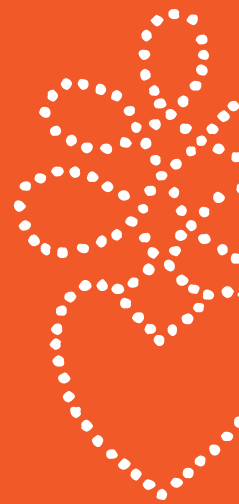


PROMOCIJA NESNOVNE KULTURNE DEDIŠČINE

PROMOTION OF THE INTANGIBLE CULTURAL HERITAGE
The 10th anniversary of the UNESCO Convention

Ob deseti obletnici
Unescove Konvencije



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Posavsko štehvanje. / Sava Valley štehvanje.
(Foto / Photo: Anja Jerin, 2014)

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PREDGOVOR

Unescova Konvencija o varovanju nesnovne kulturne dediščine (2003) je leta 2013 praznovala svojo 10. obletnico. V slovenski pravni red je leta 2008 vstopila z ratifikacijo, nesnovna kulturna dediščina, imenovana živa kulturna dediščina, pa je bila implementirana v novi Zakon o varstvu kulturne dediščine (2008). Na temelju Konvencije je bil v Sloveniji vzpostavljen Register žive kulturne dediščine, v katerega se vpisuje nesnovna kulturna dediščina z območja Republike Slovenije. Register združuje posamezne nosilce, ki danes skrbijo, da ustna izročila, izrazi in jezik, uprizoritvene umetnosti, družbene prakse, rituali in praznovanja, znanja in prakse o naravi in svetu ter tradicionalne obrtne veščine živijo in se prenašajo na naslednje generacije.

V Sloveniji smo 10. obletnico Konvencije septembra 2013 obeležili v Slovenskem etnografskem muzeju s predstavitvijo v Register vpisanih kulinaričnih dobrot in z mednarodnim srečanjem strokovnjakov s področja nesnovne kulturne dediščine. V pričujoči slovensko-angleški publikaciji v prvem delu objavljamo nagovore predstavnikov ustanov, ki se ukvarjajo z nesnovno kulturno dediščino Slovenije. V drugem delu so zbrani prispevki strokovnjakov iz Slovenije, Avstrije, Madžarske, Češke, Hrvaške in Nemčije, ki govorijo o različnih vidikih promocije nesnovne kulturne dediščine.

Implementacija Konvencije je v slovenskem prostoru povzročila, da se je začela javnost vse bolj zanimati za nesnovno kulturno dediščino, njeni nosilci pa za vpis v Register, razglasitve živih mojstrov in vpise na Unescova seznama in v register. Slovenski etnografski muzej kot Koordinator varstva žive kulturne dediščine z vso odgovornostjo do dediščine in njenih nosilcev evidentira, dokumentira, raziskuje, varuje in interpretira nesnovno kulturno dediščino; s svojim delovanjem namreč lahko vplivamo na njen raznolik in živ razvoj. S pričujočo publikacijo želimo osvetliti pozitivne in negativne posledice ukvarjanja z nesnovno kulturno dediščino, da se bomo vseh postopkov in korakov na poti do vpisa na Unescova seznama in v Register lotevali čim bolj premišljeno.

Uvodne misli končujem z zahvalo vsem avtorjem, ki so nam v svojih prispevkih posredovali razmišljanja o načinih promocije nesnovne kulturne dediščine v njihovih državah in s sodelovanjem pripomogli k spoznavanju pomena promocije nesnovne kulturne dediščine. Najlepše se zahvaljujemo še Ministrstvu za kulturo RS in Slovenski nacionalni komisiji za Unesco, ki sta nam omogočila izid publikacije, za katero verjamemo, da bo dobro sprejeta tako med nosilci nesnovne kulturne dediščine kot njenimi raziskovalci in poznavalci.

Anja Jerin

FOREWORD

In 2013, the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003) celebrated its tenth anniversary. It was ratified by Slovenia in 2008, whilst intangible cultural heritage, known here as the “living cultural heritage”, was the subject of the new Cultural Heritage Protection Act (2008). On the basis of the Convention, a Register of the Intangible Cultural Heritage was established, in which intangible cultural heritage from the Republic of Slovenia is being entered. The Register brings together individual bearers, who now ensure that oral traditions, expressions and language, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, and the traditional craft skills live on and are transferred to future generations.

In September 2013, Slovenia marked the 10th anniversary of the Convention in the Slovene Ethnographic Museum with the presentation of the culinary goods entered in the Register and with an international gathering of experts in the intangible cultural heritage. The first part of this Slovene-English publication contains the speeches given by the representatives of the institutions involved in the intangible cultural heritage of Slovenia. In the second part, there are papers by experts from Slovenia, Austria, Hungary, Czech Republic, Croatia and Germany,

discussing different aspects of the promotion of the intangible cultural heritage.

The implementation of the Convention has led to increased interest among the Slovene public in the intangible cultural heritage and among bearers for entry in the Register, proclamations of living masterpieces and entries on the UNESCO lists and the register. With a sense of responsibility towards heritage and its bearers the Slovene Ethnographic Museum, in its role of the Coordinator for the Protection of the Intangible Cultural Heritage, records, documents, researches, protects and interprets the intangible cultural heritage; our actions can influence its varied and continued development.

The aim of this publication is to throw some light on the positive and negative consequences of dealing with intangible cultural heritage so that all the procedures and steps on the way to UNESCO are carried out with utmost care and consideration.

Let us conclude by thanking all the authors who offered their thoughts on the methods of promoting intangible cultural heritage in their countries and thus contributed to the recognition of the significance of the promotion of this heritage. We would also like to extend our warmest thanks to the Ministry of Culture of the Republic of Slovenia and the Slovene National Commission for UNESCO, which have helped

make it possible to produce this publication that we believe will be well accepted both by the bearers of the intangible cultural heritage, as well as by researchers and experts.

Anja Jerin

*Izdelovanje trničev na Veliki planini. / The making of trnič
cheeses on Velika planina. (Foto / Photo: Anja Jerin, 2013)*



**NAGOVORI Z DOGODKA OB
OBELEŽEVANJU 10. OBLETNICE UNESCOVE
KONVENCIJE O VAROVANJU
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INTANGIBLE CULTURAL HERITAGE

KONVENCIJI ŽIVAHNO NA POT

■ *Špela Spanžel*

Spoštovana gostiteljica dr. Bojana Rogelj Škafar, spoštovani slovenski in tuji gostje, dragi kolegi,

v veselje mi je na nocošnjem dogodku spregovoriti v imenu Ministrstva za kulturo Republike Slovenije. Ne zgolj zato, ker praznujemo prvo desetletje tega pomembnega mednarodnega instrumenta delovno, saj boste v Slovenskem etnografskem muzeju v širšem strokovnem krogu najbolje preverili strokovna vprašanja, odprli dileme in zasnovali skupne prihodnje projekte. In tudi ne le zato, ker smo v preteklih nekaj letih tako rekoč na novo vzpostavili sistem varovanja in ohranjanja nesnovne kulturne dediščine – skupaj z raziskovalci, s strokovnjaki različnih ustanov in seveda z nosilci na terenu. Zato tudi poimenovanje živa kulturna dediščina, ki je bilo vpeljano na podlagi Zakona o varstvu kulturne dediščine iz leta 2008, ki je pomenil pravno podlago za implementacijo Unescove Konvencije o varovanju nesnovne kulturne dediščine, razumem kot odraz živah-

nosti nosilcev s terena in zavzetosti tistih, ki se s področjem strokovno ukvarjate. In naj napovedana sprememba nazaj v mednarodno uveljavljeno terminologijo tega dejstva nikar ne spremeni – živahno in odločno delamo naprej!

Aktualno praznovanje obletnice Konvencije sama razumem predvsem kot priložnost za trezen premislek o dosedanjih korakih in realni smeri za naprej – tako ožje, v smislu njene implementacije, ki smo jo ves čas usmerjali na našem ministrstvu, kot tudi širše, predvsem v smislu uveljavitve vključujočega in sodobnega koncepta nesnovne kulturne dediščine, prepoznane tudi zunaj strokovnih krogov.

Varovanju te dediščine je namreč Unescova Konvencija pridala mednarodni okvir in formalno veljavo, že prej pa so se s tovrstnimi praksami, predstavitvami, izrazi, znanjem in veščinami ukvarjali predvsem slovenski etnologi in muzealci; temi so bili leta 2005 posvečeni tudi vsem znani Dnevi evropske kulturne dediščine. Sledili so nujno potrebni koraki, ki so pripeljali do današnjega sistema varovanja nesnovne kulturne dediščine – od ciljno raziskovalnega projekta, namenjenega popisu elementov na slovenskem ozemlju, ki je bil izhodišče vzpostavitve današnjega Registra žive kulturne dediščine; delovanja prvega Koordinatorja var-

Špela Spanžel

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stva žive kulturne dediščine pri Inštitutu za slovensko narodopisje Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti in vzpostavitve osrednje vloge Slovenskega etnografskega muzeja; do prvih razglasitev živih mojstrov in državne pomena, ki jih je sprejela Vlada Republike Slovenije, in letošnje oddaje dveh nominacij za vpis na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva.

Če pa želimo še kvantitativno prevesti pravkar povedano, mislim, da je najprimerneje omeniti številko 54 – toliko je namreč v Register vpisanih nosilcev.¹ S to dediščino živijo, jo prenašajo iz roda v rod ter osmišljajo v današnjem času in prostoru, in še pomembneje – simbolno odpirajo tudi vrata v prihodnost. Zadovoljni smo, da so nekateri danes z nami in pozdravljamo tudi vse, ki na prepoznavo še čakajo.

Spoštovani, dovolite mi, da končam z iskreno zahvalo vsem, ki ste v kakršni koli vlogi sodelovali v procesu, ki ga danes najbolj vidno uteleša prav Konvencija, katere rojstni dan praznujemo. Vemo, da kot zavezujoči pravni instrument ni idealna; mednarodno sodelovanje, ki ga udejanja, ni brez formalnih in praktičnih zadreg; posredno posega tudi na področja, katerih razmerja bo treba še urediti, na primer avtorske pravice. Vendarle je izjemno pomembna, saj na globalni ravni daje veljavo nesnovnim vredno-

tam, ki skupaj z materialnimi izrazi tvorijo naš individualni in kolektivni odnos do preteklosti ter na kreativen način soustvarjajo naše razumevanje in delovanje v današnjem, hitro spreminjajočem se svetu.

Vsem vam, ki se boste jutri srečali na strokovnem posvetu, želim uspešno delo, vsem nam pa še naprej prijetno druženje, za katerega so poskrbeli naši gostitelji skupaj s prijatelji nesnovne kulturne dediščine.



Obeleževanje 10. obletnice Konvencije v Slovenskem etnografskem muzeju. / Celebrating the 10th anniversary of the Convention in the Slovene Ethnographic Museum. (Foto / Photo: Tjaša Zidarič, 2013)

¹ Na dan 26. 9. 2013.

LIVELY STEPS TOWARDS THE CONVENTION

Špela Spanžel

Our host dr. Bojana Rogelj Škafar, esteemed guests from Slovenia and abroad, colleagues,

It is my pleasure to say a few words at tonight's event on behalf of the Ministry of Culture of the Republic of Slovenia. Not only because we are celebrating the first decade of this important international instrument in working mode: at the Slovene Ethnographic Museum you will be able to examine professional issues within a wider circle of experts, addressing issues and creating ideas for future joint projects. And not only because in the last few years, together with researchers and experts from various institutions and, of course, the bearers in the field, we have created a new basis for the system of the protection and preservation of the intangible cultural heritage. This is why I see the term "living cultural heritage", introduced on the basis of the Cultural Heritage Protection Act from 2008, which created the legal foundation for the implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, as a reflection of the energy of the bearers and the commitment of those dealing with this field professionally. And we should not let the announced reversion to the internationally established terminology alter this

in any way – the work should continue with the same liveliness and determination.

Above all, I see this celebration of the anniversary of the Convention as an opportunity for a careful examination of the steps taken so far and for reflection on a realistic way forward: both in the narrower sense with regard to the implementation of the Convention, which has throughout been guided by our ministry, as well as in a wider sense, mainly with regard to the establishment of an inclusive and modern concept of the intangible cultural heritage, recognised outside professional circles.

The UNESCO Convention brought to the protection of this kind of heritage an international framework and formal value; but even before it, Slovene ethnologists and museum workers were involved in such practices, presentations, knowledge and skills. In 2005, the well-known project European Heritage Days was dedicated to this theme. There followed the urgently needed steps that led to the current system of the protection of the intangible cultural heritage: from a targeted research project to record the elements in Slovenia, which served as a starting point for the establishment of the present Register of the Intangible Cultural Heritage; to the activities of the first Coordinator for the Protec-

tion of the Intangible Cultural Heritage at the Research Centre of the Slovenian Academy of Sciences and Arts and the establishment of the central role of the Slovene Ethnographic Museum; to the first proclamations of the living masterpieces of national importance adopted by the Government of the Republic of Slovenia and this year's submission of two nominations for inclusion on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

If we wish to describe the above in quantitative terms, I think it is best to mention the number 54, which is the number of bearers entered in the Register.¹ They live with the heritage, transmit it from one generation to the next, give it meaning within our time and space and, even more importantly, open the door to the future. It is good to see that some of them are with us today and we also welcome those still waiting for recognition.

Please allow me to conclude with a sincere expression of gratitude to all those who have in any way cooperated in the process that is now most visibly embodied in the Convention, whose anniversary we celebrate today. We know that as a binding legal instrument it is not ideal; the international cooperation it establishes is not without formal and practical difficulties; moreover, the Convention indirec-

tly encroaches on areas where relations still have to be regulated, such as copyright. But nonetheless, the Convention is of exceptional importance, since it brings merit on a global level to the intangible values that, together with the material heritage, create our individual and collective attitude to the past and help to shape our understanding and actions in today's rapidly changing world.

I hope that tomorrow's conference is a success and that we now continue to enjoy each other's pleasant company at the event organized by our hosts, together with friends of the intangible cultural heritage.

1 On 26th of September 2013.

USPEŠNI ZAČETKI NAJMLAJŠE UNESCOVE KONVENCIJE S PODROČJA DEDIŠČINE

■ *Barbara Urbanija*

Unescova Konvencija o varovanju nesnovne kulturne dediščine je še eden izmed pomembnih dosežkov Unesca na področju kulture in je edinstvena globalna platforma za mednarodno sodelovanje na področju varovanja nesnovne kulturne dediščine. Mlada Konvencija nam končno nudi temelj, s pomočjo katerega lahko zaščitimo, ohranjamo in spodbujamo poseben del svoje dediščine: svoje običaje, plese, pesmi, pripovedke, znanja in spretnosti – vse, kar nas dela slovenske in gradi našo identiteto.

Do leta 2003 je namreč mednarodno sodelovanje na področju dediščine obsegalo le varovanje kulturnih spomenikov in naravne dediščine, pred desetimi leti pa so se države dogovorile tudi za ohranjanje drugih oblik kulturnega izražanja. Največji uspeh Konvencije je danes to, da se je v desetih letih zavedanje o pomenu ohranjanja tradicionalnih znanj in nesnovne kulturne dediščine znatno okrepilo. Veliko držav je v tem času ustanovilo nacionalne ustanove za nesnovno kulturno dediščino, prilagodilo svojo zakonodajo ciljem Konvencije in

začelo sistematično popisovati oblike nesnovne kulturne dediščine na svojih območjih. Med nadaljnimi globalnimi dosežki Konvencije je tudi uporaba izraza nesnovna kulturna dediščina, saj pojmi, kot so tradicionalna kultura, folklor, običaji, niso zajeli vseh pojavov, ukrepi za njihovo varovanje pa so se usmerjali predvsem na njihovo dokumentiranje in njihove izdelke. Šele Konvencija je postavila v ospredje lokalno skupnost in pomen, ki jo ima tovrstna dediščina v njenem življenju.

V desetih letih je Konvencijo ratificiralo kar 153 držav, kar se doslej ni zgodilo nobeni med sedmimi Unescovimi konvencijami s področja kulture. To dokazuje brezčasno vrednost Konvencije in nedvomen interes celotnega človeštva za varovanje nesnovne kulturne dediščine. Ratifikacijo so po državah spremljale različne aktivnosti: nekatere države so se lotile priprav dolgoročnih politik in strategij za varovanje nesnovne kulturne dediščine ali so Konvencijo vključile v nacionalne pravne in politične strategije za širše razvojne agende. Nekatere so začele akcije za ozaveščanje in informiranje o pomenu nesnovne kulturne dediščine, druge so se osredotočile na pripravo nacionalnih registrov, spet nekatere pa so svoja prizadevanja usmerile predvsem v pripravo nominacij za vpis na Unes-

mag. / M. A. Barbara Urbanija

Slovenska nacionalna komisija za Unesco, Slovenija /
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cov Reprezentativni seznam nesnovne kulturne dediščine človeštva.

