.
Country and region	Czech Republic
Address	Újezd 414/13, 150 00 Praha 5
Contact telephone	00420-267 990 545
Email address	jana.zielinski@profilmedia.cz
www	https://www.designblok.cz/
Date of interview	04.10.2021
Time of interview	14,30 – 16,00
Interviewer	Pavla Petrová

Nr. 3	
Name of interviewee	Zuzana Osako
Position of interviewee	Designer, executive director of the custom dressmaker
Name of the organization	Tradice- České oděvy s.r.o.
Country and region	Czech Republic
Address	Tiché Údolí 109, 252 63 Roztoky
Contact telephone	00420-777 138 618
Email address	zuzanaosako@gmail.com
www	https://www.tradice.org/
Date of interview	05.10.2021
Time of interview	15,00- 16,00
Interviewer	Pavla Petrová

Nr. 4	
Name of interviewee	Alice Klouzková
Position of interviewee	Fashion designer, head of the Department of Fashion Design, Tomas Bata University in Zlín and the co-owner of SISTERSCONSPIRACY
Name of the organization	SISTERSCONSPIRACY
Country and region	Czech Republic
Address	Dobrovského 24, 170 00 Praha 7
Contact telephone	00420-732 644 122
Email address	info@sistersconspiracy.cz
www	https://sistersconspiracy.cz/en/o-nas
Date of interview	08.10.2021
Time of interview	11,30 – 13,00
Interviewer	Pavla Petrová

Nr. 5	
Name of interviewee	Martina Dvořáková
Position of interviewee	Fashion designer and owner of the madebyordinary brand
Name of the organization	Self-employed
Country and region	Czech Republic
Address	-
Contact telephone	-
Email address	ordinarymartina@gmail.com
www	https://www.madebyordinary.com/
Date of interview	12.10.2021
Time of interview	13,00 – 14,30
Interviewer	Pavla Petrová

Nr. 6	
Name of interviewee	Klára Hegerová
Position of interviewee	Director of the Platform Krásná práce
Name of the organization	Foundation Družstevní práce
Country and region	Czech Republic
Address	Xaveriova 2735 / 11, 150 00 Praha 5
Contact telephone	00420-605 942 868
Email address	klara@krasnaprace.org
www	http://krasnaprace.org/
Date of interview	13.10.2021
Time of interview	15,15– 16,50
Interviewer	Pavla Petrová

Nr. 7	
Name of interviewee	Markéta Vinglerová
Position of interviewee	The vice-director of the Textile, Fashion and Toys Collection, curator of 20 th century textile, Museum of Decorative Arts in Prague
Name of the organization	Museum of Decorative Arts in Prague
Country and region	Czech Republic
Address	Ulice 17. listopadu 2, 110 00 Praha 1
Contact telephone	00420-602 682 788
Email address	vinglerova@upm.cz
www	https://www.upm.cz/
Date of interview	13.10.2021
Time of interview	17,00 – 18,00
Interviewer	Pavla Petrová

Nr. 8	
Name of interviewee	Martin Šimša
Position of interviewee	Director of the National Institute of Folk Culture in Strážnice
Name of the organization	National Institute of Folk Culture in Strážnice
Country and region	Czech Republic
Address	Újezd 414/13, 150 00 Praha 5
Contact telephone	00420-518 306 611
Email address	martin.simsa@nulk.cz
www	https://www.nulk.cz/
Date of interview	15.10.2021
Time of interview	09,00 – 11,00
Interviewer	Pavla Petrová

Nr. 9	
Name of interviewee	Gabriela Bartošková
Position of interviewee	Printer in blueprint workshop
Name of the organization	Arimo, s.r.o.
Country and region	Czech Republic
Address	J. Skácela 1547, 696 62 Strážnice
Contact telephone	00420-734 147 179
Email address	arimo@email.cz
www	https://www.arimo.cz/
Date of interview	15.10.2021
Time of interview	13,00 – 14,30
Interviewer	Pavla Petrová

