Relatore

Silvia Cappellozza

aracne

ADVOCATING THE ROLE OF SILK ART AND CULTURAL HERITAGE AT NATIONAL AND EUROPEAN SCALE

# I risultati del progetto Aracne: come sviluppare un ecosistema europeo della seta



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# ARACNE in breve:

**Ente finanziatore**: Commissione Europea
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**Linea di intervento** “Culture, Creativity and Inclusive Society”
**Call:** Research and innovation on cultural heritage and Cultural and Creative Industries
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**Durata**: 3 anni

# Scopo generale

- Perché l’Europa tiene alla valorizzazione delle industrie culturali e creative? Perché secondo i dati UNESCO (2022-2023) e i rapporti UNCTAD (Creative Economy Outlook 2024), le industrie culturali e creative generano annualmente circa 2,3 trilioni di dollari di entrate, contribuendo al 3,1% del Prodotto Interno Lordo (PIL) globale e al 6,2% dell'occupazione totale.

# Le industrie culturali e creative

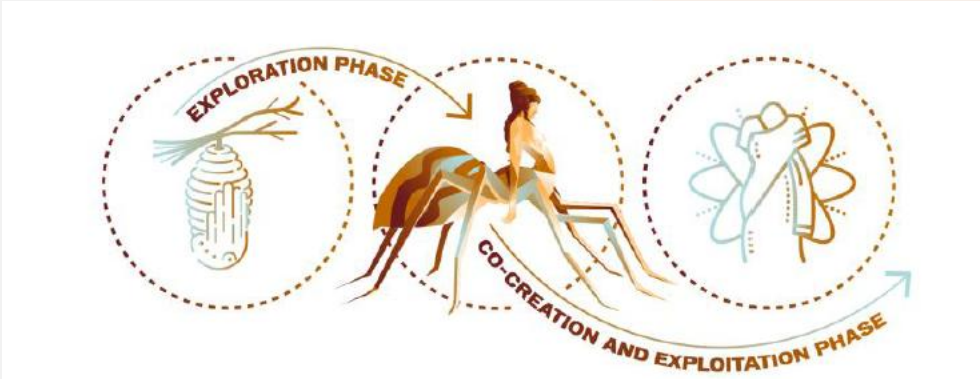
I settori culturali e creativi sono tutti i settori le cui attività si basano su valori culturali o espressioni artistiche e altre espressioni creative, individuali o collettive:

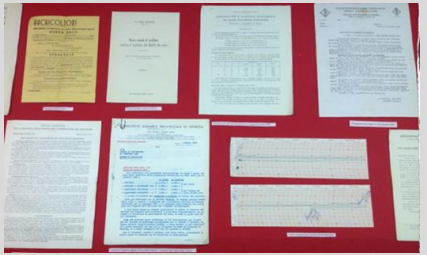
- l'architettura, gli archivi, le biblioteche e i musei, l'artigianato artistico, gli audiovisivi (compresi il cinema, la televisione, i videogiochi e i contenuti multimediali), il patrimonio culturale materiale e immateriale, il design (compreso il design della moda), i festival, la musica, la letteratura, le arti dello spettacolo, i libri e l'editoria, la radio e le arti visive

# Scopo generale del progetto

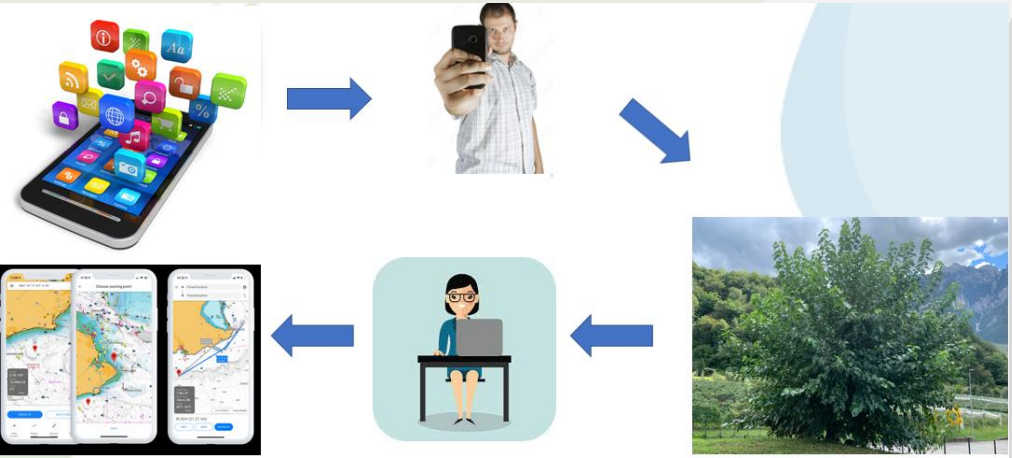
- Valorizzare il patrimonio di conoscenze materiali e immateriali della seta (Cultural Heritage) per le industrie culturali e creative