Ob 10. obletnici Konvencije pa Unesco posebej poziva mednarodno skupnost, da ne pozabi na njeno temeljno predpostavko, ki pravi, da je nesnovna kulturna dediščina jamstvo za trajnostni razvoj, saj vključuje polno izražanje človeških čustev, živo prikazuje izjemno ustvarjalnost človeških bitij in kulturno raznolikost. Kot taka je nujno potrebna za vzdrževanje kulturnih izmenjav in spodbujanje medsebojnega spoštovanja ter je s tem temelj za trajnostni razvoj človeštva.

Vuzemski plesi in igre v Metliki. / Easter dances and games in Metlika. (Foto / Photo: Tjaša Zidarič, 2014)

THE SUCCESSFUL BEGINNINGS OF THE LATEST UNESCO HERITAGE CONVENTION

Barbara Urbanija

The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage is another of UNESCO's exceptional achievements in the field of culture and serves as a unique global platform for international cooperation regarding the protection of intangible cultural heritage. The Convention finally offers a foundation which can help us to protect, preserve and encourage a special part of our heritage: customs, dances, songs, tales, knowledge and skills – everything that makes us Slovene and helps build our identity.

Until 2003, international cooperation with regard to heritage only included the protection of cultural monuments and natural heritage, but ten years ago countries agreed to preserve other forms of cultural expression. The Convention's greatest achievement is that during these ten years awareness of the importance of the preservation of traditional knowledge and intangible cultural heritage has noticeably increased. During this time, many countries have established national institutions for intangible cultural heritage, adapted their legislation to the aims of the Convention and have systematically begun to register the varieties of intangible cultural heritage on their territory. One of the other global results of the Convention is the use of

the expression "intangible cultural heritage" because terms such as traditional culture, folklore or customs did not encompass all the phenomena, whilst measures aimed at their protection were mostly directed at their documentation and products. But the Convention placed the local community and the importance this kind of heritage has in its life at the forefront.

During these ten years, the Convention has been ratified by 153 countries, which has not been the case with any of the other seven UNESCO conventions in the field of culture. This is a proof of the timeless value of the Convention and the indubitable interest of the whole of humanity in the protection of the intangible cultural heritage. Ratification has been accompanied by a range of activities: some countries started drawing up long-term policies and strategies for the protection of intangible cultural heritage or included the Convention in their national legal and political strategies for wider developmental agendas. A number of countries began activities aimed at raising awareness and informing the general public about the importance of the intangible cultural heritage, whilst some focused on creating national registers. Others mainly directed their efforts towards the preparation of nominations for inclusion on the

UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Upon the tenth anniversary of the Convention, UNESCO called upon the international community not to lose sight of the fundamental premise that intangible cultural heritage is a guarantee of sustainable development since it includes the full expression of human feelings, vividly illustrating the exceptional creativity of human beings and cultural diversity. As such, it is essential for the maintenance of cultural exchange and the encouragement of mutual respect, and thus forms a foundation for the sustainable development of humanity.

ZAČETKI KOORDINATORSTVA VARSTVA ŽIVE KULTURNE DEDIŠČINE V SLOVENIJI

■ *Miha Peče*

Inštitut za slovensko narodopisje ZRC SAZU od samega začetka sodeluje pri iniciativi izgradnje formalnih postopkov in kriterijev za evidentiranje in varstvo žive oziroma nesnovne kulturne dediščine v Sloveniji. Pionirski položaj je bil izziv in hkrati velika odgovornost. Zavedali smo se, da smo zaradi neobremenjenosti z nasledstvom v prednosti, a da bo rutine, ki jih hkrati sami ustvarjamo, pozneje težje spremeniti. Danes je pogled na področje nesnovne kulture v marsičem drugačen, kot je bil, ko smo s projektom začeli – nasprotno bi bilo pravzaprav neuspeh. A hkrati nas tudi veseli, da današnji Register žive kulturne dediščine v marsičem sledi zamislim in idejam, ki smo jih vpeljali med svojim skrbništvom nad projektom.

Dovolite, da na kratko omenim nekaj ključnih trenutkov pri nastajanju Registra. Leta 2006 smo pridobili ciljni raziskovalni projekt »Register nesnovne kulturne dediščine kot del enotnega registra kulturne dediščine«, ki ga je razpisalo Ministrstvo za kulturo. Projekt, katerega namen je bil izdelati smernice za vzpostavitev Registra, je

vodil Naško Križnar, v projektni skupini pa je sodelovalo 15 etnologov iz petih strokovnih ustanov. Želeli smo ustvariti široko predstavo o instituciji in protokolu njenega delovanja.

V okviru projekta smo najprej preučili zakonodaje in prakse v državah, ki so že sistematično varovale nesnovno kulturno dediščino. Poskušali smo prevzeti vse rešitve, ki so se nam zdele uspešne. Med bolj problematičnimi segmenti je bila na primer taksonomska klasifikacija. Seznam zvrsti in podzvrsti je bilo težko določiti, ker so poleg različnih fenomenov obstajale tudi njihove različne sistematizacije. Da bi vanj lahko vključili še nepoznane pojave ali kulturne prvine, ki bi se pojavile pozneje, je moral seznam imeti možnost širitve. V tem delu projekta je s svojimi projekti sodelovalo več zunanjih raziskovalcev.

Diskusija o taksonomskih kategorijah ne bi bila plodovita, če pred tem ne bi izdelali začasnega seznama nesnovne kulturne dediščine. Ta je izrisal grobo strukturo pojavov, s katero smo potem lahko lažje korigirali predlagano sistematizacijo. V začasnem seznamu je bilo 315 enot ali kulturnih prvin.

Med našim vodenjem projekta je bila ob prijavi nesnovne kulturne dediščine na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva obvezna multimedijaska priloga. To se nam je zdelo uporabno tudi za naše okolje, ker avdiovizualni element lahko pokaže

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multivariantnost fenomena ali pojava in ker lahko pri prezentaciji namesto zgolj verbalnih informacij posreduje večsenzorno izkušnjo. Ne nazadnje pa je bil cilj projekta oblikovati tudi prijavní obrazec in navodila za pripravo predloga za vpis v Register; s tem je bil dejansko omogočen njegov začetek. Leta 2008 je zato lahko sledil razpis za delovno področje Koordinatorja varstva žive kulturne dediščine za leti 2008 in 2009. Prvi Koordinator je postal ISN ZRC SAZU, njegov predstavnik pa naš kolega, Naško Križnar. Leta 2010 se je naše koordinatrstvo podaljšalo še za eno leto.

S prevzemom koordinatrstva se je jedro našega udejeztvovanja preusmerilo v operativno dejavnost. Angažirali smo več poznavalcev in strokovnjakov in ti so izpolnili prve prijave. Poskušali smo tudi najti način, kako bi Koordinator lahko sodeloval z ustanovami, ki se tradicionalno ukvarjajo z dediščino, pomemben del pa je zavzemala promocijska dejavnost. Organizirali smo več delavnic, posvetovanj, predavanj, pogovorov, predstavitev. Lahko rečemo, da Registra nismo razumeli kot končni cilj, ampak kot orodje, s katerim smo promovirali nesnovno kulturno dediščino oziroma določen odnos do dediščine. Ob koncu našega koordinatrstva je bila v Register vpisana ena prvina, 17 jih je obravnavala in potrdila Delovna skupina Koordinatorja, za 20 enot pa se je pripravljalo in dopolnjevalo prijave.

Ob koncu bi poudaril, da je bil nesnovni aspekt pojavov ali fenomenov v kulturi vedno v središču zanimanja etnologov in etnoloških raziskav. Razumljivo pa je, da se o njem težje pogo-

ŽIVA KULTURNA DEDIŠČINA SLOVENIJE
 Koordinator varstva žive kulturne dediščine

Vsebina

- Domov
- Zgodovina
- CRP register nesnovne dediščine
- Dokumenti
- Aktivnosti
- Katalog:
 - Katalog po vrstah
 - Katalog po abecedi
- Povezave
- Kontakt

Lončarstvo Štefan Zelko

- Prenesi dokument Loncar.pdf (59 KB)
- Lokacija

Štefan Zelko je eden najboljših slovenskih tradicionalnih lončarjev. Njegovo delo je postopek izdelave lončnega izdelka (od priprave ilovice do peke), vključno z izdelavo bazena za ilovico in gradnjo peči. Izdeluje tradicionalne lončarske izdelke na tradicionalnem lesenem kolovratu, ki ga je treba poganjati z nogo ali pa na sodobni električni različici. Njegovi lončarski izdelki so tradicionalno okrašeni in poharvani, še eden redkih, ki še obvlada to slovesi posebjeno umenje: rednicijsko ali črno žganje. Mojeje za črno žganje lončenih izdelkov zna kopasto peti tudi sam zgraditi.

FOTOGRAFIJE

Izdelovanje posuša	Izdelovanje posuša	Izdelovanje posuša
Izdelovanje posuša	Izdelovanje posuša	Izdelovanje posuša
Izdelovanje posuša	Izdelovanje posuša	Izdelovanje posuša
Birača	Okrogla mouda	Dolg pišter

V kateri lonce ne moreš vstopati?

Spletna stran prvega Koordinatorja varstva žive kulturne dediščine. / Website of the first Coordinator for the Protection of the Intangible Cultural Heritage. (<http://www.zkds.si/?q=node/35>)

varjamo z vidika ohranjanja, kategoriziranja, tudi zgolj evidentiranja. Živimo v nenehno spreminjajočem se svetu, družbi in kulturi; med seboj smo si različni, iste stvari vidimo in razumemo drugače. Ali lahko poiščemo način za določitev skupne dediščine, ob tem pa ne ustvarimo vtisa, da obstaja kdor koli, ki ima nad njo oblast? Naše izhodišče je bilo, naj bo Unescova Konvencija o varovanju nesnovne kulturne dediščine (2003) priložnost, da omenjene – in vse druge – težave najprej poimenujemo ter nato nanje poskušamo najti odgovore, ki bi počasi in postopno doprinesli k reafirmaciji nematerialnih aspektov življenja, kulture in dediščine.

BEGINNINGS OF THE COORDINATION OF THE PROTECTION OF THE INTANGIBLE CULTURAL HERITAGE IN SLOVENIA

Miha Peče

The Institute of Slovenian Ethnology of the Research Centre of the Slovenian Academy of Sciences and Arts (ISN ZRC SAZU) has from the beginning been involved in the initiative for the creation of formal procedures and criteria for the registration and protection of intangible cultural heritage in Slovenia. Although we were aware that we had an advantage because we were not concerned with any previous system of listing the elements in the Register, we also knew that it would be more difficult to change the routines we were creating at a later date. The manner in which the field of intangible cultural heritage is now viewed is in many ways different to what it was when the project first began – if it were not so, it would mean the project had failed. At the same time, we are glad that the current Register of the Intangible Cultural Heritage in many ways follows the ideas we introduced when we were entrusted with the coordination of the project.

Allow me to give a short description of a few key moments in the creation of the Register. In 2006, we were selected following the call for applications for the target research project »A Register of Intangible Cultural Heritage as Part of a Unified Register of Cultural Heritage«,

published by the Ministry of Culture. The project, whose aim was to create the guidelines for the establishment of a register, was led by Naško Križnar, whilst the project group included 15 ethnologists from five professional institutions. We wanted to create a wide picture of the institution and the protocol for its functioning.

At the start of the project, we first examined legislation and practice in the countries that were already systematically protecting intangible cultural heritage. We tried to adopt all the solutions we identified as successful. Among the more problematic aspects was classification: it was difficult to establish a list of types and sub-types, since in addition to a range of phenomena there were different approaches to their systematization. In order to be able to include hitherto unknown phenomena and cultural elements that may emerge subsequently, the list had to be capable of being widened. A number of external researchers worked on this issue within their own projects.

The discussion on the categories would not have been fruitful if a temporary list of intangible cultural heritage had not been created in advance. The latter presented the basic structure of the phenomena, which later made it

easier to make corrections in the proposed systematization. The temporary list contained 315 units or cultural elements.

During our management of the project and the procedure of entering the intangible cultural heritage in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, a multimedia attachment was necessary. We also found this useful because an audiovisual element can show the multiple variants of a phenomenon and because during a presentation, a multisensory experience can be offered instead of merely verbal information. And last but not least, the goal of the project was to formulate a nomination form and the instructions for drawing up proposals for entry in the Register, which in fact facilitated the setting up of the Register. In 2008 it was then possible to have a call for applications for a Coordinator for the Protection of the Intangible Cultural Heritage for 2008 and 2009. The first Coordinator became the ISN ZRC SAZU and its representative was Naško Križnar. In 2010, our role as Coordinator was extended for another year.

After taking on the coordinating task, most of our participation was directed at operative activities. We engaged a number of experts and they filled in the first applications. We also tried to find a way in which the Coordinator would be able to cooperate with institutions that are traditionally involved in heritage, whilst an

important part of activities was connected with promotion. A number of workshops, consultations, lectures, discussions and presentations were organised. We did not see the Register as the final goal, but as a tool with which we would promote intangible cultural heritage and a specific attitude towards it. When our coordinating role finished, one element was listed in the Register, 17 were in the process of being considered and approved by the Coordinator's Working Group, whilst in the case of 20 elements the applications were being drawn up or amended.

Finally I would like to emphasise that in culture the intangible aspect of the phenomena has always been a focus of the interest of ethnologists and ethnological research. It is understandable that it is more difficult to talk about it with regard to preservation, categorisation and even simply registration. We live in a constantly changing world, society and culture; we differ from each other and see the same things differently. Is it possible to find a way to define common heritage whilst not creating the impression that there is someone who has authority over it? We started from the position that the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003) presented an opportunity to describe such problems, to which we would then try to find solutions that gradually contributed towards a reaffirmation of the immaterial aspects of life, culture and heritage.

SLOVENSKI ETNOGRAFSKI MUZEJ, KOORDINATOR VARSTVA ŽIVE KULTURNE DEDIŠČINE

■ *Bojana Rogelj Škafar*

Leta 2013, ko Slovenski etnografski muzej praznuje 90. obletnico, je obeležitev 10. obletnice Unescove Konvencije o varovanju nesnovne kulturne dediščine eden od pomembnih prazničnih dogodkov. Ob tem velja zapisati, da v muzeju, ki je leta 2011 prevzel naloge in obveznosti Koordinatorja varstva žive kulturne dediščine v Republiki Sloveniji, od prvega dne delovanja na tem področju sledimo duhu Konvencije in njeni implementaciji v slovenskem prostoru.

Ob prevzemu nalog in dolžnosti je Koordinator varstva žive kulturne dediščine oblikoval posebno delovno skupino, sestavljeno iz strokovnjakov različnih ustanov, ki delujejo na področju nesnovne kulturne dediščine. Na svojih sejah Delovna skupina Koordinatorja obravnava prispele prijave enot nesnovne kulturne dediščine skladno z Unescovo Konvencijo o varovanju nesnovne kulturne dediščine, Zakonom o varstvu kulturne dediščine ter Merili za vpis v Register žive kulturne dediščine. Nato izbrane enote nesnovne kulturne dediščine predlaga za vpis v

Register žive kulturne dediščine, ki ga vodi Ministrstvo za kulturo RS.

Število vpisanih enot v slovenski Register se od leta 2012, ko je bila vpisana druga enota, ves čas povečuje. Ker se zavedamo pomena nosilcev dediščine, ki to prenašajo iz roda v rod ter skrbijo za njeno ohranjanje in živost, tesno sodelujemo z ljudmi na terenu. V tem duhu je zasnovana tudi predstavitev kulinarčnih enot, vpisanih v Register, in njihovih nosilcev, ki smo jim ob obeležitvi 10. obletnice Konvencije o varovanju nesnovne kulturne dediščine namenili posebno pozornost.

Vpis v Register žive kulturne dediščine je za njene nosilce simbolni kapital. Že sam Register je gosto sito za umeščene enote. Naslednja stopnja, razglasitev za živo mojstrovino lokalnega ali državnega pomena, pa dá razglašeni enoti vrednost spomenika. Konec julija 2012 je bila razglašena prva živa mojstrovina državnega pomena, Škofjeloški pasijon, januarja 2013 še dve enoti nesnovne kulturne dediščine, to sta izdelovanje ljubenskih potic in Tradicionalno izdelovanje kranjskih klobas. Kot tretja in najvišja stopnja pa je umestitev nesnovne kulturne dediščine na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva, za kar pa po slovenski zakonodaji lahko kandidirajo le

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Blagoslov ljubenskih potic na cvetno nedeljo. / Blessing of Palm Sunday bunches. (Foto / Photo: Anja Jerin, Ljubno ob Savinji, 2014)

žive mojstrovine državnega pomena. Tako smo v sodelovanju z nosilci in Ministrstvom za kulturo marca 2013 za Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva oddali nominaciji za Škofjeloški pasijon in Tradicionalno izdelovanje kranjske klobase.