Nr. 10	
Name of interviewee	Klára Jurková
Position of interviewee	Ethnologist, the head of the Regional Centre for Traditional Folk Culture, Regional Museum in Olomouc
Name of the organization	Regional Museum in Olomouc
Country and region	Czech Republic
Address	Nám. Republiky 5, 771 73 Olomouc
Contact telephone	00420-778 744 868
Email address	tlk.vmo@seznam.cz
www	https://www.vmo.cz/
Date of interview	18.10.2021
Time of interview	13,00 – 14,30
Interviewer	Pavla Petrová

Annex 3: Selected statements of the respondents concerning the SWB dimension and sub-dimensions

Societal Cohesion		Quality of Life			Material Condition
Integration of other disadvantaged groups	Cultural Diversity	Education and Skills	Happiness and Life satisfaction	Quality and Sustainability of Environment	Territorial attractiveness and Branding
Working with seniors; workshops for seniors and senior houses	"The ability to communicate with the present"	Education of the general public, e.g., the campaign (Get to Know Your Craftsman/ Craftswoman)	"The trend towards traditions in Czech society; tradition"	"There is sustainability in the tradition"	Fairs/craft fairs for local people
Blueprint products made in sheltered workshops and therapeutic groups	Variety of traditions and crafts	"Showing what we can do in the Czech Republic"	Blueprint snowball effect	"Technology based on natural materials"	Raising awareness of traditions
	Folklore and art companies	Blueprint workshops	"Czech design is very trendy"	"Traditional crafts are always associated with nature and simple life"	More people focus on traditional, local, and Czech producers
	The way to reinterpret the blueprint	Excursions and guided tours	Folklore revival	Sustainable fashion	The power of local products
	Crossover of blueprint and arts	Lectures	Technology based on gathering	Slow fashion	Change of values
	Experimental production	Cooperation with schools – art schools, basic schools, high schools, universities	"I don't want to own anything but I want to have an experience"	Return to the original Czech crop to produce indigo – woad	Blueprint is produced locally
	Connecting workshops in Central Europe	Getting to know the production process via social networks, for instance	"Craft is seen as live, has a soul"	"The ecosystem of interconnected handicraft activities"	"Natural connection with traditional culture in Moravia"
	Reconstruction of folk costumes	Promoting imagination	Handicraft, handmade	Cooperation with chemistry and technology departments – setting the current rules of practice when producing blueprint	Potential for the development of tourism
	Designers' experiments	Exhibitions	"Memories"	The balance between the technique of print and technical equipment	Blueprint opens the door
	Cooperation with designers and artists	Arts	"Accessible technique to use in the leisure time"	Blueprint is timeless	"Blueprint is exclusive"

	The development of materials and technologies	Worksheets and sets for schools and after school clubs	"Printing is both attractive and accessible"	Back to the roots	Inscriptions in UNESCO have an immediate impact
	Connection of several crafts		Positive perception of blueprint in society	Materials are from local producers	The immediate impact on tourism – both workshops welcome tourists
	"Blueprint is the European heritage of Central Europe"		The development of blueprint functions and contemporary functionality	"Blueprint is an expensive and slow technique that supports frugality and empathy"	Tourists look for authenticity
	"Czechoslovak blueprint"		"Purchasing blueprint at local markets is a guarantee of quality"	"Better and more sustainable clothes"	Impact on the presentation of the region
	"Blueprint is adaptable"		"Blueprint connects and makes a difference at the same time"	Life of the products	"60% of tourists and visitors to the workshops are from abroad"
	"Blueprint is alchemy, craftsman, craftswomen uses feeling, touch, intuition"		"I feel a mental fulfillment"	"Blueprint is made slowly to last long"	"Local people – shared excitement for blueprint"
	"Blueprint is special and specific compared with other crafts"		Respect for predecessors, crafts, tradition		
			"Blueprint is physically demanding, passion must be included"		
			"Blueprint offers an experience and story."		
			It is something rare		
			Supporting creativity		
			Desire for beauty		
			"Creating something together"		
			"Blueprint is therapy as far as mental and physical aspects are concerned"		