# Metodologia





L’inventario dei beni sul territorio: l’approccio bottom-up e le scuole



Approccio tradizionale: la ricerca d’archivio

# Risultati: la mappa virtuale


# L’inventario dei beni sul territorio: la mappa virtuale

European Silk Route

Georgia Bulgaria Greece Slovenia Italy France Spain

Silk Museum, Como

Red Spinning Mill of Caraglio, Cuneo

Antonian Museum, Padua

Reeling Plant Romanin Jacur, Salzano

Museum of Silk Art and Laterizia, Malo

Silkworm Museum, Vittorio Veneto

Marson Institute and Bacological Observator…

Reeling Plant Motta, Mogliano Veneto

D'orica, Nove

Serica 1870, Follina, Treviso

Ca' Pisani Rubelli, Venezia

Artisanal Weaving Bevilaqua, Venice

Innovhub Experimental Station, Milan

Silk Supervisors Office of San Giovanni…

Villa Chiozza, Cervignano del Friuli

Don Mazza Embroidery Museum, Verona

Farm Lino Bernardo, Massanzago

Farm Massimo Miotto, Sala di Istrana

Farm Diego Trevisan, Piombino Dese

Farm Il Brolo, Teolo

# L’inventario dei beni sul territorio: la mappa dei gelsi

Inventory of historical local mulberry trees

y | General inventory report | Mulberry Footprints Across Cou... | Inventory of black mulberry tr... | Imprint | Learn More | Refe


## Report on the inventory of mulberries in Italy

From 2023 to 2025, a total of 378 mulberry trees from Italy were recorded via the *Morus* APP. Inventory of Italian mulberries by species indicates that a majority of recorded trees were white mulberries (*M. alba*) with a total of 371 (98%), while there were five (1.1%) undefined *Morus* sp. and two black mulberry (*M. nigra*, 0.5%) trees (Figure IT_ 1A). Figure IT_ 1B shows the accessibility options of mulberries recorded in Italy. The majority were grown in in public areas (27%). The second most common were mulberries in private gardens (26%), and the third most common were mulberries along streets (22%) and in agricultural areas (14%), while 7% were found in botanical gardens or collections, and only 3% in squares. Half of the mulberries in Italy grew individually (53%), while users recorded one third (32%) in mulberry rows and 15% in plantations (Figure IT_ 1C).

# La salvaguardia dei beni sul territorio: la collezione dei gelsi


Nuova parcelle con collezione gelsi

# Il catalogo virtuale della seta: SILK UNVEILED


Funded by the European Union

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## Italy

### The sericulture in the past

- **9th–10th Centuries** Introduction and spread of sericulture in Italy after the Arab conquest of Sicily.
- **13th century** Transition from silk embroidery to textile production.
- **13th–16th centuries** Diffusion of innovations in silk production methods across Italy.
- **15th–16th centuries** Silk manufacturing becomes a major industry.
- **17th century** Expansion of mulberry cultivation, silkworm rearing, and export of raw silk.
- **18th century** Acceleration of mulberry cultivation, including in damp plains and large estates, and innovations in silk reeling machinery.

Silkworm cultivation arrived in Italy in the 9th–10th centuries following the Arab conquest of Sicily in the 9th century, as documented in the Cairo Geniza. From Sicily it spread to Calabria under the Normans and to other parts of the South, while in the rest of the peninsula silk processing preceded the appearance and establishment of mulberry cultivation by centuries. In Lucca, Venice and Genoa during the 13th century, there was a shift from embroidery or decoration of clothing accessories with silk yarns to the production of textiles imitating Byzantine or Arabic models. These processes of diffusion of innovations follow a multiplicity of routes, in some cases independent of each other, and if Sicilian craftsmen from Genoa settled in Lucca, for Venice, a direct link with Byzantium is assumed, particularly in the period following the Fourth Crusade.

Secondary migrations, such as that of exiles from Lucca to Venice in the 14th century, contributed to the diffusion and circulation of technical knowledge and figurative models. Silkworm rearing and mulberry cultivation for larval feeding (sericulture) followed manufacturing with a long delay, so that even at the beginning of the 15th century, production in one of the territories of early establishment of this activity in northern Italy, the province of Vicenza, was limited to around one hundred kilograms of yarn per year.