Koordinatorstvo varstva žive (nesnovne) kulturne dediščine je za muzej velik izziv, saj ga postavlja v središče izjemno živahnega dogajanja na področju nesnovne kulturne dediščine, tako v Sloveniji kot na globalnem prizorišču. Sooča ga s strokovnimi izzivi, kot sta evidentiranje nesnovne kulturne dediščine in še zlasti spremljanje odnosa nosilcev dediščine do nji-

hovih dejavnosti, pri čemer je za nekatere dediščina žlahtna kategorija in jo želijo ohranjati tako rekoč nedotaknjeno, za druge je medij za (re)vitalizacijo lokalne skupnosti in kot taka odprt sistem za spremembe in inovacije, za tretje bolj ali manj turistična in tržna priložnost. Na drugi strani ga skupaj z Informacijsko-dokumentacijskim centrom za dediščino Ministrstva za kulturo RS na podlagi državne zakonodaje postavlja v vlogo izvajalca implementacije omenjene Unescove Konvencije. In kot kažejo dosedanje izkušnje in primerjava z mednarodnimi sorodnimi aktivnostmi v okviru različnih institucionalnih oblik, nam izzivov ne bo zmanjkalo.

THE SLOVENE ETHNOGRAPHIC MUSEUM, COORDINATOR FOR THE PROTECTION OF THE INTANGIBLE CULTURAL HERITAGE 2011–

Bojana Rogelj Škafar

In 2013, as the Slovene Ethnographic Museum celebrates its 90th anniversary, the marking of the tenth anniversary of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage is a key festive event. From the very first moment of its involvement in this task the museum, which in 2011 took on the role of the Coordinator for the Protection of the Intangible Cultural Heritage in Slovenia, has been following the spirit of the Convention and its implementation.

Taking up its tasks and duties, the Coordinator formed a special working group, consisting of experts from different institutions involved in intangible cultural heritage. At its meetings, the Coordinator's Working Group deals with nominations of elements of intangible cultural heritage in line with the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, the Cultural Heritage Protection Act and the criteria for entering an element in the Register of the Intangible Cultural Heritage. The Working Group then proposes that the selected elements of intangible cultural heritage be entered in the Register, which is maintained by the Ministry of Culture of the Republic of Slovenia.

Since 2012, when the second element was listed, the number of elements in the Slovenian Register has constantly been increasing. Because we are aware of the importance of the bearers of heritage who are transmitting it from one generation to another and ensuring that it is preserved and remains alive, we cooperate closely with the people in the field. The presentation of the culinary elements entered in the Register, and of their bearers to whom we have paid special attention during the marking of the tenth anniversary of the Convention, is designed with this in mind.

Entry in the Register of the Intangible Cultural Heritage represents symbolic capital for the bearers. The Register itself presents a very dense sieve for the listed elements. The next stage, i.e. proclaiming an element a living masterpiece of local or national importance, assigns the element the value of a monument. In late July 2012, the first living masterpiece of national importance – the Škofja Loka Passion Play – was proclaimed and then in January 2013, another two elements followed: Making Palm Sunday Bunches in Ljubno and the Traditional Production of the Kranjska klobasa (Carniolan sausage). The third and highest stage is the inclusion

of the element of intangible cultural heritage on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, for which, according to the Slovene legislation, only living masterpieces of national importance can be nominated. Thus in March 2013, together with the bearers and the Ministry of Culture, we submitted nominations for the Škofja Loka Passion Play and the Traditional Production of the Kranjska klobasa (Carniolan sausage) to be included on the Representative List.

The coordination of the protection of intangible cultural heritage represents a great challenge, since it puts the museum at the heart of very lively events in the field of intangible cultural heritage, both in Slovenia and on the world scene. The museum faces challenges such as the registration of the intangible cultural heritage and particularly the monitoring of the attitude of the bearers of the heritage to their activities. For some, heritage means status and they wish to preserve it more or less unchanged; for others, it is a medium for the (re)vitalisation or the local community and as such something that is open to change and innovation; and some who see such heritage mainly as a tourism and marketing opportunity. In addition, the position of the Coordinator puts the museum, together with the Information-Documentation Centre for Heritage at the Ministry of Culture and on the basis of the national legislation, in the role of the implementer of the UNESCO

Convention. The experience so far and comparison with related activities within the various institutions abroad show that there will continue to be no shortage of challenges.

Tradicionalno lončarstvo. / Traditional pottery.
(Foto / Photo: Anja Jerin, 2011)



**PROMOCIJA NESNOVNE
KULTURNE DEDIŠČINE**

PROMOTION OF THE INTANGIBLE
CULTURAL HERITAGE

SLOVENSKI ETNOGRAFSKI MUZEJ IN PROMOCIJA NESNOVNE KULTURNE DEDIŠČINE SLOVENIJE

■ **Nena Židov**

Ena od nalog muzejev je posredovanje podatkov o kulturni dediščini z namenom povečati zavest o njej in širiti védenje o njenih vrednotah. V Slovenskem etnografskem muzeju si že vrsto let prizadevamo poleg snovne na različne načine predstavljati tudi nesnovno kulturno dediščino, zato jo vključujemo na naše stalne in občasne razstave ter v spremljevalne programe. Védenje o nesnovni kulturni dediščini širimo z različnimi dogodki, delavnicami za otroke in odrasle ter s pomočjo predavanj in seminarjev.

Nesnovni kulturni dediščini posvečamo posebno pozornost od leta 2011, ko je Slovenski etnografski muzej postal Koordinator varstva žive kulturne dediščine in v tej funkciji skrbi za pripravo predlogov za vpis v Register žive kulturne dediščine. Kot Koordinator opravlja naloge, povezane z leta 2003 sprejeto Unescovo Konvencijo o varovanju nesnovne kulturne dediščine; Slovenija jo je ratificirala leta 2008 in jo implementirala v novi Zakon o varstvu kulturne dediščine (2008). V muzeju skrbimo za oza-veščanje o pomenu nesnovne kulturne dedišči-

ne in njenega varovanja ter za njeno promocijo, še zlasti za enote in nosilce, vpisane v Register in razglašene za žive mojstrovine lokalnega ali državnega pomena. Na spletni strani Koordinatorja (<http://www.nesnovnadediscina.si>) objavljamo različne vsebine, najpomembnejše informacije tudi v angleškem jeziku. Leta 2012 smo izdali *Priročnik o nesnovni kulturni dediščini* in v njem predstavili temeljne pojme o nesnovni kulturni dediščini, postopke vpisa v Register in pogoje za kandidaturu na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva. Širšo javnost seznanjamo s slovensko nesnovno kulturno dediščino v luči Unescove Konvencije, z Registrom pa s pomočjo razstav in dogodkov, na katerih predstavljamo enote in nosilce. Za promocijo enot nesnovne kulturne dediščine, vpisanih v Register, pripravljamo tudi krajše video prikaze.

Doslej smo v Register vpisane enote nesnovne kulturne dediščine predstavili na dveh razstavah. Ko je leta 2012 v Slovenskem etnografskem muzeju gostovala mednarodna razstava *Carnival King of Europe*, smo pripravili tudi manjšo razstavo *Pustna dediščina Slovenije*, na kateri smo s pomočjo izvornih naličij, kostumov in rekvizitov predstavili do takrat vpisana pusto- vanja (*Cerkljansko laufarijo*, *Škoromatijo*, *Pustne*

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obhode oračev, Obhode kurentov, Drežniški in Ravenski pust ter Borovo gostüvanje). Na razstavi Velikonočna dediščina Slovenije smo leta 2013, poleg predmetov, povezanih z obeleževanjem velike noči na Slovenskem, predstavili tudi naslednje v Register vpisane enote nesnovne kulturne dediščine: Škofjeloški pasijon, Izdelovanje ljubenskih potic, Velikonočne igre s pirhi in Izdelovanje belokranjskih pisanic. Razstavili smo nekaj likov, ki nastopajo v pasijonski igri v Škofji Loki, nekaj primerov cvetnonedeljskih butar z Ljubnega ob Savinji in pisanice iz Bele krajine, s pomočjo filma pa smo predstavili velikonočno igro s pirhi. Na odprtju razstave so si lahko obiskovalci ogledali poslikavanje belokranjskih pisanic, Odbor za tradicionalno ciljanje pirhov iz Mirna pa je prikazal igro ciljanja pirhov.

Enote nesnovne kulturne dediščine predstavljamo tudi na raznih javnih dogodkih. Tako so se na primer leta 2013 na muzejski ploščadi predstavili igralci *pandola*, ob praznovanju 10. obletnice Konvencije pa smo v muzeju okušali kulinarčne dobrote in spoznali njihove nosilce. Enote, vpisane v Register do leta 2012, smo predstavili v *Priročniku nesnovne kulturne dediščine*, enote, vpisane leta 2013, pa v kalendarju *Nesnovna kulturna dediščina Slovenije 2014*.

Za boljšo prepoznavnost enot in Registra smo v celostni grafični podobi Koordinatorja oblikovali znak Registra, namenjen objavi v pub-



Razstava Velikonočna dediščina Slovenije, Slovenski etnografski muzej. / Exhibition of the Easter Heritage of Slovenia, Slovene Ethnographic Museum. (Foto / Photo: Anja Jerin, 2013)

likacijah in drugih tiskovinah ter na spletnih straneh, ki predstavljajo v Register vpisane enote in nosilce. Znak lahko nosilci uporabljajo tudi na svojih izdelkih oziroma produktih.

Predstavniki Koordinatorja se doma in v tujini udeležujemo strokovnih in drugih srečanj, povezanih z nesnovno kulturno dediščino, in tovrstna srečanja tudi organiziramo. Prisotni smo na terenu, kjer vzpostavljamo stike z nosilci, s pomočjo fotoaparata in video kamere dokumentiramo njihove aktivnosti in jim pomagamo pri vpisih v Register. Ukvarjanje z nesnovno kulturno dediščino v luči Unescove Konvencije nam daje več možnosti za njeno raziskovanje, postavlja pa nas tudi pred prevetritve nekaterih temeljnih konceptov, kot so dediščina, tradicija, poustvarjena tradicija, nova tradicija ipd.



Javna obravnava osnutkov odlokov o razglasitvi živih mojstrov in državnega pomena za enoti Cerkljanska laufarija ter Drežniški in Ravenski pust v Tolminskem muzeju. / Public discussion in the Tolmin Museum of drafts of ordinance declaring living masterpieces of national significance for the elements Laufarija - a Shrovetide in Cerklje and Shrovetide in Drežnica and Drežniške Ravne. (Foto / Photo: Anja Jerin, 2014)

Vse našete aktivnosti kakor tudi aktivnosti prejšnjega Koordinatorja (v letih 2009–2010 je bil to Inštitut za slovensko narodopisje ZRC SAZU) so nedvomno vplivale na povečanje zavedanja o nesnovni kulturni dediščini Slovenije in o njenem pomenu, vpisi v Register pa vplivajo na prepoznavnost posameznih enot nesnovne kulturne dediščine. Med nosilci se povečuje zanimanje za vpis v Register, za razglasitve živih mojstrov in kandidature na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva.¹ Nesnovna kulturna dediščina se

¹ Do konca junija 2014 smo v Register vpisali 36 enot, pet smo jih razglasili za žive mojstrovine državnega pomena, dve enoti pa nominirali za Unescov Reprezentativni seznam.

vključuje v izobraževanje in je predmet različnih projektov. Številne lokalne skupnosti so se začele zavedati njenega pomena za lokalno identiteto, krajevno prepoznavnost in poslovne priložnosti, zato nesnovno kulturno dediščino vse bolj vključujejo v turistično ponudbo, trženje izdelkov ipd.

Dosedanje delo Koordinatorja je nedvomno vplivalo na vse večje zavedanje o pomenu slovenske nesnovne kulturne dediščine in na prepoznavnost v Register vpisanih enot in nosilcev. Implementacija Unescove Konvencije je nedvomno velik strokovni izziv in tudi izjemna odgovornost do nosilcev nesnovne kulturne dediščine.

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Zagoriške mačkare. / Shrovetide in Zagorica.
(Foto / Photo: Nena Židov, 2014)

THE SLOVENE ETHNOGRAPHIC MUSEUM AND THE PROMOTION OF THE INTANGIBLE CULTURAL HERITAGE OF SLOVENIA

Nena Židov

One of the tasks museums are involved in is the dissemination of information about cultural heritage with the aim of increasing awareness of it and spreading knowledge about its values. At the Slovene Ethnographic Museum, we have for many years been striving to present in various ways not only material heritage but also intangible cultural heritage, and we have been including it in our permanent and occasional exhibitions, as well as the accompanying programmes. Knowledge about the intangible cultural heritage is spread through various events, workshops for children and adults, and through lectures and seminars.

We have been paying special attention to intangible cultural heritage since 2011, when the Slovene Ethnographic Museum became the Coordinator for the Protection of the Intangible Cultural Heritage and in this role it has been responsible for the preparation of proposals for entries in the Register of the Intangible Cultural Heritage. As the Coordinator, it is performing tasks connected with the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, which was ratified by Slovenia in 2008 and implemented in the new Cultural Heritage Protection Act. The museum helps to raise awareness about the importan-

ce of intangible cultural heritage, its protection and promotion, particularly with regard to the elements and bearers listed in the Register and proclaimed living masterpieces of either local or national importance.

On the Coordinator's website (<http://www.nesnovnadediscina.si>) we publish various materials; the most important information also appears in English. In 2012 we published a handbook *Priročnik o nesnovni kulturni dediščini*, in which we presented a basic description of intangible cultural heritage, the procedures for entry in the Register and the conditions for nomination for the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. We inform the public about the Slovene intangible cultural heritage in the light of the UNESCO Convention and about the Register with the help of exhibitions and events at which we present the elements and their bearers. We also create short video presentations for the promotion of the elements of the intangible cultural heritage already listed in the Register.

So far, the elements listed in the Register have been presented at two exhibitions. When in 2012, the Slovene Ethnographic Museum hosted the international exhibition *Carnival King of Europe*, we also staged a small exhibi-

tion about the Shrovetide carnival heritage of Slovenia, where we showed the Shrovetide festivities hitherto entered in the Register with the help of original masks, costumes and other objects (*Laufarija* – a Shrovetide carnival in Cerklje, *Škoromatija*, The parade of the Shrovetide ploughmen, Shrovetide parade of the *kurenti*, Shrovetide in Drežnica and Drežniške Ravne, and *Borovo gostüvanje*). At the 2013 exhibition about the Easter heritage in Slovenia, in addition to items connected with the celebration of Easter, we also presented the following elements of intangible cultural heritage from the Register: Škofja Loka passion play, Making Palm Sunday bunches in Ljubno, Easter egg games and Making Bela krajina Easter decorated eggs. We also exhibited a number of characters from the Škofja Loka Passion play, some examples of Palm Sunday bunches from Ljubno by the River Savinja and decorated Easter eggs from Bela krajina; in addition, a film was used to present an Easter egg game. At the exhibition opening, visitors were able to see the decorating of the Bela krajina Easter eggs, whilst the Committee for the traditional throwing of Easter eggs from Miren demonstrated the game involved.

Elements of intangible cultural heritage are also presented at various public events. In 2013, for example, the players of *pandolo* presented this game on the open space in front of the museum, and during the celebration of the tenth anniversary of the Convention there was a

tasting of culinary goods at the museum, where visitors could also meet the bearers of these elements of heritage. The elements entered in the Register until 2012 were also presented in the publication *Priročnik o nesnovni kulturni dediščini*, whilst the elements entered in 2013 appeared on the calendar *Nesnovna kulturna dediščina Slovenije 2014*.

In order to make the elements in the Register more recognisable, the corporate image of the Coordinator also includes the logo of the Register, for use in publications and other printed material, as well as on the websites presenting the elements and bearers from the Register. The bearers can also use the logo on their products.

The representatives of the Coordinator participate at experts and other gatherings connected with the intangible cultural heritage at home and abroad, as well as organising such events. We are likewise present in the field, where we establish contacts with the bearers, document their activities on camera, and help them with entries in the Register. Dealing with the intangible cultural heritage in the light of the UNESCO Convention gives us more opportunities for research, whilst also making us look at some basic concepts, such as heritage, tradition, re-created tradition, new tradition, etc. with fresh eyes.

All the above activities, as well as those of the previous Coordinator (between 2009 and

2010 the Institute of Slovenian Ethnology at the Research Centre of the Slovenian Academy of Sciences and Arts), have undoubtedly contributed to an increase in the awareness about the intangible cultural heritage of Slovenia and its importance, whilst entries in the Register influence knowledge of the individual elements of the intangible cultural heritage. Interest among bearers in being included in the Register, in the proclamation of living masterpieces and in nominations for the UNESCO Representative List of the Intangible Cultural Heritage of Humanity is growing.¹ Intangible cultural heritage is being included in the educational system and is the subject of various projects. Numerous local communities have begun to be aware of its importance for the local identity, for knowledge of their town or village and in relation to business opportunities, which is why cultural heritage is increasingly included in activities aimed at tourists, the marketing of products, and so on.

The Coordinator's work so far has undoubtedly had an effect on the increased awareness of the importance of the Slovene intangible cultural heritage and of the elements and bearers included in the Register.

The implementation of the UNESCO Convention is undeniably a great professional challenge and represents a huge responsibility towards the bearers of the intangible cultural heritage.

¹ By the end of June 2014, 36 elements were listed in the Register, five proclaimed as living masterpieces of national importance and two elements nominated for the UNESCO Representative List.