Source: the author based on the interviews

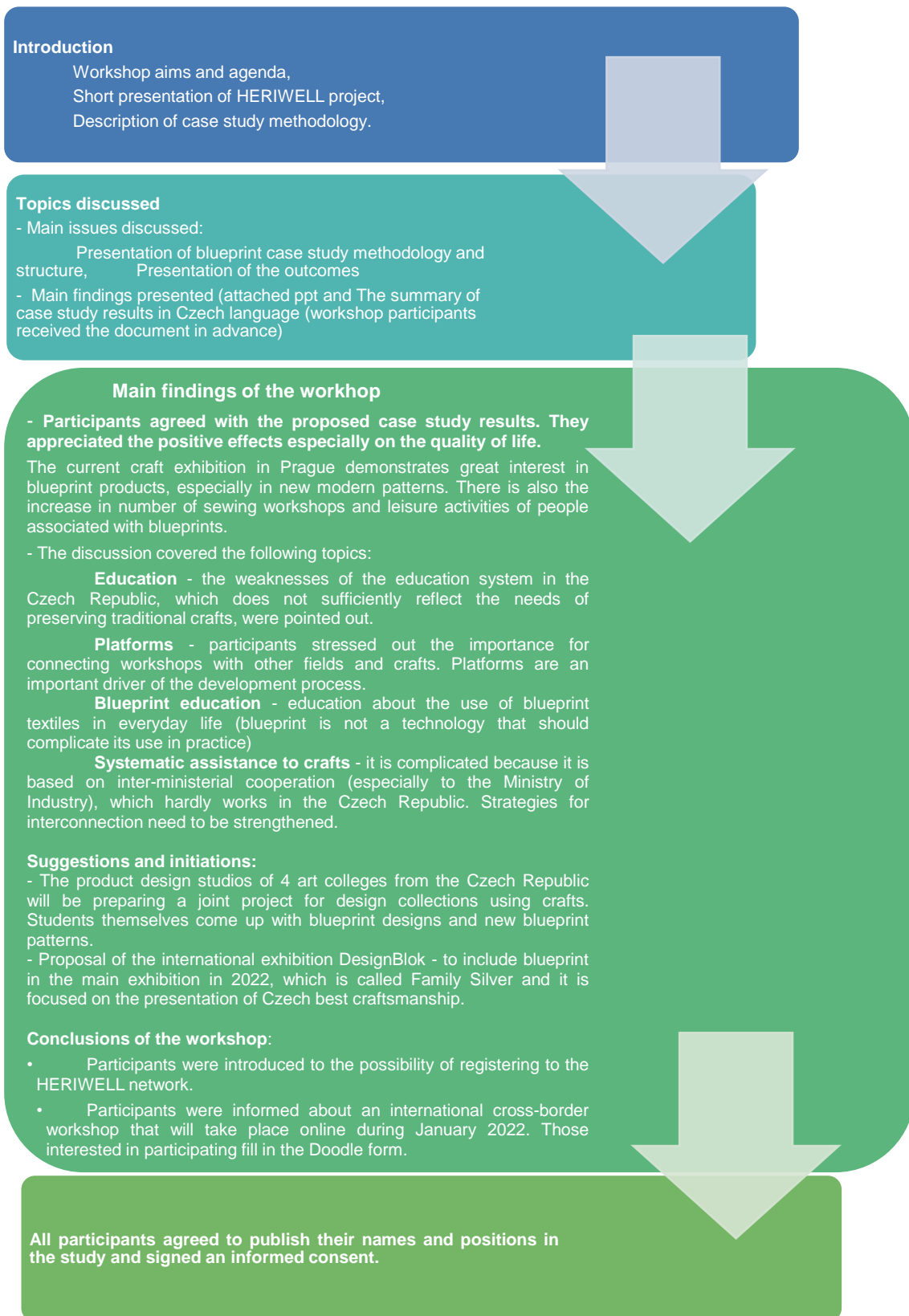
Annex 4: Validation workshop

The date: 16th of December 2021 (14,00-15,30 online)

Participants: Interview´s participants. Contacts - see Annex 2.