The second part of the 18th and the first part of the 19th century are the golden age of sericulture. The growing incidence in land revenue of the proceeds from the sale of silk induced the owners to devote more and more attention to silkworm rearing. Dandolo's innovative proposals led to a change in the way rearing was conducted, while constructions and restorations of farmhouses were undertaken to make them more suitable for sericulture.

The era of experts and practitioners was replaced by a scientific and technical approach, particularly regarding to the preparation of silkworm eggs, with the spread of cellular reproduction with microscopic selection of healthy moths and the foundation of the "Stazione Bacologica" in Padua as a centre for the promotion of innovations in the sector. While the more advanced areas of Lombardy reacted autonomously to the crisis caused by pebrine because put into practice and improved on Pasteur's own lessons, the "Stazione Bacologica" promoted an action to improve sericultural techniques and knowledge that bore fruit above all in the "Third Italy" of the Adriatic regions, favouring the formation of silkworm eggs production poles, such as Vittorio Veneto and to a lesser extent Ascoli.

It was in these centres, and especially in the latter, that the production of hybrids was undertaken that would allow Italian sericulture to return to the levels of quality, yields and productivity that existed before pebrine, overcoming the difficulties caused by the import of Japanese eggs.

Farmers transport the cocoons to the collective storehouse to sell them (Source / **CREA Sericulture laboratory**)

However, from the beginning of the 20th century Italian sericulture was affected by competition from the East, in particular from Japan, where progress in research on hybrids led to the selection of ever more productive silkworm strains, while changes in agricultural structures, with the slow overcoming of the relationships of share-cropping and mixed field rent highlighted the hidden costs of labour-intensive production.

The crisis of the 1930s and the gradual closure of national economies severely affected a sector as strongly export-oriented as silk production was, reducing mulberry cultivation to a marginal role in most regions of Italy. The economic miracle led to the disappearance of silkworm rearing, with only a few restricted areas, such as the Vittorio Veneto district and the upper Friulian plain, where sericulture continued to maintain a residual importance into the 1960s and 1970s.

Egg production plant (moth mating) (Source / **CREA Sericulture laboratory**)

Cocoon drying (Source / **CREA Sericulture laboratory**)

Egg production plant (moth grinding) (Source / **CREA Sericulture laboratory**)

Egg production plant (moth eclosion from cocoons (Source / **CREA Sericulture laboratory**)

# Risultati: Il catalogo virtuale della seta: SILK UNVEILED

150 | SILK unveiled

/ ITALY

## Museo ebraico

The Jewish Museum of Rome, founded in 1960 and renovated in 2005, is a unique reference point for exploring the tradition, religion, culture, and two-thousand-year history of the Roman Jews, one of the oldest Jewish communities in the world. Housed within the monumental Great Synagogue complex, the institution preserves a magnificent permanent collection displayed in the Ancient Marble Gallery and eight exhibition rooms, which narrate the history of Roman Jews, their relationship with the city, and the contributions of Libyan Jews who arrived in 1967.

The educational path includes exceptional artworks and precious documents: Roman silver objects from the 17th and 18th centuries, fine fabrics from across Europe, illuminated manuscripts, marble that survived the destruction of the Cinque Scole, and numerous liturgical objects illustrating the festivals of the year and life. Particularly notable is the collection of ceremonial fabrics, dating from the 16th to 19th centuries. The vestments were crafted for the Five Synagogues of the Roman Ghetto from valuable second-hand clothes, richly embroidered with family crests, Hebrew inscriptions, and symbolic motifs. These inscriptions, forming a unique textile archive, offer an enchanting window into ghetto life. Nearly all nine hundred vestments are silk, including velvets, lampas, and brocades from Venice, France, England, Italy, and Spain, originally used for men's and women's clothing or upholstery.

The museum's mission is to broaden and deepen learning opportunities in a museum environment, enabling the public to appreciate and understand Jewish history and culture fully. Its community role is to promote the cultural vitality of the Jewish Community of Rome, while its academic purpose is to stimulate intellectual engagement and discussion on themes related to Jewish life in Rome. Regarding its public, the museum aims to attract visitors of all ages, faiths, ethnicities, and social or cultural backgrounds, offering stimulating exhibits, interpretive tools, and programs. Crucially, the museum plays an essential educational role in combating intolerance and anti-Semitism, conveying history daily through objects, stories, and guided experiences provided by its educators.