PROMOCIJA NESNOVNE KULTURNE DEDIŠČINE NA SPLETNI STRANI KOORDINATORJA VARSTVA ŽIVE KULTURNE DEDIŠČINE

■ Anja Jerin

Danes je splet pomemben vir raznolikih informacij ter povsod prisoten medij prezentacije in promocije vseh oblik kulturne dediščine. Za seznanjanje javnosti z dogajanjem na področju nesnovne kulturne dediščine v Sloveniji ter aktivnostmi Koordinatorja varstva žive kulturne dediščine je Slovenski etnografski muzej ob prevzemu nalog koordiniranja varstva žive kulturne dediščine leta 2011 vzpostavil novo spletno stran Koordinatorja, in to tako v slovenskem (<http://www.nesnovnadediscina.si>) kot angleškem jeziku (<http://www.nesnovnadediscina.si/en>).

Slovenska spletna stran Koordinatorja s svojimi dvanajstimi razdelki prinaša informacije o dogajanju na področju nesnovne kulturne dediščine – od kontaktnih informacij Koordinatorja in njegovih predstavnikov, povezave do spletne strani prejšnjega Koordinatorja,¹ kratke predstavitve delovanja aktualnega Koordinatorja, sestave Delovne skupine Koordinatorja, do opisa postopka priprave nominacij za Une-

1 <http://www.zkds.si/> [28. 4. 2014].



Spletna stran Koordinatorja varstva žive kulturne dediščine. / Website of the Coordinator for the Protection of the Intangible Cultural Heritage. (<http://www.nesnovnadediscina.si/> [10. 7. 2014])

scov Reprezentativni seznam nesnovne kulturne dediščine človeštva. Zainteresiranim uporabnikom so na strani na voljo dokumenti, ki zakonsko urejajo področje nesnovne kulturne dediščine v Sloveniji in dokumenti (prijavni obrazec enote nesnovne kulturne dediščine, prijavni obrazec za vpis nosilca) za pripravo prijavne dokumentacije za vpis v Register žive kulturne dediščine.

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V razdelku Publikacije so na enem mestu zbrani članki predstavnikov Koordinatorja s področja nesnovne kulturne dediščine, objavljeni v različnih periodičnih (*Etnologu, Glasniku Slovenskega etnološkega društva, Folklorniku*) in drugih publikacijah. Bralcem je na spletni strani na voljo tudi *Priročnik o nesnovni kulturni dediščini*, ki ga je Koordinator izdal konec leta 2012.

V razdelku Aktivnosti Koordinatorja so obiskovalcem spletne strani na voljo obvestila o tekočem delu Koordinatorja (udeležbe na simpozijih, konferencah, delavnicah in drugih

Predstavitve Registra žive kulturne dediščine na spletni strani Koordinatorja. / Presentation of the Register of the Intangible Cultural Heritage on the website of the Coordinator. (<http://www.nesnovnadediscina.si/sl/register> [10. 7. 2014])

dogodkih), novih vpisih v Register, razglasitvah živih mojstrov in, sejah Delovne skupine Koordinatorja ter rokov oddaje prijav za vključitev v postopek vpisa v Register.

Natančnejši predstavitvi in promociji nesnovne kulturne dediščine Slovenije sta na spletni strani Koordinatorja namenjeni dve podstrani – Koledar dogodkov in Register žive kulturne dediščine. Na prvi so objavljena obvestila o prihodnjih dogodkih v povezavi z nesnovno kulturno dediščino; organizirajo jih Koordinator, nosilci dediščine ali ustanove, ki prav tako delujejo na področju nesnovne kulturne dediščine, na drugi podstrani pa so opisi v Register že vpisanih enot. Slednje so na spletni strani predstavljene v objavljenem seznamu vpisanih enot, kjer so posameznim enotam dodane fotografije in besedni opis. Določenim enotam so za boljše ponazoritev dodani tudi pet- do desetminutni video prikazi. Trenutno je z njihovo pomočjo prikazanih devet enot nesnovne kulturne dediščine (Obhodi pustnih oračev, Obhodi kurentov, Drežniški in Ravenski pust, Izdelovanje klobukov iz kostanjevega listja, Izdelovanje ljubenskih potic, Otepanje v Bohinju, Priprava bohinjskega mohanta, Godbeništvo, Tradicionalno lončarstvo). Video prikazi so nastali v obdobju delovanja prejšnjega in zdajšnjega Koordinatorja ali drugih avtorjev (npr. prijaviteljev enot za vpis v Register). Ob tem je na tej podstrani tudi iskalno orodje, ki uporabnikom omogoča iskanje po zvrsteh, podzvrsteh in geslih posame-

Koordinator varstva žive kulturne dediščine

KONTAKT
 AKTIVNOSTI KOORDINATORJA
 KOLEDAR DOGODKOV
 DOKUMENTI
 PRIJAVE
 POGOJSTO ZASTAVLJENA VPRAŠANJA
 POVEZAVE
 PUBLIKACIJE
 DELOVNA SKUPINA KOORDINATORJA
 REGISTER ŽIVE KULTURNE DEDIŠČINE
 UNESCO
 UPORABA ZNAKOV REGISTRA ŽIVE KULTURNE DEDIŠČINE

ISCI

Zadnja dodana obvestila
 33. Festival idrške Opne
 60 let Posavskega Mohanta
 Nova opisa v register

Donor

Register žive kulturne dediščine najdemo na spletni strani Ministrstva za kulturo

Vsebuje zvrst: katerokoli
 Vsebuje podzvrst: katerokoli
 Vsebuje gesto: katerokoli

Potrdi Poimni

Ime enote	Fotografija enote	Video enote
Slamekarstvo na Donžakatem		
Zagorške matičare		
Vrbiško Semo		
Izdelovanje trščev in prsov		

znih vpisanih enot dediščine. Podstrani je dodana tudi povezava do nacionalnega Registra, ki ga vodi Ministrstvo za kulturo RS.

Kot pomoč pri pisanju prijav in razumevanju varstva nesnovne kulturne dediščine na Slovenskem so uporabnikom spletne strani namenjeni pogosto zastavljena vprašanja in odgovori ter podstran s koristnimi povezavami do drugih ustanov, ki delujejo na področju nesnovne kulturne dediščine v Sloveniji in tujini.

Leta 2013 je Koordinator pridobil celostno grafično podobo, s katero se predstavlja v javnosti. Leta 2014 je v Registru evidentiranim nosilcem omogočil uporabo znaka Register žive kulturne dediščine. Nosilci, ki želijo znak uporabiti na svojih izdelkih ali izdanih tiskovinah, se s Koordinatorjem povežejo s pomočjo spletnega obrazca, v katerega vpišejo svoje kontaktne podatke in namen rabe znaka. Kontaktni obrazec je na voljo na podstrani Uporaba znaka Registra žive kulturne dediščine.

Spletna stran v angleškem jeziku prinaša tujim obiskovalcem najnujnejše podatke o Koordinatorju, seznam v Register vpisanih enot nesnovne kulturne dediščine, njihove krajše opise in pripadajoče fotografije, napovedi posameznih dogodkov in v različnih publikacijah objavljene članke s področja nesnovne kulturne dediščine.

Glavni namen spletne strani Koordinatorja, ki je nekakšno spletno mesto za dostop do informacij o slovenski nesnovni kulturni



Znak Registra žive kulturne dediščine in njegova aplikacija na plakatu Čipkarske šole Idrija. / Logo of the Register of the Intangible Cultural Heritage and its use on a poster for Idrija Lace School. (Foto / Photo: Nena Židov, 2014)

dediščini, so širjenje zavesti o njenem obstoju, dvig prepoznavnosti med različnimi generacijami ter promocija dediščine tako na nacionalni kot mednarodni ravni. Prednost predstavljanja kulturne dediščine na spletnih straneh je gotovo v dostopnosti vsebin čim širšemu krogu ljudi. Objavljene vsebine so kjerkoli in kadarkoli na

voljo v izobraževalne ter raziskovalne namene. Posledico prisotnosti tovrstnih vsebin na spletu vidim predvsem v popularizaciji vedenja o nesnovni kulturni dediščini med različnimi generacijami, v povečanju zanimanja za aktivnosti nosilcev, ki se odraža v večji obiskanosti dogodkov, ter v možnosti ohranjanja nesnovne kulturne dediščine na podlagi njenega poznavanja.

PROMOTION OF THE INTANGIBLE CULTURAL HERITAGE ON THE WEBSITE OF THE COORDINATOR FOR THE PROTECTION OF THE INTANGIBLE CULTURAL HERITAGE

Anja Jerin

Nowadays, the internet is an important source of diverse information and an omnipresent medium for the presentation and promotion of all forms of cultural heritage. In 2011, when the Slovene Ethnographic Museum took on the task of coordinating the protection of the intangible cultural heritage, it set up a new website in both Slovene (<http://www.nesnovnadediscina.si>) and English (<http://www.nesnovnadediscina.si/en>), informing the general public about the intangible cultural heritage in Slovenia and about the activities of the Coordinator for the Protection of the Intangible Cultural Heritage.

The twelve sections of the Slovene website offer information about what is going on with regard to the intangible cultural heritage: from the contact information of the Coordinator and its representatives, link to the website of the former Coordinator,¹ a short presentation of the activities of the current Coordinator and the composition of the Coordinator's Working Group, to a description of the procedure for preparing nominations for UNESCO Representative List of the Intangible Cultural Heritage of Humanity. The website offers interested users the documents that legally regulate the field of intangible cultural heritage in Slovenia, as well

as documents relating to the preparation of the nomination documentation for entry in the Register of the Intangible Cultural Heritage (the nomination form for elements of intangible cultural heritage, the application form for entering the bearers).

The section Publications contains articles connected with the intangible cultural heritage written by the Coordinator's representatives and published in periodical (*Etnolog*, *Glasnik Slovenskega etnološkega društva*, *Folklornik*) and other publications. In addition, the handbook *Priročnik o nesnovni kulturni dediščini*, published by the Coordinator in late 2012, can also be found on the website.

The section Activities of the Coordinator contains notices about the Coordinator's work in progress (participation in symposia, conferences, workshops and other events), new entries in the Register, proclamations of living masterpieces, meetings of the Coordinator's Working Group and the deadlines for applications for inclusion in the Register.

The two sub-sections on the Coordinator's website are dedicated to a more detailed presentation and promotion of the intangible cultural heritage of Slovenia: the Events Calendar and the Register of the Intangible Cultural Heritage. The former consists of notices about

¹ <http://www.zkds.si/> [28. 4. 2014].

relevant future events organised by the Coordinator, the bearers of the heritage or institutions that are also involved in intangible cultural heritage. The other sub-section contains descriptions of all the elements already entered in the Register, with photographs and a description for each one. In connection with some elements, five to ten minute videos have been added for better illustration. Currently, video has been used in the description of nine elements: The parade of the Shrovetide ploughmen, Shrovetide parade of the *kurenti*, Shrovetide in Drežnica and Drežniške Ravne, Making hats from chestnut leaves, Making Palm Sunday bunches in Ljubno, New Year's carolling in Bohinj, Making Bohinj *mohant*, *Godbenišтво*, and Traditional pottery making. The videos were produced by the former Coordinator, the current Coordinator and by others (e.g. nominators of elements for entry into the Register). This sub-section also includes a search tool that allows visitors to search by domain, sub-domain and key word, as well as a link to the national register maintained by the Ministry of Culture of the Republic of Slovenia.

There is a frequently asked questions and answers section to help with the preparing of nominations and with the understanding of the protection of intangible cultural heritage in Slovenia. In a sub-section there are useful links to other institutions involved in intangible cultural heritage here and abroad.

In 2013, the Coordinator acquired the corporate identity which is used in its presentations

to the public. From 2014 onwards, the bearers entered in the Register can use its logo. Bearers wishing to use the logo on their products or published printed material must contact the Coordinator via an online form where they enter their contact information and what they intend to use the logo for. The contact form can be found in the sub-section Use of the Logo of the Register of the Intangible Cultural Heritage.

The website in English offers foreign visitors basic information about the Coordinator, a list of the elements entered in the Register with short descriptions and photographs, and announcements of events and articles related to intangible cultural heritage published in various publications.

The main goals of the Coordinator's website are to offer access to information about Slovene intangible cultural heritage, to spread awareness about the existence of this heritage among different generations and to promote intangible heritage both nationally and internationally. The advantage of presenting cultural heritage on a website is the accessibility of the content to a wide circle of people. The published material is available at any time and anywhere for educational or research purposes. One result of the availability of this kind of material online is popularisation of intangible cultural heritage among different generations, increased interest in the activities of its bearers, reflected in a greater number of people visiting the events, and opportunities for the preservation of intangible cultural heritage on the basis of this knowledge.

PANDOLO NA PLOŠČADI SLOVENSKEGA ETNOGRAFSKEGA MUZEJA

PRIMER DOBRE PRAKSE SODELOVANJA Z NOSILCI NESNOVNE KULTURNE DEDIŠČINE

■ **Tjaša Zidarič**

Nosilci nesnovne kulturne dediščine so skupine, skupnosti ali posamezniki, ki znanja, veščine, prakse ali predstavitve nesnovne kulturne dediščine prenašajo iz roda v rod in so tako ključnega pomena za njeno ohranjanje. Ena izmed pomembnih nalog Slovenskega etnografskega muzeja, Koordinatorja varstva žive kulturne dediščine, je tudi vzpostavljanje ter ohranjanje stikov z nosilci nesnovne kulturne dediščine ter dogovarjanje za raznovrstne aktivnosti v zvezi z dediščino, ki so jim lahko v pomoč pri njenem ohranjanju in predstavljanju. Tako smo predstavniki Koordinatorja v sodelovanju z v Register žive kulturne dediščine vpisanimi nosilci maja 2013 na muzejski ploščadi na Metelkovi ulici v Ljubljani v sklopu vsakomesečne prireditve Forum štirih muzejev organizirali prijateljski turnir v igri pandolo. Z dogodkom smo obeležili 10. obletnico Unescove Konvencije o varovanju nesnovne kulturne dediščine. Dogodek v pričujočem prispevku predstavljam kot primer dobre prakse sodelovanja Koordinatorja z nosilci ne-



Predstavitve tekmovalnih ekip na turnirju Slovenskega etnografskega muzeja. / Presentation of the competing teams at the Slovene Ethnographic Museum tournament. (Foto / Photo: Tjaša Zidarič, 2013)

snovne kulturne dediščine, ki dediščino svojih prednikov ohranjajo tudi s tovrstnimi prireditvami.

Pandolo je tradicionalna istrska družabna in športna igra, v kateri dve ekipi tekmujeta v osvajanju ozemlja. Igra je dobila ime po ošiljeni leseni paličici pandolo, ki jo igralci odbijajo z leseno palico in tako osvajajo igrišče. Po izvoru je pandolo stara pastirska igra, predhodnica bejz-

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bola in kriketa, na evropskih tleh omenjena že v rimskih antičnih virih. Na naših tleh so jo otroci in mladina do šestdesetih let 20. stoletja igrali na dvoriščih, ulicah in trgih istrskih vasi in mest. Igranje so leta 1993 oživili člani Društva za oživiljanje starega Kopra, ki so organizirali prvi uradni turnir, v naslednjih letih so jim sledili v Piranu, Strunjanu, Hrvatinih in Sečovljah. Igranje pandola se je iz obalnih mest razširilo tudi v Prekmurje. Ob oživitvi je pandolo postal športna igra z zapisanimi pravili, ki jo ekipe igrajo na urejenih igriščih.

Sama sem se s pandolom prvič srečala, ko sem avgusta 2012 pregledovala prijavni obrazec za vpis igre v Register, z namenom, da zberem vse podatke o igri in njenih nosilcih ter pripravim predlog za vpis. Ker igre predhodno nisem poznala, sem si septembra 2012 v Kopru ogledala pandolo turnir. Tam sem navezala stik z igralci, nosilci te enote nesnovne kulturne dediščine, ki so me poučili o poteku in načinu igranja igre ter njeni zgodovini. Z njimi sem ostala v stiku tudi ob pridobivanju podatkov o igri ter pripravljanju besedil za vpis v Register. Marca 2013 je bila igra pandolo vpisana v Register žive kulturne dediščine.

Za promocijo te zvrsti nesnovne kulturne dediščine smo si predstavniki Koordinatorja zamislili, da bi na muzejski ploščadi organizirali predstaviten turnir, s katerim bi obeležili 10. obletnico Konvencije. Idejo sem predstavila nosilcem, ki pod okriljem Zveze društev igre pan-



dolo organizirajo vsakoletne turnirje, ki so bili takoj pripravljeni sodelovati. S turnirjem, na katerem se je šest ekip igralcev s Primorske, iz Ljubljane in Prekmurja pomerilo po sistemu vsak z vsakim, so igralci odprli tekmovalno sezono ter obenem igro prvič igrali v slovenski prestolnici. Po koncu turnirja ter razglasitvi rezultatov so se v igranju pandola lahko preizkusili tudi obiskovalci, sodelujočim ekipam pa smo podelili zahvale in simbolična darila.