Name of participant	Working position
Zuzana Malcová	Ministry of Culture of the CR, Director of the Department of Regional and Minority Culture
Věra Skopová	Ministry of Culture of the CR, Ministerial Assistant Principal for traditional folk culture
Klára Hegerová	Director of the Platform Krásná práce
Klára Jurková	Head of the Regional Centre for Traditional Folk Culture in Regional Museum in Olomouc
Jana Zielinski	Director of the International Design Exhibition DesignBlok
Martin Šimša	Director of the NULK

Table 1: Validation workshop minutes



Annex 5: The title “Bearer of the Folk Crafts Tradition” 2001 – 2021

Bearers of the Folk Crafts Tradition for 2021

Jiří Danzinger ml., Olešnice, blueprint production

Ludmila Farkašová, Hroznová Lhota, obor embroidery on the cutout

Filip Trunečka, Boršov, obor production of lime plasters

Miroslav Vrtěna, Štěpánov nad Svratkou, cooperage

Bearers of the Folk Crafts Tradition for 2020

Milan Bartoš, Jaroslav Plucha, Dvůr Králové nad Labem, production of printing blocks for blueprint

Marie Bilíková, Babice, woven corn husk products

Alexandr Slavík, Krumvíř, carving embossed molds for food

Jana Štefková, Vamberk, traditional Vamberk multi-pair and ribbon lace

Marie Vičková, Uherský Ostroh-Kvačice, batik eggs from Uherskoostrožsko

Bearers of the Folk Crafts Tradition for 2019

Petr a Zlatuše Hejdovi, Hluk, production of traditional footwear and belts

Pavel Horák, Karolinka, folk cut glass

Pavel Sarauer, Horní Planá, chipped Šumava dove

Bearers of the Folk Crafts Tradition for 2018

Jiří Hýža, Kelč, production of folk footwear

Vladislava Hrubešová, Velké Karlovice, production of Wallachian folk costumes

Alexandra Kaňovská, Dubňany, production of traditional faience

Petr Mužík, Velké Karlovice, production of mother-of-pearl buckles

Lenka Macečková, Nový Hrozenkov, textile techniques – netting

Bearers of the Tradition of Folk Crafts for 2017

Jaroslav Lakomý, Štítý, roofing trade using traditional roofing materials

Markéta Maláníková, Dolní Bojanovice, production of men's folk costumes

František Zuska, Zlín, natural weaving / straw weaving

Petr Král, Mělník, wicker works production

Zdeňka Zábajová, Sebranice u Boskovic, traditional weaving
Bearers of the Tradition of Folk Crafts for 2016
Josef Fidler, Hlinsko, hand weaving – production of chenille
Jiří Růcker, Pečky, carver of relief gingerbread moulds
Bearers of the Tradition of Folk Crafts for 2015
Josef Fryzelka, Vlachovice, traditional cooperage
Jiří Honiss, České Budějovice, reverse glass paintings
Ing. Josef Komárek, Hradec Králové, Králíky-style hand-carved figures and nativity scenes
Aleš Uherka, Bystré u Poličky, traditional wheelwright's craft
Božena Vráželová, Nový Hrozenkov, split wooden doves production
Bearers of the Tradition of Folk Crafts for 2014
Růžena Kozumplíková, Blatnice pod sv. Antonínkem, reed mace weaving
Marie Pyrchalová, Zubří, embroidery from Zubří
Miroslav Urban, Malá Vrbka, traditional weaving
Bearers of the Tradition of Folk Crafts for 2013
Jarmila Vítoslavská, Troubky, production of traditional folk costumes of the ethnographic area of Haná
Bearers of the Tradition of Folk Crafts for 2012
Josef Hrůza, Kyšice, traditional cooperage
Josef Nosek, Roprachtice, production of bentwood sledges
David Stejskal, Pardubice, traditional carpenter's techniques
Miroslav Stecher, České Budějovice, production of musical instruments – Bohemian bagpipes and fanfrnoch
Bearers of the Tradition of Folk Crafts for 2011
Antonín Hájek, Uherské Hradiště, wood turning and decorative lining with metal
Zuzana Hartlová, Tupesy, production of Tupesy folk faiences
Richard Mlýnek, Opava, traditional slating
Zuzana Tilajcsiková, Veltrusy, traditional basket-making
Bearers of the Tradition of Folk Crafts for 2010

