

Monograph review

**CREATIVE INDUSTRY OF SELECTED HANDICRAFTS IN
EASTERN SLOVAKIA.** 2016. Mainz: Logophon Verlag GmbH. 148 pp.,
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The economically and culturally oriented monograph of authors Eva Hvizdová and Beáta Balogová is a beneficial implementation in the subject, which deals with the region of Eastern Slovakia. The authors demonstrate not only a positive relationship to the region but also a brilliant knowledge of the subject and the methodology.

The first chapter deals with the characteristics of the region of Eastern Slovakia in terms of economy and social sphere. The creative industry is assessed in the context of the region in question after an exhaustive structural analysis in terms of production factors, supported by exact figures, charts and tables. The brief characteristic of the government decree as a basic normative act is replaced by the approach of the craft in the context of the region, which opens the second chapter. Authors also deal with specifically targeted marketing and communication as its tool in the aspect of visibility of crafts and their products. They also characterize and analyze communication mix tools such as personal sales and direct marketing. The authors perceive direct marketing as a philosophy. They demonstrate the close relationship of marketing and philosophy. I positively appreciate that the authors capture the cultural significance of the micro-regional specificities of clothing, which with the dialect itself create the element of biodiversity. It is possible to organically combine traditional crafts, folk cloths and dialects as it is done by Hvizdova and Balogová. Just craft small-scale production also complements the micro-region's biodiversity. The specific subchapter deals with the holistic setting of specific small-scale regional activities within UNESCO. A global organization working closely with, for example the International Association of the Academy of Science, supports the development of traditional crafts as a significant indicator of regional culture. The extrapolation of the principles and rules presented by the UNESCO Declaration in the legal norms of the Slovak Republic is the basis for the direct support of traditional crafts within the region as well.

In terms of the description of the biodiversity elements of the micro-region, the authors deal with its significant material basal elements - embroidery and lace. Following a brief characteristics of the whole Slovakia, the authors concentrate on the specification of embroidery and lace from the micro region of Prešov, namely the municipalities of Solivar and Solná Bana. In addition to lace and embroidery, the authors also analyze jewellery and garbage. In this context, they also refer to opal as a raw material for the production of jewellery. They continue with the traditional production of wooden musical instruments. After describing various musical instruments, the chapter also deals with

gingerbread production. Then there is the description of the letterpress printing and camera obscura.

The third chapter deals with the social dimension of crafts in Eastern Slovakia. It disseminates the activation policy of the Ministry of Labour of the Slovak Republic in the field of work from the beginning of the last decade. It deals with the axiological theme of values in terms of their roles in the regional policy of Eastern Slovakia, which is focused on crafts and employment. The authors are based on the Schwartz theory of values. They also deal with the social consequences of the labour market in the East Slovak region. They also notice the phenomenon of unemployment. This range of problems is grasped through the basics of social policy: ethics, legitimacy and rationality of social interventions. Access to individual applications may be deductive or inductive.

The fourth chapter of the monograph contains empirical part research oriented. The research concerns selected activities in the framework of craftsmanship in Eastern Slovakia. It is focused on the creative craft industry. The research probe searched craftsmen who are directly involved in the production activity. The primary objective of the research was to find a degree of motivation for choosing their work. This research was conducted as field research. Research method was a narrative interview. The own research sample consisted of eleven craftsmen. While in other research, respondents are mostly secret, the monograph was not about anonymity, but about their presentation.

The first interview was dedicated to embroidery. The craft was inherited by the mother. The training certificate was relatively close - the textile merchant. The craft is handed down, because the respondent herself taught her daughter in terms of embroidery. In particular, the respondent highlighted the embroidery of the Saris towels as a regional element, and today this embroidery is considered very rare in terms of production.

The second interview was focused on lace-making. The conversation was provided by two lace-makers, a mother and her daughter, who come from Sol'ná Baňa. The education of the older was somehow related to the operation of the craft, she was a teacher of art education and mathematics. She was involved in lace-making within the region. She met with a secret technique, partly by self-study from a specialist magazine. Interestingly, she revitalized the embroidery guild, as the restrictive law in the year 1872 abolished all guilds on the territory of Hungarian monarchy. The guild also organizes a specialized festival. She is an excellent expert in the Sol'ná Baňa lace pattern and adds her own handwriting to the lace. The younger respondent even publishes the magazine Čipka, which is popular even outside the borders of Slovakia, especially in Poland. She also writes about this craft in professional publications and exhibits at various festivals in Europe.

The third interview gave a weaver. Products made in a mechanical loom are considered to be the typical products of Ždiar region and surrounding settlements. Customers from abroad, especially from Germany are interested in her products. The colours of the products determine their regional belonging to the village Ždiar. The craft is handed down, but not within the family.

A rare respondent was the producer of costumes components- high boots, belts, harness and shepherd leather shoes. Products are sold to folklorists, collectors and individuals. In essence, this is a monopoly of such production, and he does not have any competitors. After a long period of almost 70 years, the production of a high boots with hard top returned to Slovakia.

Another respondent was trained as goldsmith and jeweller at the only Russian orthodox high school in Slovakia - SOU in Michalovce. He often works with the opal,

from which he produces jewellery. Raw material is significant for micro-region because it is Dubnický opal. He produces pendants and rings and also has an own website.

The jewellery became a leitmotif of another research interview. It was provided by a family all living with custom jewellery. The production activity has a permanent clientele from the southern Zemplín micro-region, but also from abroad. The dream of the youngest family member is to have a shop in Košice. The basic principle is the originality of their jewellery.

A tailor made a research interview. He makes all suits, jackets, trousers and vests on order. Therefore, he is mostly oriented on men's fashion. Ordered sewing gives the products a distinctive feature, and he has celebrities as his customers as well.

The interviewer was also with the whistle maker. The profession and education of the respondent is incompatible with his production. The relationship to craft was inherited from the grand-father. The products are whistles and fujara. The raw material is mainly elder wood. Products are sold to musicians. The daughters of the respondent also have a relationship with the craft.

The gingerbread production is also presented in the interview. The respondent has started with this activity on pension. She bakes gingerbread even in non-traditional forms. Her practice is relatively short, 6 years. Her husband helps her with the work. She tries to pass on her experience and knowledge.

Another respondent was an artistic bookbinder. His education is fully compatible with the craft, as well as professional curriculum vitae. In addition to new products the respondent also repairs old books. It is manual production in about 80%, the remaining share is represented by machine production. He has not got any follower in the craft.

The last of the respondents is an art photographer. At the beginning she photographed disco. Her education is not related to craft. She does not capture snapshots but a themed series. She works alone, without employees. As a regional product, she sees a photograph of a child in folk costume.

The theoretical and practical monograph of the authors Eva Hvizdová and Beáta Balogová, is a work that plastically describes the theme of traditional crafts in Eastern Slovakia. It is not only a theoretical scientific discourse but also a probe into the values and leitmotifs of creative industry manufacturers. It has its verbal value, which lies above all in its empirical part, which extends knowledge - from it the reader learns something new.

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