Komunikacija in sodelovanje z nosilci nesnovne kulturne dediščine sta bila v opisanem primeru zelo uspešna. Celotna organizacija je potekala v dobrem sodelovanju članov Zveze društev igre pandolo z ekipo predstavnikov Koordinatorja. Tudi sam dogodek je bil uspešno izveden. Za to so bili v največji meri zaslužni



Pandolo turnir na ploščadi Slovenskega etnografskega muzeja. / Pandolo tournament on the open space outside the Slovene Ethnographic Museum. (Foto / Photo: Tjaša Zidarič, 2013)

prav nosilci, ki so s svojo angažiranostjo zagotovili vse potrebno za njegovo izvedbo. Medijska pokritost dogodka je bila zelo dobra: o pandolu so pisali časopisi *Delo*, *Nedelo* ter *Dnevnik*, kjer so igro predstavili kot posebnost, ki smo si jo prvič lahko ogledali tudi v Ljubljani, kot eno redkih športnih dejavnosti, ki se jih komercializacija še ni dotaknila, ter celo kot potencialno olimpijsko športno disciplino. Tudi sami nosilci oz. igralci so bili z organizacijo in izvedbo dogodka zadovoljni. Predlagali so, da bi tekmovanje na ploščadi muzeja organizirali v sklopu vsakoletnih turnirjev tudi v prihodnje ter ga poimenovali Turnir Slovenskega etnografskega muzeja.

Različne izkušnje z nosilci, pridobljene ob pripravi predlogov za vpis v Register, so pokazale, da je pri pripravi vsega potrebnega za vpis enote nesnovne kulturne dediščine ključnega pomena tudi to, da so za vpis v Register ter morebitna nadaljnja sodelovanja motivirani tudi nosilci sami. V opisanem primeru se uspešno sodelovanje kaže na več ravneh: nosilci so s Koordinatorjem sodelovali že v procesu pridobivanja podatkov in slikovnega gradiva o igri, za Register so prispevali opise svojih dejavnosti ter v sodelovanju s Koordinatorjem uspešno organizirali in izvedli dogodek Pandolo na ploščadi Slovenskega etnografskega muzeja.



Skupinska fotografija po razglasitvi rezultatov in podelitvi zahval. / Group photo after declaring the results and giving acknowledgements. (Foto / Photo: Irena Klavs, 2013)

Z organiziranim turnirskim igranjem pandola kot delom kulturne in športne dediščine v slovenskem prostoru si igralci aktivno prizadevajo za ohranjanje igre kot dediščine slovenske Istre. V lokalni skupnosti ima stara istrska igra pandolo, katere znanje se prenaša iz roda v rod, povezovalno vlogo, pripomore h krepitvi lokalne in v zadnjih letih tudi širše identitete ter prispeva k posebnosti in pestrosti območja, na katerem se igra. Želja nosilcev je, da bi se pandolo nekoč umestil med olimpijske športne discipline. Uspešno izvedeni dogodek jim je z objavami v nacionalnem časopisju pomagal pri promociji igre in njeni popularizaciji, saj je bil pandolo prvič predstavljen tudi v Ljubljani. Organizacija tovrstnih dogodkov lahko poveča zavest širše skupnosti o pomenu in funkciji nesnovne kulturne dediščine in tako prispeva k njenemu ohranjanju.

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PANDOLO ON THE OPEN SPACE IN FRONT OF THE SLOVENE ETHNOGRAPHIC MUSEUM

AN EXAMPLE OF GOOD COOPERATION WITH THE BEARERS OF THE INTANGIBLE CULTURAL HERITAGE

Tjaša Zidarič

The bearers of intangible cultural heritage are groups, communities or individuals who are transmitting knowledge, skills, practices and presentations of the intangible cultural heritage from one generation to the next and are thus of crucial importance for its preservation. One of the important tasks of the Slovene Ethnographic Museum as the Coordinator for the Protection of the Intangible Cultural Heritage is the establishment and preservation of contacts with the bearers of that heritage and the organisation of various related activities, which can contribute to its preservation and presentation. In May 2013, the representatives of the Coordinator, in cooperation with the bearers of the intangible cultural heritage already included in the Register, as part of the monthly event the "Forum of four museums" organised a friendly tournament of the game *pandolo* on the open space in front of the Slovene Ethnographic museum. The event marked the tenth anniversary of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. This article presents the event as an example of good practice of cooperation between the Coordinator and the bearers of intangible cultural heritage and

another way in which the latter are preserving the heritage of their ancestors.

Pandolo is a traditional Istrian game, in which two teams compete in the conquering of territory. The game acquired its name after the small sharpened wooden stick, or *pandolo*, which is hit by the players with a wooden bat, thus conquering the playing area. *Pandolo* was originally a game played by shepherds, a predecessor of baseball and cricket, which is first mentioned in Europe by ancient Roman sources. Until the 1960s, it was played in Slovenia by children and youngsters in the yards, streets and squares of Istrian villages and towns. In 1993, the game was revived by the members of the Society for the Revival of Koper Old Town, who organised the first official tournament, which was followed by others in Piran, Strunjan, Hrvatini and Sečovelje. From the coastal towns the game also spread to the Prekmurje region. After its revival, *pandolo* became a sports game with written rules, played by teams on adapted pitches.

I personally first encountered *pandolo* in August 2012, when I was checking the application form for the game to be listed in the Regis-

ter with the intention of collecting all the data about the game and its bearers, and drawing up a proposal for entry in the Register. Since I was not familiar with the game, in September 2012 I attended a *pandolo* tournament in Koper. I established a connection with the players, i.e. the bearers of this intangible cultural heritage, who explained to me about how the game is played and some historical facts about it. I remained in contact with them whilst gathering data and writing the texts for entry in the Register. In March 2013 *pandolo* was listed in the Register of the Intangible Cultural Heritage.

To mark the tenth anniversary of the Convention, representatives of the Coordinator came up with the idea of promoting the game by organising a tournament on the open space in front of the museum. I presented the idea to the bearers who, under the auspices of the Association of *Pandolo* Societies, organise annual tournaments; they immediately agreed to take part. The tournament, which included six teams of players from Primorska, Ljubljana and Prekmurje competing against each other, also opened the season. This was also the first time the game had been played in the capital. After the tournament there was an announcement of rankings of teams and the teams were presented with award thanks and symbolic gifts; then the audience was invited to try their hand at the game.

The communication and cooperation with the bearers of the intangible cultural heritage were in this case both very successful. Throughout the organisation of the event, cooperation between the members of the Association of *Pandolo* Societies and the Coordinator's representatives was excellent. The event itself was also carried out with success; most of the credit for this goes to the bearers, whose commitment ensured everything necessary for the realisation of the event. The media coverage was also good: the newspapers *Delo*, *Nedelo* and *Dnevnik* all wrote about *pandolo*, presenting it as a special game which was represented in Ljubljana for the first time, as one of the rare sports discipline still untouched by commercialisation, and even as a potential Olympic sport. The bearers, i.e. players, were also very satisfied with the organisation and the realisation of the event. They suggested that the competition in front of the museum should become a part of the regular annual tournaments which would be named The Tournament of the Slovene Ethnographic Museum.

The different experiences in connection with the bearers gained during the preparation of the proposals for entry in the Register have shown that in the drawing up of the entry of an element of intangible cultural heritage in the Register, the motivation of the bearers for this and for any further cooperation is of key importance. In the example above, the successful

cooperation is apparent at multiple levels: the bearers cooperated with the Coordinator in the process of acquiring the information and pictorial material about the game, they contributed descriptions of their activities and, together with the Coordinator, successfully organised and realised the *pandolo* event on the open space of the museum.

Through their organised playing of *pandolo*, the players are actively striving for the preservation of the game as part of the cultural heritage of Slovene Istria. Within the local community the old Istrian game, knowledge of which has been transferred from one generation to another, plays a unifying role, helping to strengthen the local identity and, in recent years, the wider identity, and contributing to the uniqueness and diversity of the region in which it is played. The bearers hope that one day *pandolo* will become one of the sports included in the Olympic Games. The articles in the national press about this successful event helped to promote and popularise the game being presented for the first time in Ljubljana. The organisation of such events can increase the awareness of wider communities about the importance and function of the intangible cultural heritage, thus contributing towards its preservation.

PROMOCIJA NESNOVNE KULTURNE DEDIŠČINE S KARAKTERISTIČNIMI VIDEO PRIKAZI

■ **Nadja Valentinčič Furlan**

Vizualne zapise nesnovne kulturne dediščine za Register žive kulturne dediščine je v Sloveniji na pobudo Naška Križnarja začel izdelovati prvi Koordinator varstva žive kulturne dediščine, Inštitut za slovensko narodopisje (ISN) pri ZRC SAZU. Leta 2010 sta jih z Mihom Pečetom prvič predstavila strokovni javnosti na mednarodnem festivalu Dnevi etnografskega filma (DEF), v sekciji Raziskovalno gradivo s komentarjem, v prispevku *Vizualne priloge Registru žive kulturne dediščine*. Na ISN so vizualne priloge strukturirali tako, da je posamezno enoto na spletni strani Živa kulturna dediščina Slovenije lahko pojasnjevalo več video prilog, tudi arhivske. Naslednje leto je na DEF-u potekala okrogla miza *Vizualna dokumentacija žive kulturne dediščine*, na kateri je Križnar v uvodnem diskusijskem prispevku polemiziral stil video prikazov ob enotah na Unescovem Reprezentativnem seznamu nesnovne kulturne dediščine človeštva in kot alternativo predstavil video priloge po metodi vizualne etnografije. Povabljeni razpravljalci – vizualni etnologi/antropologi iz Makedonije, Ita-

lije, Španije in Slovenije – smo jih potrdili kot kakovostno in učinkovito prakso za predstavljanje nesnovne kulturne dediščine.

Leta 2011 je Ministrstvo za kulturo (MK) kot upravljelec Registra za novega Koordinatorja določilo Slovenski etnografski muzej (SEM). Polje avdiovizualnega je v pristojnosti kustodinje za etnografski film. Tudi naša produkcija temelji na principih vizualne etnografije, poleg tega se opiramo na izkušnje in spoznanja ob vključevanju filmov in krajših avdiovizualnih sporočil na muzejske razstave in spletne strani. V sodelovanju s strokovno službo upravljalca Registra smo priporočila nacionalnega Registra glede vizualizacije poenotili z Unescovimi določili: enoto v Registru lahko pojasnjuje največ en pet-do desetminutni video prikaz (zato karakteristični), ki prikazuje novejšo stanje nesnovne kulturne dediščine. Karakteristični video prikazi so v slovenskem Registru priporočljivi. Unesco je video prikaze do leta 2013 navajal kot obvezni del nominacije za Reprezentativni seznam nesnovne kulturne dediščine človeštva, Seznam nesnovne kulturne dediščine, ki jo je nujno nemudoma zavarovati, in Register programov, projektov in dejavnosti za varovanje nesnovne kulturne dediščine; od februarja 2014 pa jih samo še priporoča.

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V muzeju smo za promocijo Registra leta 2013 izdelali uvodno špico za karakteristične video prikaze, ki jo sestavljajo utrinki značilnih primerov slovenske nesnovne kulturne dediščine in animacija zaščitnega znaka Registra, oboje na zvočni podlagi znane rezijanske ljudske pesmi *Lesica*. Gledalec naj bi ob prvem srečanju z napovedno špico dobil vtis o značilnih prvinah nesnovne kulturne dediščine, ob naslednjih srečanjih pa prepoznal povezavo z Registrom. Januarja 2014 smo prve karakteristične video prikaze iz produkcije SEM in nekatere iz produkcije prvega Koordinatorja objavili na spletni strani Koordinatorja;¹ tudi uradni Register pri MK omogoča povezave nanje.²

V 21. stoletju spletne objave ponujajo najbolj demokratičen dostop do vsebin, še zlasti pa je olajšana dostopnost avdiovizualnih sporočil, kar ponazarja naslednji primer. Združenje prijateljev Slovenije iz Heikanta na Nizozemskem nas je v začetku leta 2014 prosilo za podatke in avdiovizualno gradivo o kurentih, da bi pustni lik bolje predstavili obiskovalcem. Zadostovalo je, da smo jim poslali povezavo na dosje enote *Obhodi kurentov*³ na spletni strani Koordinatorja in že so na Nizozemskem lahko gledali video prikaz.

1 <http://www.nesnovnadediscina.si/sl/register>.

2 http://www.mk.gov.si/si/storitve/razvidi_evidence_in_registri/register_zive_kulturne_dediscine/seznam_registriranih_enot_zive_kulturne_dediscine/.

3 <http://www.nesnovnadediscina.si/sl/obhodi-kurentov>.

Spletne strani nacionalnih registrov in Unesca, kjer je posamezna enota predstavljena z besedilom, s fotografijami in z video prikazom, postajajo rastoče virtualne razstave nesnovne kulturne dediščine posameznih držav in človeštva.⁴ Kustodinja za etnografski film sem spodbudila pripravo mednarodne konference o vizualizaciji nesnovne kulturne dediščine, rabi in dostopnosti video prikazov, kjer bomo razpravljali tudi o njihovem vplivu na dediščinske pojave, nosilce, izobraževalne procese, turizem in promocijo držav.

V drugem delu prispevka poudarjam močne in šibke točke avdiovizualne produkcije za registre nesnovne kulturne dediščine. Začenjam s potenciali avdiovizualnih sporočil, pri čemer poleg splošnih ugotovitev navajam konkretne primere iz karakterističnega video prikaza *Obhodi kurentov*.

Kot kustodinja za etnografski film verjamem, da je film/video najboljši medij za živ prikaz podobe dediščinskega pojava, njegovih nosilcev, okolja in atmosfere, saj hkrati nagovarja več čutov (vid, sluh, zaznavanje gibanja). Iz čutnih zaznav nato razbiramo podatke in ustvarjamo znanje. Osebna prisotnost pri dediščinskem pojavu omogoča močnejšo izkušnjo, še bolj pa aktivna udeležba, kar pa seveda zahteva več časa in priprav (pustovanje lahko v izvornem okolju vidimo enkrat letno, aktivni člani pa se nanj pogosto pripravljajo več mesecev).

4 <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00559>.



Kurenti na poti od domačije do domačije spremlja glasen zvok kravjih zvoncev. / Kurenti going from house to house, their bells ringing.



Ob prihodu se kurenti rokujejo z domačini v nekakšnem hrupnem plesu. / Upon their arrival, kurenti shake hands with the people living in the house, while dancing and jumping noisily.



Ko jih gospodar in gospodinja pogostita, kurenti snamejo maske. / The host and hostess offer them something to eat and drink, and the kurenti take off their masks.



Kurenti si robčke, ki jim jih razdeli gospodinja, privežejo na ježevke. / The mistress of the house gives the kurenti handkerchiefs and they tie these to their batons, which have hedgehog skin at one end.



Fantje si nataknejo maske, ko da ritem zvoncev znak za odhod. / The rhythm of the bells signals departure to the next house and the lads don their masks.

(Fotogrami iz filma Obhodi kurentov. / Photograms from the film Shrovetide Parade of Kurenti: Nadja Valentinčič Furlan, Spuhlja, 2012)

S kamero na terenu lahko zabeležimo naslednje prvine pojava nesnovne kulturne dediščine:

- **pojav:** tradicionalno pustno šego v lokalnem okolju; konkretno vidimo obhod kurentov po domačijah v Spuhlji,
- **nosilce:** maskirane like in vaščane, ki jih sprejmejo, jih pogostijo in jim dajo robce,
- **okolje:** vaško okolje Spuhlje s hišami, z dvorišči, s cestami, polji in z zasneženimi travniki,
- **zvočno podobo:** hrupni ritmi zvoncev se izmenjujejo s šaljivimi pogovori z domačini, ob zvokih dejavnosti slišimo tudi zvoke okolja (promet, lajež psov),
- **vzdušje:** hrupno-šaljivo, hkrati tudi dobrohotno in spoštljivo.

Posnetke v montaži strukturiramo v avdio-vizualna sporočila, ki praviloma odgovarjajo na vprašanja:

- **Kaj?** Kateri pojav nesnovne kulturne dediščine je prikazan?
- **Kdaj in kje** je bilo dogajanje posneto?
- **Kdo** je nosilec pojava nesnovne kulturne dediščine?
- **Kako** se ta dediščina ohranja, izvaja? Kako se tradicija predaja naprej?
- **Zakaj** jo ohranjajo? Kakšna je njena vloga v skupnosti?

V izdelkih po metodi vizualne etnografije skušamo odgovore na čim več zgoraj postav-

ljenih vprašanj podati s sliko in z avtentičnim zvokom. Kadar ocenimo, da to ni dovolj, lahko nosilce dediščine zaprosimo za komentar o pomenu dediščine za skupnost in o izzivih, dilemah. Nekaj podatkov lahko vnesemo z uvodnimi in zaključnimi napisi (ime dediščinskega pojava, kraj in čas snemanja, kdo so nosilci) ter napisi na sliko (imena govorcev, prevod s podnapisi).