Room 4, The Treasures of the Five Scolae (Credits: Ryan Cobsky/ Copyright: Jewish Museum of Rome)

Menorah by Le Quel Arthur Rosenthal, Paris 2017. The work was created on the occasion of the exhibition "The Menorah: secrets, history and beauty of the seven lights", Jewish Museum, 2017 - and later donated to the Jewish Museum. (Credits: Ryan Cobsky/ Copyright: Jewish Museum of Rome)

Keppà Hardgrain 1467 - 1468. Inventory number 124 (Credits: Roldán De Luca/ Copyright: Jewish Museum of Rome)

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142 | SILK unveiled

/ ITALY

## Consiglio per la ricerca in agricoltura e l'analisi dell'economia agraria (CREA)

**The Sericulture Laboratory of the Council for Research in Agriculture and Economics** has a long-standing tradition, originating from the Royal Experimental Sericulture Station founded in 1871 in Padua. It is currently housed in its historic headquarters, built in 1922. One part of the site is dedicated to the research and conservation of silkworm and mulberry accessions. It includes the experimental mulberry orchard and is supervised by the Ministry of Agriculture, Food Sovereignty and Forestry. Another section hosts the Museum of Living Insects and Silkworms, which preserves the ancient instrumentation, archives, library, and silk collections of the former Sericulture Station, and is the largest insectarium in Europe. This combination of historical heritage, agrobiodiversity conservation, and sericulture expertise makes the laboratory a world-class center of excellence. The laboratory's current activities include the conservation of around 180 silkworm strains and about 65 mulberry varieties, technical assistance and training for farmers and technicians, research on innovative cultivation and rearing techniques, genetic improvement using traditional and biotechnological methods, production of experimental silkworm eggs, and studies on silkworm diseases and environmental stressors. Managed according to organic agriculture principles, the experimental mulberry orchard and silkworm facilities are also exploited to investigate the use of silkworms as bio-indicators. The laboratory promotes circular economy research, collaborating with the textile, biomedical, cosmetic, and feed industries to optimize cocoon by-products and explore the multipurpose potential of mulberry.

Over the years, the staff have filed numerous patents in sericulture. The laboratory actively participates in research and development projects and serves as the lead partner in the Horizon Europe project Arzone (2023-2026). It is also a scientific partner and coordinator of two Veneto regional projects, Serinnovation (2019-2023) and Morus up (2025-2028), within their respective Operational Groups. In the Arzone project, the laboratory is fostering the creation of a Council of Europe-certified European silk route and developing a silk ecosystem connecting stakeholders across the sector, thereby promoting innovation, heritage, and sustainable development in European sericulture.

Aerial view of the CREA's mulberry field (Source: CREA's archive)

Silkworm rose in the Padova Valley (Source: CREA's archive)

Silkworm bed cleaning (Source: CREA's archive)

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/ ITALY

## Fondazione Setificio

Fondazione Seta ETS, established in 2025, aims to enhance textile knowledge in the Como area and align school education with evolving technologies and industry needs. Its mission is to strengthen the silk sector while preserving a globally recognized tradition and expertise. The Foundation unites the Como Silk Museum, the Association of Former Students of the Silk Factory (Setificio), and the Silk Factory Foundation, merging decades of experience in culture, education, and innovation.

The Como Silk Museum, active since 1990, collects and preserves machinery, tools, documents, samples, and garments that illustrate the history of Como's silk industry. Its primary objective is to engage the public and offer new ways to experience cultural heritage. The museum provides an evocative journey through the material and immaterial heritage of the district, tracing the evolution of silk production from the first thread to the finished fabric and highlighting the central role of craftsmanship and industry since 1860.

The Association of Former Students, operating since 1950, promotes the silk-weaving school and the regional silk industry through studies, publications, competitions, and scholarships. It connects students with professional, technical, and entrepreneurial expertise. Initiatives include the Textile Technical Newsletter, conferences, factory visits, and limited-edition jacquard silk reproductions.

The Silk Factory Foundation, founded in 1995 by trade associations inspired by industrialist Giannino Brenna, coordinates initiatives aligned with educational activities. It fosters collaboration between production and education, identifies training needs, and implements projects and investments benefiting students, teachers, and the entire Como textile district.

Through this integrated approach, Fondazione Seta ETS ensures the preservation, promotion, and continuous evolution of Como's silk heritage, combining tradition with innovation to train future textile professionals and sustain the district's industrial excellence.

Silk reels (Source: Fondazione della seta's archive)

Ancient weaving looms (Source: Fondazione della seta's archive)

Students' workshop (Source: Fondazione della seta's archive)

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/ ITALY

## Current Scenario of Silkworm Rearing

Five Italian regions were selected as representatives of silkworm rearing, although sericulture is practiced nationwide in both traditional and modern forms.