Augustin Krystyník, Nový Hrozenkov, traditional wheelwright's trade

Alfred Stawaritsch, Kostelec na Hané, traditional blacksmith's trade

Milan Strmiska, Mešovice, horn and mother-of-pearl processing

Bearers of the Tradition of Folk Crafts for 2009

Božena Habartová, Uherské Hradiště, men's folk costumes

František Mikyška, Petrovice u Sedlčan, millwright's trade

Karel Hanák, Hodonín, anabaptist faience production

Ladislav Chládek, Výprachtice, production of toys split from a turned block of wood

Vít Kašpařík, Velké Karlovice, musical instrument production

Bearers of the Tradition of Folk Crafts for 2008

Pavel Číp, Zubří, musical instrument production

Ludmila Dominová, Hluboká nad Vltavou, fish-scale embroidery

Eva Minksová, Velká nad Veličkou, embroidery from the Horňácko ethnographical area

František Pavlica, Hroznová Lhota, straw thatches production and thatching

Marie Skrežinová, Zlechov, production of artificial flowers, nosegays and wreaths

Bearers of the Tradition of Folk Crafts for 2007

František Tureček, Kostice, folk footwear production

Iveta Dandová, Mnichovo Hradiště, reed mace weaving

Hana Buchtelová, Malá Vrbka, loam weaving

Rozálie Blažková, Osvětimany, weaving from maize husks

Blanka Mikolajková, Rožnov pod Radhoštěm, framework knitting – "krosienka"

Bearers of the Tradition of Folk Crafts for 2006

Jaroslav Sucháček, st., Lhota u Vsetína, whetstones production

Josef Hruška, Valašské Meziříčí, blacksmith's techniques

Ludmila Kočišová, Vnorovy, maize husk dolls

Dana Ptáčková, Morkovice, wicker and peddig weaving

Miloslava Zatloukalová, Brodek u Konice, bast and straw weaving

Bearers of the Tradition of Folk Crafts for 2005

Josef Janulík, Josefov, folk footwear production

Drahomír Smejkal, Jihlava, file and rasp production

Jiří Ondřej, Zubří, birch besom production

Bearers of the Tradition of Folk Crafts for 2004

František Joch, Strážnice, blueprint production

Štefan Kanaloš, Ostrava, chiselled vessels production

Jiří Myška, Hlinsko, millwright's trade

Jarmila Oharková, Tišnov, loom weaving

Bearers of the Tradition of Folk Crafts for 2003

Josef Kopčan, Valašská Bystřice, carpentry and millwright's trade

Zdeněk Kubák, Strmilov, wool and flax fabrics production

Ing. Oldřich Kvapil, Hořice, relief gingerbread moulds production

Milan Macho, Suchdol nad Lužnicí, split-wood works

Petr Stoklasa, Velké Karlovice, split wooden doves production

Bearers of the Tradition of Folk Crafts for 2002

Zdeněk Bukáček, Krouna, wood-turned toy production

Jiří Danzinger, Olešnice na Moravě, blueprint production

Jana Juřicová, Vigantice, white embroidery

Ivo Nimrichter, Kyjov, black pottery production

Miloslav Trefanec, Klatovy – Čínov, traditional blacksmith's trade

Bearers of the Tradition of Folk Crafts for 2001

Jiří Drhovský, Týn nad Vltavou, wooden toy production

Antonín Moštěk, Vlčnov, folk faience production

Ladislav Rejent, Proseč u Skutče, wood turning, wood enchased with metal

Stanislav Štěpánek, Morkovice, wicker works production

Rudolf Volf, Koloveč, folk pottery production

Annex 6: Images



The interior of Modrotisk Danzinger – retrieved from the website of the workshop, 2021