Film/video je odličen medij za promocijo nesnovne kulturne dediščine in njenih nosilcev na vseh ravneh: v lokalnem okolju skupnost spodbuja, ji dviga ponos in krepi lokalno identiteto. Na ravni države omogoča spoznavanje različnih dediščinskih praks in njihovih nosilcev po celotnem ozemlju, pri čemer je širši javnosti film pogosto lažje razumljiv kot strokovna utemeljitev. Predstavnikom dediščinskega pojava, upravljalcem Registra, raziskovalcem in predavateljem omogoča, da nesnovno kulturno dediščino plastično, živo predstavijo različnim publikam v različnih okoljih, lahko tudi v odsotnosti njenih nosilcev. Vse navedeno seveda velja tudi za svetovno raven, le da se število vsebin, držav, jezikov in uporabnikov na Unescovi spletni strani podeseteri, celo postoteri. Gledalci video prikaza lahko izluščijo temeljno podobo dediščinskega pojava, čeprav ne razumejo jezika govorcev ali podnapisov. In ne nazadnje, video prikazi omogočajo primerjavo vidne ravni sorodnih pojavov nesnovne kulturne dediščine v eni ali več državah, na celini ali na planetu.

Med občutljivimi točkami produkcije karakterističnih video prikazov sem doslej zaznala naslednje:

- Dovoljena dolžina karakterističnih video prikazov pogosto ne omogoča celovitega prikaza pojava nesnovne kulturne dediščine.
- Avdiovizualna produkcija je za lokalno skupnost ali posameznika precej draga.
- Potrebna je veliko usklajevanja med željami nosilcev in raziskovalcev, vizijami avtorjev in producentov ter zahtevami upravljavcev registrov (MK, Unesco) o vizualizaciji.
- Obstajajo številni formati zapisa (npr. mpg2, flv) in formati nosilcev teh zapisov (npr. DVD, Bluray), poleg tega se vsakih nekaj let uveljavijo novi, zmogljivejši formati.
- Arhiviranje AV gradiva in izdelkov je zahtevno, sčasoma bo potrebno prepisovanje v novejša formate.
- Unesco zahteva, da avtorji odstopijo od avtorskih pravic (*cession of rights*). Ta dokaj splošna formulacija vnaša med avtorje strah, da se odpovedujejo avtorskim pravicam v celoti: v Sloveniji se avtorji po Zakonu o avtorski in sorodnih pravicah lahko odpovedo materialnim avtorskim pravicam (nadomestilu za uporabo), medtem ko se moralnim avtorskim pravicam ne morejo (avtorstvo je neprenosljivo). Podobno je v večini evropskih držav, le v ZDA je mogoč tudi prenos moralnih avtorskih pravic na druge osebe ali ustanove.

- Etična vprašanja: bistveno je, da je video prikaz narejen in uporabljen v dobro nosilcev dediščine in skupnosti na posnetkih (spoštujemo na primer želje nosilcev, ki ne želijo snemanja ali objave video prikaza na You Tubu).

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THE PROMOTION OF THE INTANGIBLE CULTURAL HERITAGE THROUGH REPRESENTATIVE VIDEO PRESENTATIONS

Nadja Valentinčič Furlan

Visual records for the Register of Intangible Cultural Heritage in Slovenia, at the instigation of Naško Križnar, begun to be made by the first Coordinator for the protection of the intangible cultural heritage, the Institute of Slovene Ethnology (ISE) at the Scientific Research Centre of the Slovene Academy of Sciences and Arts. In 2010, these were then presented for the first time to expert circles by Križnar and Miha Peče, in their contribution *Visual Additions to the Register of Intangible Cultural Heritage* at the international Days of Ethnographic Film (DEF), in the section "Research material with comments". At the ISE website *Live Cultural Heritage of Slovenia*, the visual presentations were structured in such a way that each element could be illustrated by a number of videos, including the archival ones. The following year, a round table discussion was held at the DEF, entitled "Visual documentation of the intangible cultural heritage", at which Naško Križnar, in his introductory contribution to the discussion, commented on the style of the video presentations accompanying the elements on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity and promoted as an alternative videos using the method of visual ethnography. The invited discussion partici-

pants – visual anthropologists from Macedonia, Italy, Spain and Slovenia – confirmed that these represented a good and effective presentation practice.

In 2011, the Ministry of Culture, as the administrator of the Register, appointed the Slovene Ethnographic Museum (SEM) as the new Coordinator. The field of audio-visual matters falls within the remit of the curator for ethnographic film. Our video production takes into account the principles of visual ethnography, whilst also relying on experience of including films and short audio-visual messages in the museum's exhibitions and on the websites. With regard to visualisation, in cooperation with the support services of the administrator, we have brought the national Register in line with the UNESCO provisions: an element of the intangible cultural heritage can be depicted by a five-to-ten-minute video (a characteristic presentation), showing its latest state of affairs. The Slovene Register recommends characteristic video presentations. UNESCO listed video presentations as an obligatory part of a nomination for its Representative List of the Intangible Cultural Heritage of Humanity, the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and the Register of Best Safeguarding Practices until 2013, and

since February 2014 it has only recommended them.

In 2013, the SEM created an opening sequence for the characteristic video presentations for the promotion of the Register, consisting of clips of representative examples of Slovene intangible cultural heritage and an animation of the Register's logo, both against an audio background of the well-known Resian folk song *Lesica*. The opening sequence should give the viewers an impression of characteristic elements that constitute the intangible cultural heritage and then, at later encounters, recognise a connection to the Register. In January 2014, on the Coordinator website¹ we published the first characteristic video presentations produced by the SEM, as well as some produced by the first Coordinator. Also the official Register at the Ministry of Culture provides links to those videos.²

In the 21st century, internet publication offers the most democratic access to content, especially to audio-visual messages, as illustrated by the following example. In early 2014, the Association of the Friends of Slovenia from Heikant in the Netherlands asked us for information and audio-visual material on the *kurenti*, in order to be able to present this Shrovetide tradition to visitors. All we had to do was send them a link to the section belonging to the element

1 <http://www.nesovnadediscina.si/sl/register>.

2 http://www.mk.gov.si/si/storitve/razvidi_evidence_in_registri/register_zive_kulturne_dediscine/seznam_registriranih_enot_zive_kulturne_dediscine/.

"Shrovetide parade of the *kurenti*"³ on the Coordinator website and they could immediately watch the video in the Netherlands.

The websites of the national registers and of UNESCO, where an individual element is presented with text, photographs and video, are becoming growing virtual exhibitions of the intangible cultural heritage of individual countries and of humanity.⁴ As the curator responsible for ethnographic films, I have promoted the organisation of an international conference on the visualisation of intangible cultural heritage, and on the use and accessibility of video presentations, where we shall also discuss their influence on heritage phenomena, the bearers, educational processes, tourism and the promotion of individual countries.

In the second part of this contribution I shall focus on the strong and weak points of audio-visual production for the registers of intangible cultural heritage. I shall begin with the potential of the audio-visual messages, offering both general findings and specific examples from the characteristic video presentation of the "Shrovetide parade of the *kurenti*".

As a curator for ethnographic films, I am convinced that film/video is the best medium for a live presentation of a heritage phenomenon, its bearers, the environment and the atmosphere, because such a presentation simu-

3 <http://www.nesovnadediscina.si/sl/obhodi-kurentov>.

4 <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00559>.

ltaneously addresses a number of senses (sight, hearing, the perception of movement). Sensory perception than provides the possibility to “read” information and produce knowledge. Being personally present at a heritage phenomenon facilitates a more intense experience and active participation even more so, but this requires more time and engagement (Shrovetide festivities can be seen in their local environment once a year, but the active participants often spend months preparing).

Using a camera in the field we can record the following aspects of intangible cultural heritage:

- **the phenomenon:** a traditional Shrovetide custom in its local environment; we actually see the parade of the *kurenti* around the homes in the village of Spuhlja;
- **the bearers:** the masked characters and the villagers receiving them at their homes;
- **the environment:** the village of Spuhlja with its houses, yards, roads, fields and snow-covered meadows;
- **the soundscape:** the noisy rhythms of the bells alternating with jokes exchanged with the locals, we also hear ambient sounds (the traffic, dog barking);
- **the atmosphere:** noisy, joking, at the same time friendly and respectful.

During editing, the recordings are structured into audio-visual messages that usually an-

swer the following questions:

- **What?** Which element of the intangible cultural heritage is shown?
- **Where and when** was the activity filmed?
- **Who** is the bearer of the element of the intangible cultural heritage?
- **How** is the heritage preserved and implemented? How is the tradition handed down through the generations?
- **Why** is it preserved? What is its role in the community?

Using the method of visual ethnography, we allow the picture and authentic sound to carry as many answers as possible. When we estimate that this is not enough, we can ask the bearers of the heritage for their comments on the meaning of the heritage for the community and about any challenges or issues they face. Some information can be introduced through the opening and closing texts (the name of the heritage element, the place and time of filming, who the bearers are) and with captions on the actual picture (the names of those talking, subtitles with a translation).

Film/video is an excellent medium for the promotion of intangible cultural heritage and its bearers at all levels: in the local environment, it encourages the community, contributes to its sense of pride and strengthens the local identity. At the national level, it facilitates learning about the various heritage practices and their

bearers nationwide, and the wider public often finds film easier to understand than an expert explanation. It enables the representatives of the heritage elements, the Register administrators, researchers and lecturers to present intangible cultural heritage, even in the absence of its bearers, to various publics in different environments in a lively manner. Of course, all this also applies internationally, but here the number of elements, countries, languages and users of the UNESCO website can be multiplied by tens or even hundreds. The viewers can make out the basic characteristics of a heritage element even when they do not understand the language spoken. And last but not least, video presentations enable the comparison of the visual level of the related phenomena of the intangible cultural heritage in one or more countries, on a continent or even globally.

I have so far identified the following delicate points in the production of video presentations:

- The permitted length for the characteristic video presentations often does not allow for a comprehensive presentation of an element of the intangible cultural heritage.
- Audio-visual production is rather expensive for a local community or an individual.
- A great deal of coordination is required between the wishes of the bearers and researchers, the visions of the film makers and producers, and the requirements of the administrators of the registers (the Ministry of Culture, UNESCO).
- There are many possible recording formats (e.g. mpg2, FLV) and of data storage (e.g. DVDs, Blu-ray discs), and every few years even more capable formats appear.
- The archiving of audio-visual material is a demanding task and with time it will be necessary to copy the video records to newer formats.
- UNESCO demands the cession of rights and this rather general formulation leads the filmmakers to fear that they cede their copyright in full. In Slovenia, the Copyright and Related Rights Act states that creators of original works can only renounce the material rights deriving from their copyrighted works, but not their moral rights (authorship is non-transferable); similar rules apply in most European countries. However, in the USA it is also possible to transfer the moral rights of filmmakers to other people or institutions.
- Ethical issues: it is essential that the video presentation is made and used for the good of the bearers of the heritage and the community depicted (for example, we respect the wishes of those bearers who do not wish to be filmed or shown on You Tube).

PROMOCIJA NESNOVNE KULTURNE DEDIŠČINE V AVSTRIJI

■ *Moritz Altersberger, Eva Stiermayr*

Januarja 2006, tri leta pred avstrijsko ratifikacijo Unescove Konvencije o varovanju nesnovne kulturne dediščine, je bil v okviru Avstrijske komisije za Unesco vzpostavljen center (osrednja točka) za nesnovno kulturno dediščino. Njegovi glavni nalogi sta bili podpora avstrijskemu procesu ratifikacije in zagotavljanje nemotenga izvajanja v času, ko je Avstrija postala država pogodbenica. Center financirata Urad zveznega kanclerja – Oddelek za kulturo in Ministrstvo za kmetijstvo, gozdarstvo, okolje in upravljanje z vodami. Ko je leta 2009 Avstrija postala država članica Konvencije, je center postal odgovoren za njeno implementacijo in popis nesnovne kulturne dediščine. Za zagotovitev visoke ravni strokovnega znanja in izkušenj je bil ustanovljen svetovalni odbor, sestavljen iz predstavnikov petih ministrstev,¹ predstavnikov devetih deželnih oddelkov za kulturo in do deset stro-

1 Urad zveznega kanclerja/Kultura, Ministrstvo za kmetijstvo, gozdarstvo, okolje in upravljanje z vodami, Ministrstvo za zdravstvo, Ministrstvo za Evropo, integracijo in zunanje zadeve in Ministrstvo za znanost, raziskovanje in ekonomijo.

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kovnjakov s področja kulture ter družboslovnih in naravoslovnih znanosti. Odbor dvakrat letno odloča o primernosti elementov nesnovne kulturne dediščine za vpis na nacionalni seznam, posebne elemente, ki jih spozna za prestižne in reprezentativne za Avstrijo, pa priporoča za vpis na mednarodne sezname.

VZPOSTAVITEV SEZNAMA

Pri vzpostavljanju seznama so najpomembnejši skupnosti, skupine in posamezniki, ki prakse, znanja in spretnosti kot del svoje kulturne tradicije prenašajo iz roda v rod. Ker se morajo nosilci za vpis svojih praks na seznam prijaviti, je avstrijska komisija po zgledu Unescovega Reprezentativnega seznama nesnovne kulturne dediščine človeštva pripravila prijavi obrazec. Vse informacije o postopku prijave in za to potrebni dokumenti so na voljo na spletni strani avstrijske komisije.² Prve enote so bile vpisane leta 2010, do marca 2014 je bilo na avstrijski seznam nesnovne kulturne dediščine po zvrsteh Unescove Konvencije vpisanih 77 tradicij. Podatki o na seznam vpisanih tradicijah so kot spletna baza podatkov objavljeni na avstrij-

² <http://immaterielleskulturerbe.unesco.at/cgi-bin/unesco/element.pl?intro=1&lang=en>.

ski spletni strani o nesnovni kulturni dediščini, ki posreduje tudi multimedijske podatke – fotografije ter video in avdioposnetke posameznih elementov. Poleg tega center letno izdaja brošure v nemščini in angleščini.

Za nosilce tradicije imata vpis na seznam in s tem pridobljen status prenašalcev nesnovne kulturne dediščine, za katere jih spozna Avstrijska komisija za Unesco, velik pomen. Logo Avstrijske komisije za Unesco je dodan vsaki tra-



Znak nesnovne kulturne dediščine Avstrijske komisije za Unesco. / Logo of the intangible cultural heritage of the Austrian Commission for UNESCO.

diciji posebej, poleg tega pa nosilci na slovesni podelitvi prejmejo certifikate.

O prijavah enot za vpis na seznam in odločitvah svetovalnega odbora redno poročajo regionalni in nacionalni časopisi in revije, hkrati pa presenetljivo velika medijska pozornost za nacionalni seznam odraža povečano zanimanje javnosti za nesnovno kulturno dediščino. Priznanje skupnosti, njihovih praks in znanja onkraj običajnih regionalnih meja pripomore k prepoznavanju pomembne vloge lokalnih tradicij in človeške ustvarjalnosti, ki bogatijo kulturno raznolikost. Medijsko poročanje o novih vpisih na avstrijski seznam redno spremlja za to pristojna nadzorna služba. Poročila o medijski pokritosti Avstrijska komisija za Unesco objavlja v letnem poročilu in imajo, po študiji iz leta 2011, promocijsko vrednost okoli 1,4 milijona € letno.

OVREDNOTENJE

Avgusta 2013 je bil kot spremljevalni projekt vpisovanja enot nesnovne kulturne dediščine na nacionalni seznam oblikovan vprašalnik, ki je bil poslan prvih 50 nosilcem enot vpisanih na seznam. Raziskava se je posvečala predvsem vplivom vpisa na elemente, nosilce same in tudi javnost. Rezultati intervjujev kažejo očiten vpliv vpisov predvsem na ozaveščenost javnosti.



Podelitev certifikatov v Mozartovi hiši v St. Gilgnu. / Award ceremony in Mozarthouse St. Gilgen. (Foto / Photo: Wolfgang Seifert, 2013).

Od začetka procesa vzpostavitve seznama center natančno beleži vse odločitve svetovalne skupine, postavlja temelje za razmislek o razlogih za ali proti vpisu na seznam ali umiku vlog in spremlja splošni delovni proces.