**Calabria**: From the mid-16th century, Calabria accounted for over 70% of southern Italy's silk production, with Cosenza and Reggio Calabria as major centers. Today, small farms continue the tradition, including the Social Cooperative 'Nido di Seta' in San Floro, producing artisan yarn dyed with natural pigments and offering educational tourism. In Cortale, associations such as Spazio Donne, Memorandum, and Dal Baco alla Seta preserve rearing, manual reeling, and handloom garment production, supported by regional ARSAC centers.

**Marche**: Following the mid-19th century pébrine crisis, Ascoli Piceno became a prominent silkworm egg production center. 'La Campana' holiday farm in Montefiore dell'Aso, founded in 1980, maintains the traditional Ascoli silkworm strain. The cooperative restored rural buildings, offers agro-tourism, and hosts sustainable cultivation with workshops on silk rearing, fabric dyeing, and traditional crafts.

**Sardegna**: Orgosolo hosts the workshop-museum 'Tramas de Seda' run by the Corda family who preserve the local silkworm strain. For two centuries they have overseen all production phases, from rearing to weaving the traditional 'Su Lanzu' headgear dyed with natural saffron. During the workshop's activities the staff also educates tourists and schools, safeguarding local biodiversity.

**Umbria**: Bevagna preserves a 14th-century silk tradition through the 'Gatta Santa Maria', an annual June event demonstrating silk rearing, weaving, reeling, twisting, and dyeing. The re-created 14th-century human-powered twisting machine, restored using museum references, remains the only operational example globally.

**Veneto**: Six farms with full rearing and mulberry plantations created the network 'Bachicoltura Setica'. In 2017, in the historically most important region for sericulture, Veneto. The farms joined the ESR-AGRI Operational Groups 'Serinnovation' and 'Morus up', promoting circular economy initiatives, egg production, and a complete agro-industrial silk supply chain.

These five regions exemplify Italy's rich sericulture heritage, combining preservation of traditional strains and techniques with innovative approaches to education, tourism, and sustainable production.

Manual deflossing of the golden yellow cocoons of the Tigrato strain (Source: Corda family's archive - Orgosolo)

Egg laying (Source: 'La Campana's - Montefiore dell'Aso)

Hand-operated mulberry leaf shredding machine (Source: Carlo S. Maria's archive - Bevagna)

Modern semi-automatic reeling machine used at Nido di Seta (Source: Nido di Seta's archive)

Removal of cocoons from spinning frames at the Bachicoltori farm during the 'Ippathoca' festival (Source: Serinnovation archive)

Gatta Santa Maria, Bevagna (Perugia)
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Nido di seta (Catanzaro)
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La campana (Ascoli Piceno)
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Tramas de Sedas (Nuoro)
Website: https://www.comune.orgosolo.nu.it/it/progetto/tramas-de-seda-il-baco-da-seta
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Rete Bachicoltura Setica (Padova)
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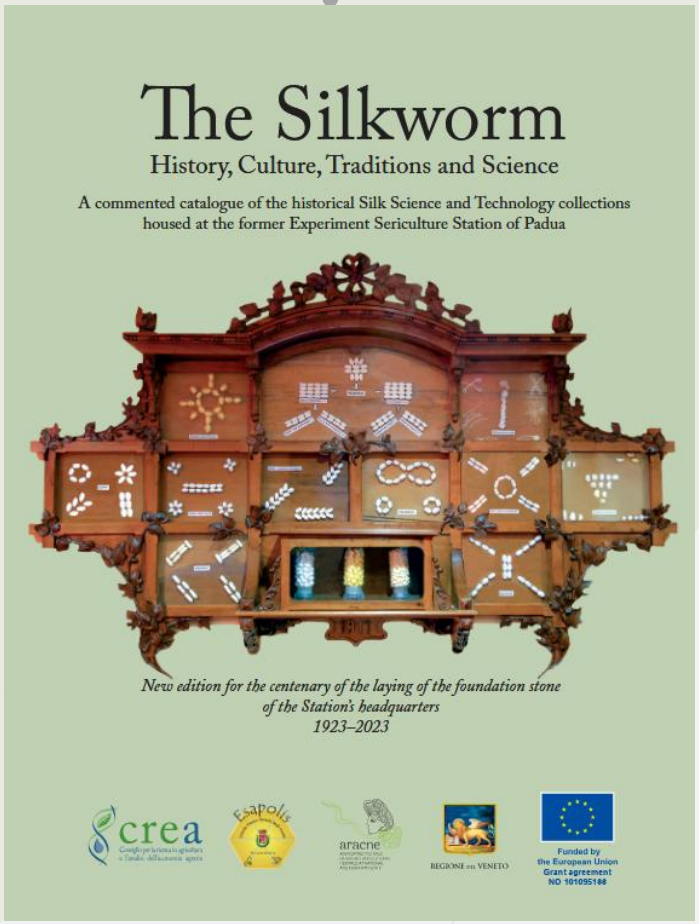
# Risultati: 3 cataloghi