Dyeing/oxidation – 4th phase – Modrotisk Danzinger workshop - retrieved from the website of the workshop, 2021



Renovated blueprint blocks of Modrotisk Danzinger, 2020 – retrieved from the website of the workshop, 2021



New block for Modrotisk Danzinger – produced by M..Bartoš, J.Plucha, 2017-2018 retrieved from the website of the workshop, 2021



Printer G. Bartošková at work in Arimo Strážnice – (Cultural heritage of the humankind in Olešnice and Strážnice. Where you can find blueprint workshops) Lidové noviny, 2021



Adéla Součková – the finalist of the Jindřich Chalupecký Award 2018- photo from the exhibition of the Jindřich Chalupecký Award 2018



Petra Gupta Valentová – the upholstery material is her own textile fabric printed in the workshop in Strážnice. Jiří Pelcl's tabouret design. Produced by [Polstrin](#)



The sleeve for the book for children – Apolenka Made of Blueprint The exhibition of Alice Klouzková's Blue Innovations in Czech Centre Vienna –presentation of Modrotisk Danzinger workshop, 2017



The exhibition of Alice Klouzková's Blue Innovations in Czech Centre Tokyo, 2018



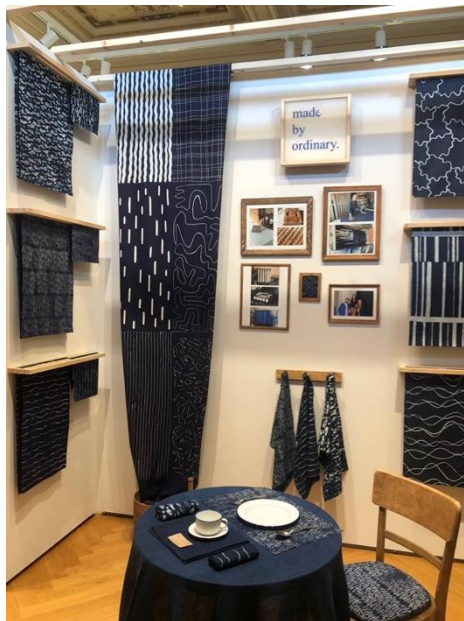
Summer blueprint workshop of the Strážnice workshop in Valtice, 2021



KURZ MALOVANÝCH ŠATŮ Z MODROTISKU

7. ROČNÍK | LISTOPAD 2021 - ČERVEN 2022

Trailer for the 7th edition of the Painted Blueprint Dress, Moravian Beauty Endowment Fund, 2021



Exhibition of the Made by Ordinary fashion brand at the International Design Exhibition DesignBlok 2021 with the presentation of Arimo Strážnice workshop – photo by the author 2021



A detail from the Czech Olympic fashion collection by Zuzana Osako, 2021

Presentation of the Czech Olympic fashion collection for Tokyo 2021. Retrieved from: YouTube video <https://www.youtube.com/watch?v=TaC4WQZPaKY>



Co-financed by the European Regional Development Fund

Inspire Policy Making with Territorial Evidence

espon.eu   

ESPON 2020

ESPON EGTC
11 Avenue John F. Kennedy
L-1855 Luxembourg
Grand Duchy of Luxembourg
Phone: +352 20 600 280
Email: info@espon.eu
www.espon.eu

The ESPON EGTC is the Single Beneficiary of the ESPON 2020 Cooperation Programme. The Single Operation within the programme is implemented by the ESPON EGTC and co-financed by the European Regional Development Fund, the EU Member States, the United Kingdom and the Partner States, Iceland, Liechtenstein, Norway and Switzerland.

Disclaimer

This delivery does not necessarily reflect the opinion of the members of the ESPON 2020 Monitoring Committee.