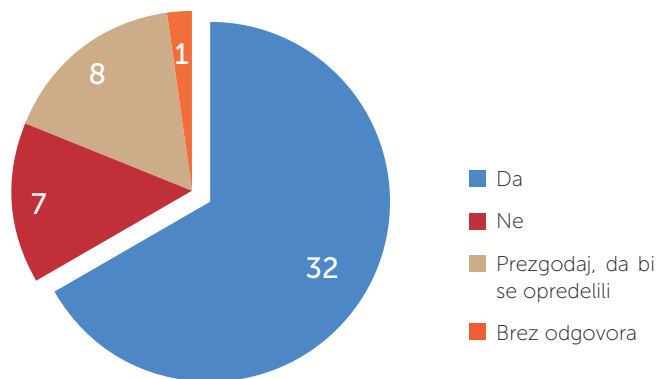
FOKUS IN PROJEKTI

Poleg vzpostavitve avstrijskega seznama nesnovne kulturne dediščine je bila od vsega začetka posebna pozornost namenjena temam, povezanim z znanji in s praksami iz sveta narave. Velik napredek je bil dosežen pri ozaveščanju o pomembnosti lokalnega znanja o kmetijstvu, gozdarstvu in gospodarjenju z vodami in še zlasti o tradicionalnem zdravilstvu. Center je podprl triletni raziskovalni projekt o tradicionalni in dopolnilni medicini, katerega pomembna posledica je bila vzpostavitev dokumentacijskega centra.³

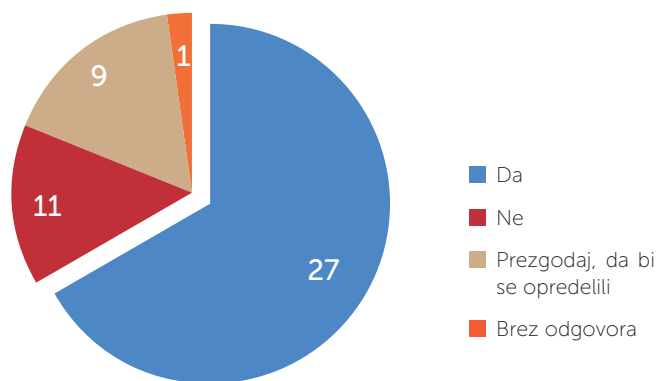
Leta 2012 je Avstrijska nacionalna turistična organizacija kot glavno temo kampanje Strast za tradicijo izbrala nesnovno kulturno dediščino. Skupaj s centrom so za predstavitev na mednarodnem trgu izbrali 38 tradicij. Čeprav še ni celovite evalvacije kampanje, se slogan »živeti kot domačin« ne uporablja le v turizmu, temveč predstavlja tudi novo perspektivo kulturnega turizma.

Trenutno se Avstrijska komisija za Unesco posveča predvsem tradicionalnim obrtnim veš-

Se je pozornost medijev do vpisanih elementov spremenila?



Se je prepoznavanje s strani skupnosti / regije / države spremenilo?



Grafični prikaz: Christian Lasser, Avstrijska komisija za Unesco.

³ Dokumentacijski center za tradicionalne in dopolnilne metode zdravilstva: <http://www.cam-tm.com/de/index.htm>.

činam, pri čemer se zgleduje po tematsko sorodnem švicarskem projektu,⁴ pripravlja pa tudi vloge za nominacije na mednarodne sezname. Poleg dveh na Reprezentativni seznam nesnovne kulturne dediščine človeštva že vpisanih elementov (Karneval v Imstu in večnacionalni element Sokolarstvo), je v postopku obravnave za vpis na Unescov seznam še enota Klasično jahanje in Španska jahalna šola na Dunaju, o kateri bo odločeno novembra 2015. Skupaj s sosednjimi državami, Češko, Slovaško in Madžarsko, center načrtuje večnacionalno nominacijo modrotiska. Skupno delo na pripravi nominacije bo za udeležene dobra priložnost za izmenjavo izkušenj in primerov dobrih praks kot glavnih načel, ki jih predvideva implementacija Unescove Konvencije na vseh ravneh.

⁴ <http://www.bak.admin.ch/kulturerbe/04335/04341/04343/04344/index.html?lang=de>.

PROMOTION OF THE INTANGIBLE CULTURAL HERITAGE IN AUSTRIA

Moritz Altersberger, Eva Stiermayr

Since January 2006, three years before Austria ratified the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, a focal point for the intangible cultural heritage was established within the Austrian Commission for UNESCO. The main tasks were to support the Austrian ratification process and to ensure smooth implementation once Austria was made a State Party. The focal point is financed from funds made available by the Austrian Federal Chancellery/Culture and the Federal Ministry of Agriculture, Forestry, Environment and Water Management. In 2009, Austria became a member state to the Convention and the focal point was entrusted to implement the Convention, along with inventorying intangible cultural heritage in Austria. In order to have a high level of expertise, an advisory panel was set up, consisting of representatives from five federal ministries,¹ the cultural departments of Austria's nine federal states and up to ten experts in the fields of culture, and social and natural sciences. Twice a year this panel decides on the inclusion of traditions in the national inventory and the

recommendation of specific traditions that are perceived to be prestigious and representative of Austria for the international lists.

INVENTORY MAKING

Communities, groups, and individuals who pass down practices, knowledge, and skills as part of their cultural heritage represent the most important group involved in drawing up the inventory. Since they have to apply for the inclusion of their practices in the inventory, the Austrian Commission focal point drafted a comprehensible application form based on the one used for the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. All information concerning the application process as well as the documents required is available on the Austrian Commission's webpage.² The first entries were made in 2010 and by March 2014 the Austrian Inventory of Intangible Cultural Heritage comprised 77 traditions, which follow the domains of the UNESCO Convention. The traditions admitted to the inventory are published in the form of an online database at the Austrian website of intangible cultural heritage. It includes multimedia-based information

¹ The Austrian Federal Chancellery/Culture, the Federal Ministry of Agriculture, Forestry, Environment and Water Management, the Federal Ministry of Health, the Federal Ministry for Europe, Integration and Foreign Affairs and the Federal Ministry of Science, Research and the Economy.

² <http://immaterielleskulturerbe.unesco.at/cgi-bin/unesco/element.pl?intro=1&lang=en>.

with photographs and optional video and audio files of each element. In addition, each year the focal point publishes brochures in German and English.

For the bearers of the traditions, being recognized by the Austrian Commission for UNESCO and labelled officially as transmitters of intangible cultural heritage is of great significance. The logo of the Austrian Commission for UNESCO was thus adapted for each tradition. The bearers are furthermore awarded with certificates during an attractive awards ceremony.

Regional as well as national newspapers and magazines regularly report on applications in preparation for submission and the results of the advisory body's decisions. At the same time, the surprisingly large amount of media attention invoked by the national inventory reflects the public interest in intangible cultural heritage. The recognition of communities, their practices and knowledge far beyond the usual regional borders helps to acknowledge the vital role of local traditions in enriching cultural diversity and human creativity. With the inclusion of new elements in the Austrian Inventory there are many reports in different media, regularly checked by a media monitoring service. These media reports are published by the Austrian Commission for UNESCO in an annual press review and have, according to a study from 2011, a promotional value of about 1.4 million € per year.

EVALUATION

In order to accompany the process of inventorying intangible cultural heritage, in August 2013 a questionnaire was sent to the first 50 elements listed in the national register. The inquiry concerned especially the impacts of the inclusion of the traditions both on the bearers and the public. The result of the interviews shows an evident effect mainly on the public perception after the listing.

Since the beginning of the inventory making process, the focal point carefully lists all the decisions of the advisory panel, laying the foundations for reflection on the reasons for including, not including or retracting an application and for monitoring the working process in general.

FOCUS AND PROJECTS

Besides drawing up the Austrian Inventory, from the beginning special attention was devoted to issues relating to the knowledge and practices concerning the natural world. Substantial progress has been achieved in raising awareness of the importance of local knowledge about agriculture, forestry and water management and particularly traditional healing methods. The focal point supported a three-year research project on traditional and complementary medicine in Austria, the highly appreciated result of which was a documentation centre.³

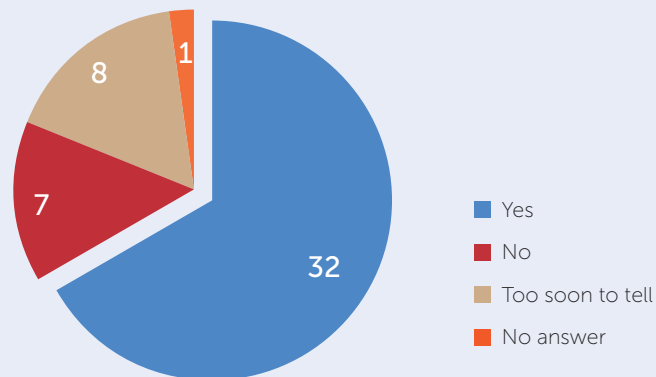
³ Documentation Centre for Traditional and Complementary Healing Methods: <http://www.cam-tm.com/de/index.htm>.

In 2012, the Austrian National Tourist Office focussed on intangible cultural heritage within their campaign “Passion for Tradition”. In close cooperation with the focal point, 38 traditions were selected and carefully prepared for international markets. Although a comprehensive evaluation of this campaign is still lacking, interest in “living like a local” is used not only as a tourism slogan but also shows a new perspective in cultural tourism.

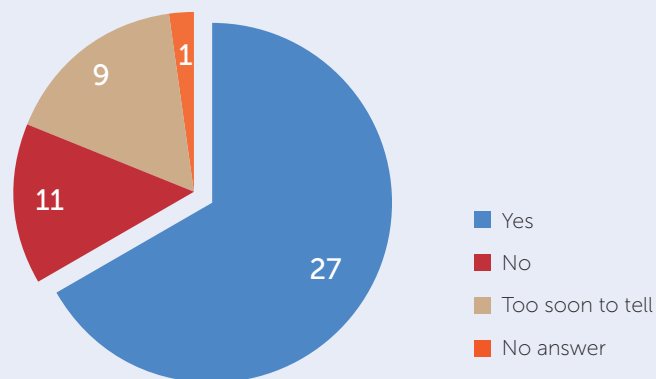
Currently, the focus of the Austrian Commission for UNESCO is on traditional crafts in Austria, following a similar project in Switzerland,⁴ while applications for the international lists are also in preparation. In addition to the two Austrian elements already included in the Representative List of the Intangible Cultural Heritage of Humanity (the Imst carnival and the multinational element of falconry) the nomination of Classical Horsemanship and the High School of the Spanish Riding School in Vienna for the UNESCO Representative List is underway and will be decided on in November 2015. Together with the neighbouring countries of the Czech Republic, Slovakia and Hungary, the focal point further plans a multinational nomination of blue printing. The joint work on the nomination file will give all participants another good opportunity to exchange experiences and examples of best practice – one of the main

requirements in implementing the spirit of the Convention at all possible levels.

Has the attention of the media towards their tradition been changed?



Has the recognition by the communities / the region / the state changed?



⁴ <http://www.bak.admin.ch/kulturer-be/04335/04341/04343/04344/index.html?lang=de>.

Graphic representation: Christian Lasser, Austrian Commission for UNESCO.

OZAVEŠČANJE O NESNOVNI KULTURNI DEDIŠČINI IN PROMOCIJA SKUPNOSTI NOSILCEV NA MADŽARSKEM

■ **Veronika Filkó**

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1 Podrobnejše informacije v zvezi s tematiko in z opisi dogodkov so objavljene v madžarskem periodičnem poročilu za Unesco 2013 (<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00460> [15. 7. 2014]).

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Za predstavitev nesnovne kulturne dediščine na nacionalni ravni so pomembni programi, ki potekajo na dobro znanih Dnevih kulturne dediščine in Binkoštnih praznovanjih, mednarodnem srečanju nosilcev nesnovne kulturne dediščine. Praznični binkoštni konec tedna je že dolgo del vsakoletnih prazničnih dogodkov Madžarskega muzeja na prostem. Leta 2011 je znanstveni svet muzeja odločil, da bo ta letni dogodek posvetil ozaveščanju, povečanju prepoznavnosti in varovanju nesnovne kulturne dediščine. Poleg elementov nesnovne kulturne dediščine, ki so vpisani v madžarski nacionalni register, so v predstavitve vključeni tudi elementi, vpisani na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva. Predstavitve, predstave, delavnice in *táncház-es* so na binkoštno nedeljo in binkoštni ponedeljek namenjene ohranjanju elementov, spoštovanju kulturne raznolikosti ter predstavljanju skupnosti in njihove dediščine muzejskim obiskovalcem in medijem. Hkrati so priložnost in prostor za spodbujanje načel, ciljev in rezultatov Unescove Konvencije iz leta 2003. Zagotavljajo tudi možnosti izmenjave strokovnih mnenj in praktičnih izkušenj med strokovnjaki in člani skupnosti na nacionalni in mednarodni ravni. Poleg tega so za širšo javnost priložnost za stik z elementi raz-



Zaključna slovesnost Binkoštnih praznovanj v Madžarskem muzeju na prostem. / Closing ceremony of the Whitsun Festivities at the Hungarian Open Air Museum. (Foto / Photo: György Kiss, 2012)

novrstne dediščine, njihovo polno občutenje in proslavljanje kulturne raznolikosti ter priložnost za »občutenje nesnovnega«. Dodatna prednost je, da so elementi dediščine na interaktiven način predstavljeni v okolju avtentične tradicionalne kmečke arhitekture Madžarskega muzeja na prostem.

Dnevi kulturne dediščine, ki so vsako leto tretji konec tedna v septembru, so najpomembnejša priložnost za predstavitev nesnovne kulturne dediščine na nacionalni ravni. Novi vpisi elementov nesnovne kulturne dediščine v nacionalni register in register dobrih praks varovanja razglašajo na slovesnostih od leta 2010 dalje. Vsaka skupnost nosilcev v posameznih paviljonih svojo dediščino javnosti predstavi z

nastopi, uprizoritvami, manjšimi razstavami in rokodelskimi delavnicami. Prizorišče otvoritvene slovesnosti (in programa z elementi nesnovne kulturne dediščine) se menja, eno leto je v Budimpešti, drugo na drugi lokaciji, kar zagotavlja, da sporočilo o pomembnosti varovanja nesnovne kulturne dediščine doseže ljudi po celi državi.

Omeniti velja tudi serijo dogodkov »Živa dediščina«, katerih cilj je prebivalcem Budimpešte na razumljiv način predstaviti in obenem promovirati elemente v nacionalni register vpisane nesnovne kulturne dediščine. Posamezni elementi so predstavljeni tako z vidika preteklosti kot tudi sedanjih in prihodnjih možnosti. Ozaveščanje javnosti poteka s pomočjo nepo-



Otroci na Binkoštnih praznovanjih v Madžarskem muzeju na prostem. / Children at the Whitsun Festivities at the Hungarian Open Air Museum. (Foto / Photo: Péter Deim, 2012)

sredne predstavitve znanj in dejavnosti določene skupnosti nosilcev.

Pri spodbujanju in povečevanju pomembnosti nesnovne kulturne dediščine v družbi poleg Madžarskega muzeja na prostem sodelujejo tudi številne druge organizacije. Združenje madžarskih ljudskih umetnikov na Grajskem griču v Budi organizira največji letni nacionalni Festival trgovine in umetne obrti. Združenje plesnih hiš od leta 1982 organizira letni nacio-

nalni *Táncház* festival in obrtni sejem, največji folklorni festival na Madžarskem, ki predstavlja tradicionalno ljudsko glasbo, ples in obrti Madžarov iz celotne Panonske nižine. Madžarska hiša dediščine se ukvarja z rezultati raziskav folklore in organizira številne predstavitve ter interaktivne in izobraževalne programe, kot so *táncház* dogodki, delavnice in usposabljanja, kjer sodelujejo mojstri ljudske umetnosti ter tisti, ki jo oživljajo.



Lončar iz Mezőtúr uči otroka lončarjenja na Dnevih kulturne dediščine. / A potter from Mezőtúr teaching a child at the Cultural Heritage Days. (Foto / Photo: Christian Ziel, 2010)

RAISING AWARENESS OF THE INTANGIBLE CULTURAL HERITAGE AND PROMOTING THE BEARER COMMUNITIES IN HUNGARY

Veronika Filkó

The Department of Intangible Cultural Heritage at the Hungarian Open Air Museum, as the coordinating body responsible for implementing the objectives of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, has initiated and established several series of programmes for increasing the visibility and public awareness of the intangible cultural heritage.¹ The target audience of the various programmes and series is the widest possible spectrum of the general public. The objective is to facilitate and foster mutual recognition and respect for human creativity by exposing the public to the diverse expressions of the intangible cultural heritage in Hungary and around the world. Experience shows that a comprehensive, complex presentation of heritage elements, accompanied by personal contact with the communities and the direct experience of the element, prove highly effective in awareness-raising and promotion of the objectives of the Convention.

Important and well-known events include the intangible cultural heritage programmes

of the nation-wide Cultural Heritage Days and the Whitsun Festivities – an international gathering of intangible cultural heritage. The Whitsun Festivities weekend has long been part of the Hungarian Open Air Museum’s annual festivals. In 2011, the scientific affairs council of the museum decided to dedicate the annual event to the mission of awareness-raising, increasing the visibility of and also safeguarding the intangible cultural heritage. Apart from celebrating those elements of intangible cultural heritage listed in the National Inventory in Hungary, elements included on UNESCO Representative List of the Intangible Cultural Heritage of Humanity are also featured. Presentations, performances, workshops and *táncház-es* on Whit Sunday and Whit Monday serve to ensure the viability of all the elements, celebrating cultural diversity, presenting the communities and their heritage to museum visitors and the media.

The festivities afford an opportunity and a venue for promoting the principles, objectives and results of the UNESCO 2003 Convention. It also provides opportunities for the exchange of professional views and practical experiences among experts and community members at national and international levels. Moreover, it represents an opportunity for the wider public

¹ Detailed information on the topic and description of the events are given in Hungary’s periodic report submitted to UNESCO in 2013 (<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00460> [July 15, 2014]).

to get in touch with the colourful heritage elements, to experience them in their fullness, to celebrate cultural diversity and try to “capture the intangible”. A further advantage is that heritage elements are presented against the backdrop of the authentic, traditional peasant architecture of the Hungarian Open Air Museum in the most interactive manner.