# Risultati: 3 razze iscritte agli inventari della biodiversità di tre regioni diverse



# Risultati: Inventario dei campioni conservati nel museo Esapolis e analisi dei bozzoli europei

www.nature.com/scientificdata


scientific data



OPEN

DATA DESCRIPTOR

## Multiomics analysis of the Silkworm cocoon shell

Panagiota Fragkou[1], Ioannis Martakos[2], Georgia Rouni[3], Demetrios Vasilakos[1], Evangelos Koutsoukos[1], Alesssio Saviane[4], Silvia Cappellozza[4], Nikolaos S. Thomaidis[2], Marios G. Kostakis[2], Martina Samiotaki[3], Sotiris Kotsiantis[5], Mariana Barcenas[6] ✉ & Skarlatos G. Dedos[1] ✉

# Risultati: Ricerca sull'archivio e biblioteca del CREA: la rete internazionale delle stazioni bacologiche e la missione italiana a Rodi (2 pubblicazioni)


Stazione di Sericoltura di Vratsa, Bulgaria, 1894

# Le industrie culturali e creative: gli avatar

## Test Avatar 1: Enrico Verson (Esapolis)

### The Silkworm Pioneer

Our Enrico Verson avatar embodies the spirit of a dedicated Paduan doctor-scientist. He discusses his groundbreaking work as the founder of the Padua Silkworm Station, his pivotal role in the fight against pebrina disease, and his innovative contributions to silkworm research, making him an international reference figure for Italian silk farming.

> *"Through diligent observation and scientific inquiry, we can protect these fragile creatures. Ask me about the delicate balance of sericulture, or the battle against diseases like pebrina."*

Visitors can delve into the fascinating world of entomology and disease prevention through natural conversation with a true pioneer.

## Test Avatar 2: Konstantin Zanis (State Silk Museum)

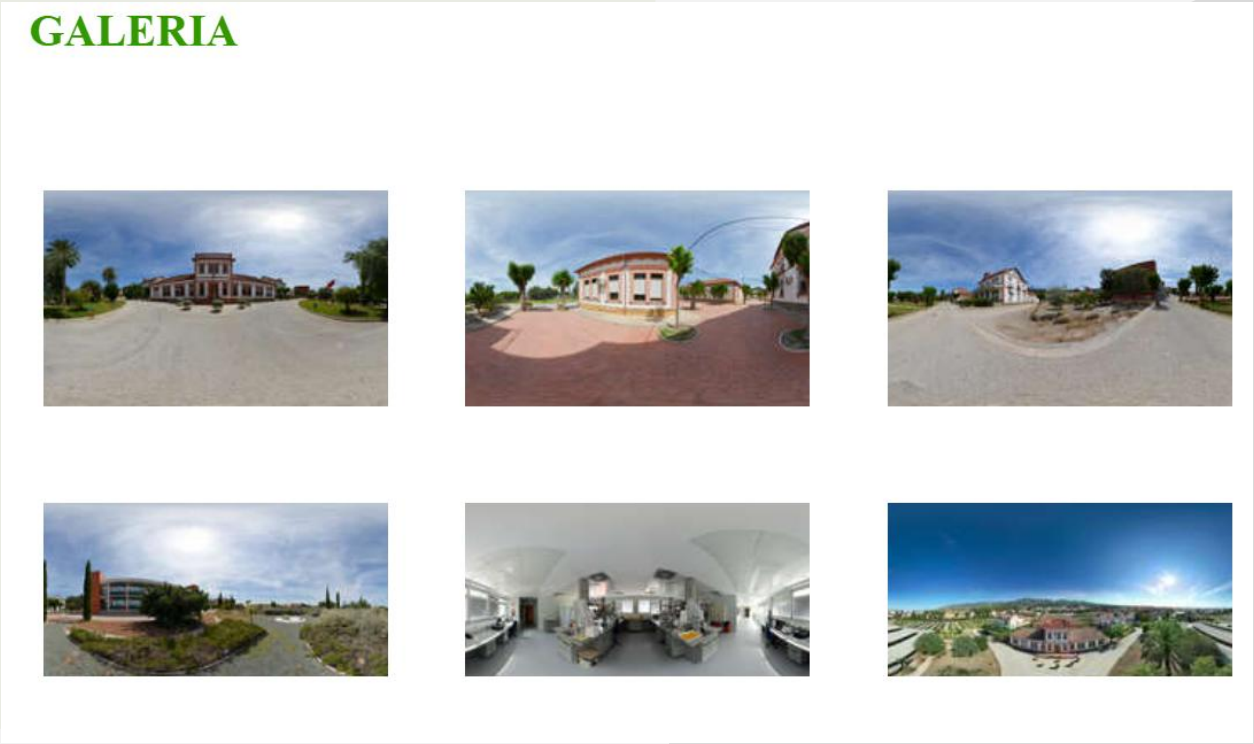
### The Caucasian Photographer-Scientist

Our Konstantin Zanis avatar introduces visitors to the life and work of the pioneering Georgian photographer and scientist (1864–1947). Based in Tbilisi, Zanis served as a technician at the Caucasian Sericulture Station from 1890 to 1903, documenting the intricate world of sericulture through his lens during expeditions. His innovative work included operating a museum-attic lab with a focus on photomicrography. He opened his own photographic studio in 1901, continuing his prolific career into the Soviet era and earning multiple honors for his contributions.

> *"Through my lens, I captured not just the delicate art of sericulture, but the very soul of the Caucasus. Every photograph tells a story, a moment frozen in time, preserving both science and culture."*

His extensive photographic collection, encompassing silk production, ethnography, portraits, landscapes, and architecture, is preserved in the State Silk Museum, Georgia's National Archives, and various private collections.

# Le industrie culturali e creative: la visita virtuale la museo di IMIDA in Spagna




- https://sigdata.imida.es/sericicola_tour/tour_principal/

# Le industrie culturali e creative: il kit didattico

# Le industrie culturali e creative: il video

# Le industrie culturali e creative: le start-up

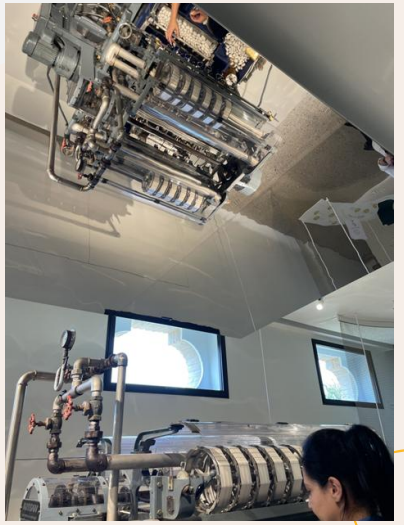
I bachi da seta creano naturalmente dei bozzoli(A), ma possono anche filare la seta su superfici piane (B). Se dispone di una superficie piana, il baco può depositarvi la seta.

# Le industrie culturali e creative: le start-up e il design dell'Università di Maribor

# Le industrie culturali e creative: Evalab e il design dell'Università di Maribor

# Le industrie culturali e creative: Art of the Silk Museum

# Risultati: le industrie creative - La villa La Palladiana e la filanda D’orica



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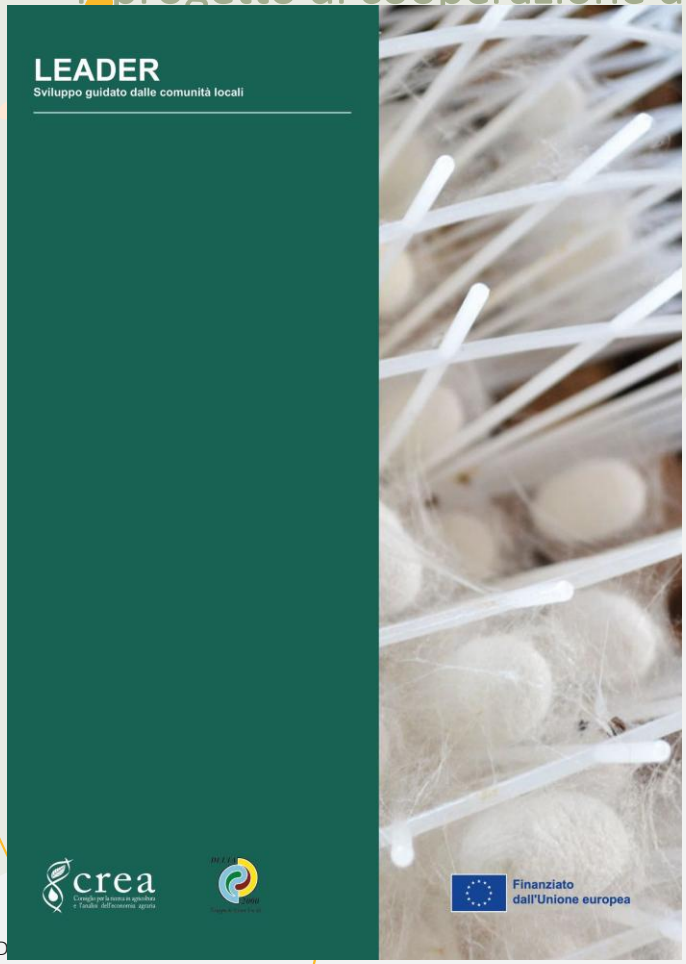
# Le basi dell'itinerario europeo della seta certificato dal Consiglio d'Europa:

- il progetto di cooperazione dei GAL, lo scambio fra gli agricoltori




Tiziana Martire e Angelo Paganin del Cantiere del baco di Villa Zuppani a Sedico con gli altri rappresentanti della gelsibachicoltura in Calabria

Il Cantiere della Provvidenza e i colleghi veneti a Catanzaro e Cosenza
Confronti sulle sperimentazioni e nuove prospettive di collaborazione

## La coltivazione dei gelsi a Villa Zuppani di Pasa guarda alla Calabria

IL FOCUS

C'era anche il Cantiere della Provvidenza di Sedico in Calabria, in occasione della visita-studio degli agricoltori veneti nel triangolo d'oro della seta calabrese per un approfondimento sulla gelsibachicoltura.

Organizzato da Cipat Veneto in collaborazione con il Crea Agricoltura Ambiente - Laboratorio di gelsibachicoltura di Padova, l'evento ha portato i principali allevatori di bachi da seta del Veneto a scoprire interessanti realtà produttive e del mondo della ricerca, attraverso varie tappe a Lamezia Terme, San Floro, Cortale, Girifalco e Mirto Crosia, tra le province di Catanzaro e Cosenza.

A rappresentare il Cantiere della Provvidenza c'erano la presidente Tiziana Martire e il vice Angelo Paganin. Attraverso l'attività del Cantiere del baco, il Cantiere della Provvidenza è tra i protagonisti veneti di questo settore dell'agricoltura. In particolare, le attività di gelsibachicoltura si svolgono nel contesto di Villa Zuppani a Pasa di Sedico.

Qui ha preso forma la collaborazione con l'agenzia regionale Veneto Agricoltura, per la quale il Cantiere della Provvidenza gestisce un gelseto sperimentale messo a dimora nel 2014 da parte di Veneto Agricoltura. Attraverso il supporto tecnico scientifico dei ricercatori del Crea di Padova, da oltre una decina d'anni il Cantiere della Provvidenza si è specializzato nella produzione di seme bachi – le uova – che vengono distribuiti in Europa e non solo.

Così facendo, è stata riscoperta un'attività tradizionale del territorio bellunese, ancora viva nei ricordi della comunità, e che fin da subito ha dimostrato di avere tutti i presupposti per poter generare nuove prospettive di sviluppo sia in termini occupazionali sia economici in campo agricolo, turistico ed artigianale.

Il percorso in Calabria ha gettato le basi per rafforzare sinergie già in atto e iniziarne di nuove, con l'obiettivo di fare massa critica nella produzione di bozzolo e rendere più sostenibile il processo di trattura della seta, attivo nella zona di San Floro. Senza dimenticare l'opportunità di trovare nuovi sbocchi al bozzolo e ad altri sottoprodotti della filiera Made in Italy.

Interessanti inoltre gli sbocchi che potrebbero esserci per un avvio di una attività artigianale anche tra gli allevatori bellunesi, interessando inoltre chi ha passione di prodotti legati al mondo della seta fatti a mano.

Il gruppo, accompagnato da Alessio Saviane del Crea, ha incontrato la cooperativa Nido di Seta a San Floro, l'Arsac centro sperimentale dimostrativo di Mirto – Crosia, l'Arsac di Lamezia Terme, l'atelier artigianale Vitaliano Couture a Girifalco e l'associazione Spazio donne di Cortale.

Proprio a Cortale, in una conferenza organizzata dall'amministrazione comunale, Angelo Paganin in qualità di portavoce della rete di Impresa Rete Setica ha presentato le attività dei gelsibachicoltori veneti, mentre Alessio Saviane ha illustrato gli obiettivi del progetto Morus Up, per la tracciabilità digitale della filiera. —

DAPO

# VERSO IL NETWORK PER PROPORRE L'ITINERARIO CERTIFICATO

## Developing a Cultural routes requires to:

- Defining a theme
  Step 1
- Identifying heritage elements
  Step 2
- Creating a European network
  Step 3
- Coordinating common actions
  Step 4
- Creating common visibility
  Step 5



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ADVOCATING THE ROLE OF SILK ART AND CULTURAL HERITAGE AT NATIONAL AND EUROPEAN SCALE

# Thanks

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