The Cultural Heritage Days, organised annually on the third weekend of September, are the most significant opportunity for presenting intangible cultural heritage at the national level. New listings in the National Inventory and the National Register of Best Safeguarding Practices have been promulgated at its opening ceremony since 2010. During the weekend, each bearer community presents their heritage to the public through performances, presentations, small exhibitions and handcraft workshops offered in individual pavilions. The venue for the opening ceremony (and the intangible cultural heritage programme element) alternates annually between the capital city, Budapest, and a location elsewhere, thus ensuring that the message about the importance of safeguarding the intangible cultural heritage reaches people all over the country.

We should also mention the Living Heritage Series. The objective of those one-day events is to present and promote each of the heritage elements in the National Inventory to the people of Budapest in the most compre-

hensive way. Attention is focussed on the past, as well as the present and future possibilities of an intangible cultural heritage element, using direct exposure to the knowledge and activity of the practitioner communities with the aim of awareness-raising.

In addition to the Hungarian Open Air Museum, many other organisations participate in promoting and increasing the significance of the intangible cultural heritage in society. The largest annual national festival for Hungarian folk artists, the Festival of Trades and Crafts on the Castle Hill in Buda, is organised by the Association of Hungarian Folk Artists. The annual National *Táncház* Festival and Craft Fair, organised by the Dance House Guild since 1982, is the largest folklore festival in Hungary, presenting the traditional folk music, dance and handicrafts of Hungarians from the whole Carpathian Basin. The Hungarian Heritage House has the mission to utilise the results of folklore research. The institution organises numerous stage performances, and interactive and educational programmes, such as *táncház* events, workshops and training events with the involvement of both revivalists and Masters of Folk Art.

PROMOCIJA TRADICIONALNE LJUDSKE KULTURE NA ČEŠKEM

■ *Eva Románková*

Tradicionalna duhovna ali nesnovna kultura, kot jo običajno imenujemo danes, je v vsaki državi izjemno krhek del kulturne dediščine, saj je ni mogoče zaščititi na materialni način – popraviti, obnoviti ali konservirati. Odvisna je izključno od njenih nosilcev, ki tradicije ohranjajo in jih nenehno znova poustvarjajo. Tudi promovirati je ni enostavno; nenadzorovana pa lahko počasi potone v pozabo. Še večje izzive prinaša njena promocija. Medtem ko so mediji v tovrstnih prizadevanjih lahko v veliko pomoč, pa moramo biti pozorni na način njihove predstavitve kulturnih elementov. Pomanjkanje znanja in iskanje senzacij novinarje pogosto odvrča od tega, da bi posamezne kulturne elemente predstavili verodostojno, tako kot bi to želeli strokovnjaki in sami nosilci.

Na Češkem je nesnovna kulturna dediščina znana kot tradicionalna ljudska kultura. S svojimi raziskavami, opisi in analizami sodi na področje etnografije in etnologije, ki sta se razvili v duhu srednjeevropske etnološke tradicije. Podatke o tradicionalni ljudski kulturi – strokovne članke ali knjige – posredujejo predvsem

etnologi in muzejski delavci, za širšo javnost pa pripravljajo razstave, predavanja v šolah in na javnih prireditvah ali predstavitev. Ministrstvo za kulturo je kot pristojne centre imenovalo več ustanov. Vodilna sta Nacionalni informacijski in svetovalni center za kulturo in Nacionalni inštitut za ljudsko kulturo. Poleg omenjenih obstaja mreža pooblaščenih regionalnih ustanov, predvsem muzejev in muzejev na prostem. Ti so odgovorni za identifikacijo, dokumentacijo in promocijo tradicionalne ljudske kulture ter povezujejo znanja in informacije, ki jih prenašajo javnosti, šolarjem, študentom in medijem.

Na etnologue se pogosto obračajo z vprašanji o pristnosti in »pravilni predstavitvi«
posameznih nesnovnih kulturnih elementov. To jih postavlja v zelo težak položaj, saj se zavedajo svoje omejene pristojnosti za sprejemanje tovrstnih odločitev. Sodobni trendi varovanja, ki jih spodbuja zlasti Unesco, prinašajo številne koristne smernice za učinkovito zaščito kulturnih elementov, vendar hkrati ustvarjajo nove izzive, ki jih je treba pazljivo upoštevati. Vprašanje same promocije je včasih lahko sporno, zato je treba vsak element tradicionalne kulture ovrednotiti posamično in obravnavati z upoštevanjem specifičnih okoliščin. Včasih je popolna odsotnost promocije najboljši način za zaščito elementa.

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*Ježa kraljev. / Ride of the Kings.
(Foto / Photo: David Rájecký, Strážnice, 2012)*

Eno izmed glavnih orodij, ki jih je uvedel Unesco za promocijo nesnovne kulturne dediščine, so svetovni sezname in njihove nacionalne različice. Seznam nesnovnih ele-

mentov tradicionalne češke ljudske kulture¹ je reprezentativni seznam, ki hkrati beleži tudi elemente, ki nujno potrebujejo zaščito. Ko je element enkrat vpisan na nacionalni seznam ali, še zlasti, na Unescov seznam, pridobi poseben status. Od njegovih nosilcev pa je odvisno, kako bodo ta novi status sprejeli: ga bodo izkoristili za privabljanje turistov ali ga zgolj sprejeli in znanje prenašali naprej tako kot doslej. V tem procesu imajo svojo vlogo tudi strokovnjaki in mediji.

Poglejmo si na kratko tri različne primere elementov, ki so vpisani ali so v postopku vpisa na češki nacionalni seznam, ter na kakšne načine jih skupnosti promovirajo po vpisu. Prvi je Ježa kraljev – sprevod mladih moških na bogato okrašenih konjih, šega, ki je bila v preteklosti povezana z binkoštni. Element je bil leta 2011 vpisan na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva. Vpis je zaradi močne medijske pozornosti spremljal velik javni interes. Čeprav so bili tudi drugi vpisi elementov na Unescov seznam široko medijsko pokriti, ni nobeden med njimi pritegnil toliko pozornosti. Tako je zaradi same publicitete vasi obiskalo večje število obiskovalcev kot običajno. Unesco je postal simbol, skoraj blagovna znamka. Na eni strani to pozitivno vpliva na povečano zanimanje javnosti za nesnovno kulturo; na drugi

¹ Dostopen na http://www.mkcr.cz/cz/kulturni-dedictvi/regionalni-a-narodnostni-kultura/seznam_nem_statku/seznam-nematerialnich-statku-tradicni-a-lidove-kultury-ceske-republiky-37400/.

strani pa predstavlja nevarnost za naravni razvoj elementa. Nacionalni inštitut za ljudsko kulturo je odgovoren za izvajanje večine varstvenih ukrepov, ki so predlagani v dokumentaciji za nominacijo (tj. predavanja za šolske otroke, gostujoče razstave, objava knjige, vodenje obsežnega arhiva ter ustanovitev strokovne skupine organizatorjev in strokovnjakov). Vsaka vas ritual izvaja na svoj način, pa vendar se na strokovnjake z inštituta pogosto obračajo z vprašanji »kakšen je pravi način izvajanja« ali »kdo ritual izvaja na pravi način in ga je treba posnemati?« To je slaba stran promocije elementov s seznama nesnovne kulturne dediščine – naravni razvoj je nenadoma temeljito raziskan in se zato lahko do neke mere tudi formalizira; percepcija ljudi o elementu se spremeni, namesto da bi ga doživljali od znotraj, ga začnejo opazovati od zunaj.

Promocija prinaša tudi pozitivne rezultate, tako lahko določeni vpis povzroči verižno reakcijo in motivira druge skupnosti. Naslednji primer se nanaša na moški solo ples, imenovan *verbuňk*, ki je bil leta 2008 vpisan na Unescov Reprezentativni seznam. Sosednja regija namreč pozna še en podoben ples – *odzemek*. Po vpisu *verbuňka* na svetovni seznam so plesalci *odzemka* – verjetno iz ponosa – menili, da je ples, ki ga sami ohranjajo, dragocenejši od že vpisanega, in sicer zato, ker je zelo star in se njegova tradicija ni nikoli prekinila. S ciljem vpisa na Unescov Reprezentativni seznam so začeli

hitro pripravljati vse za njegov vpis na nacionalni seznam. Takoj so razvili in začeli izvajati niz dobro strukturiranih varstvenih ukrepov, še zlasti delavnice za mlade plesalce. Večja skupina vodij ljudskih plesov in plesalcev je ustanovila poseben odbor, ki se redno sestaja in sistematično pripravlja dokumentacijo in promocijo elementa, glavni poudarek pa namenjajo usposabljanju mladih plesalcev. Projekt je zelo uspešen, čeprav ga je prvotno spodbudila promocija drugega podobnega elementa.

Zadnja študija primera se nanaša na zimski sprevod nadan sv. Miklavža v majhni regiji na vzhodu Češke. Osrednji liki Miklavževega spreveda so sv. Miklavž, hudiči, smrti in kobile, ki po vasi izvajajo ritualne obhode in pri lokalnih prebivalcih zbirajo darila. Element vsebuje številne



Ples odzemek. / Odzemek dance. (Foto / Photo: Arhiv Valaškega muzeja na prostem / Archive of the Wallachian Open-Air Museum, Rožnov pod Radhoštěm, 2013)



Sv. Miklavž. / St. Nicholas. (Foto / Photo: Eva Románková, Francova Lhota, 2007)

starodavne predkrščanske funkcije in je v tej posebni obliki preživel le v približno desetih vaseh. Pozimi 2013 je Nacionalni inštitut za ljudsko kulturo predstavnikom vasi na svoji redni seji predstavil predlog nominacije elementa za vpis na nacionalni seznam. Pojasnili so, da cilj ni samo popis, temveč tudi promocija tradicionalne kulture in priznanje statusa javno zaščitenega elementa s strani države. Večina županov in drugih predstavnikov predloga ni podprla. Element so želeli ohraniti v obstoječi obliki brez povečanega zanimanja javnosti in pretirane pozornosti raziskovalcev in drugih. Skupnost svoje elemente raje promovira na svoj način, brez kakršnih-

koli zunanjih vplivov. Kljub temu so Miklavževi sprevodi pomemben vir lokalnega ponosa in omenjene skupnosti jih promovirajo zunaj svojih krajev, na primer v turizmu in na potujočih razstavah, vendar pa je to promocija po njihovi lastni izbiri.

Promocija nesnovne kulturne dediščine predstavlja kompleksno tematiko. Namesto podrobnega opisa nacionalnega sistema sem predstavila tri konkretne primere potreb različnih skupnosti. Iz čeških izkušenj je razvidno, da različne zvrsti nesnovne kulture zahtevajo različno obravnavo. Medtem ko tradicionalne rokodelske in umetne obrti za svoje ohranjanje potrebujejo veliko promocije, morajo drugi elementi, kot so npr. tradicionalna medicina ali ustne tradicije, za svoje preživetje šele postati vidni. Šege pa je včasih bolje pustiti pri miru, saj jim lahko preveč pozornosti, namesto da bi jim bila v pomoč pri varovanju, nepovratno škoduje. Naša naloga je, da upoštevamo posamezne potrebe in skušamo poiskati pravo ravnovesje.

PROMOTION OF THE TRADITIONAL FOLK CULTURE IN THE CZECH REPUBLIC

Eva Románková

Traditional spiritual or intangible culture – as it is now commonly called – is an extremely fragile part of cultural heritage in every country. It cannot be protected in any material way – mended, fixed, renovated or conserved. It depends entirely on its bearers – those who maintain the traditions and constantly recreate them. Nor is it easy to promote; if we leave it unattended, it can slowly fall into oblivion. However, once we focus on promotion, we realise that it brings even greater challenges. While the media can function as strong partners in this endeavour, we must keep a careful eye on how they present cultural elements. The lack of knowledge and search for sensation often distracts journalists from presenting the picture that experts and the bearers themselves desire.

In the Czech Republic, the intangible cultural heritage is known as traditional folk culture. It has been researched, described and analysed by the fields of ethnography and ethnology, which have developed in the spirit of the Central European ethnological tradition. Ethnologists and museum workers are those who primarily publish information in forms of scholarly articles or books, but also in lighter forms accessible to a wide public, such as exhibitions, lectures for school children and public events

or presentations. The Ministry of Culture has designated several institutions as focal points. The flagships are the National Information and Consulting Centre for Culture and the National Institute of Folk Culture. Apart from these two, there is a network of designated regional institutions, mostly museums or open-air museums, that are charged with identification, documentation and promotion of traditional folk culture. They form a pool of knowledge and information that is passed on to the public, school children, students and the media.

Ethnologists are often called upon when it comes to questions of authenticity and the “correct presentation” of individual intangible elements. This puts them in a very difficult situation as they are aware of their limited authority to make such decisions. Contemporary trends in safeguarding promoted in particular by UNESCO bring many useful guidelines for effective protection of cultural elements; but at the same time they create new challenges that need to be carefully considered. The issue of promotion itself is sometimes controversial. Every element of traditional culture must be assessed individually and treated with regard to its particular conditions. Sometimes no promotion at all is the best way to protect an element.

One of the principal tools of promotion introduced by UNESCO are the world lists of intangible cultural heritage and their national versions. The List of Intangible Elements of the Traditional Folk Culture of the Czech Republic¹ serves as a representative list while also noting elements in need of urgent safeguarding. Once included on the national list and especially on a UNESCO list, every element is marked as something special; it is put into a special box. It mostly depends on its bearers how they deal with this new status: whether they exploit it to lure tourists or accept it and carry on as before. Experts and the media always play their own roles in the process.

Let us look briefly at three different cases of elements listed or seeking inclusion in the Czech national inventory and how communities deal with their promotion after listing. The first is the Ride of the Kings – a procession of young men on richly decorated horses which used to be related to Whitsuntide. The element was included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2011. This was accompanied by a huge wave of public interest due to extensive media coverage. Although the UNESCO listings of other elements were also broadly covered, none of them attracted so much attention. This publicity brought a greater than usual number

of visitors to the villages. UNESCO became a symbol, almost a trademark. That means a positive increase of general public interest in intangible culture; on the other hand, it poses a threat to the natural development of the element. The National Institute of Folk Culture is responsible for implementation of most of the safeguarding measures proposed in the nomination documentation (i.e. lectures for school children, a touring exhibition, publication of a book, keeping of an extensive archive and setting up an expert group of organisers and specialists). Every village performs the ritual in its own way and yet the experts in the institute are often approached with the question “what is the right way to do it” or “who does it in the right way and should be copied?” This is the downside of promotion via the lists of intangible cultural heritage – natural development is suddenly scrutinized and it may to a certain extent even be formalised; people’s perception of the element alters and they can start looking at it from the outside instead of experiencing it unconditionally from within.

Promotion also brings positive results and in other cases one listing can cause a chain reaction and inspire other communities. Another case is related to the male solo dance called *verbuňk* which was inscribed on the UNESCO Representative List in 2008. There is another dance of a similar nature in the neighbouring region – *odzemek*. After *verbuňk*’s inclusion on the world list, *odzemek* dancers – probably out

1 See http://www.mkcr.cz/cz/kulturni-dedictvi/regionalni-a-narodnostni-kultura/seznam_nem_statku/seznam-nematerialnich-statku-tradicni-a-lidove-kultery-ceske-republiky-37400/.

of healthy pride – felt that the dance they preserve must be far more precious than the one already listed, since it is very old and its tradition has never been interrupted. They quickly started working for its inclusion in the national inventory, but also with the UNESCO Representative List in mind. Immediately they developed and started implementing a set of well-structured safeguarding measures, especially workshops for young dancers. A large group of folk dance group leaders and dancers set up a special committee that meets regularly and systematically works towards documentation and promotion of the element. The main focus is on work with young dancers and their training. The project is very successful, even though it was originally driven by the promotion of another similar element.

The last case study relates to the winter processions held on St. Nicholas Day in a small region in the east of the Czech Republic. The central characters of the processions are St. Nicholas, devils, deaths and maids who walk around villages while performing ritual behaviour and collecting gifts from local people. This element contains many ancient pre-Christian features and has survived in this specific form only in about ten villages. In winter 2013, the National Institute of Folk Culture addressed the representatives of these villages at their regular meeting with a suggestion to nominate the element for inclusion in the national inventory. They explained that the aim was not only inven-

torying but also promotion of traditional culture and achieving the status of an element publicly protected by the state. The reactions from the mayors and other representatives were mostly negative. They wished to preserve their element in its current form without drawing public attention and excessive attention of researchers or anyone else. These communities prefer promoting their elements in their own way, without any external influence. However, St. Nicholas processions do form an important source of local pride and the communities concerned use them when presenting themselves in the outside world, e.g. at tourism and travel exhibitions. However, it is a promotion of their own choice.

The issue of promoting intangible cultural heritage is a very complex one. Instead of describing the national system in detail, I chose to introduce three particular cases that represent the needs of diverse communities. The Czech experience shows that different domains of intangible culture require different treatment. While, for example, traditional crafts and some forms of art need to be promoted significantly so their bearers can maintain them, other elements like traditional medicine or oral traditions need to be made visible in order to survive at all. At the same time, ritual events, customs and ceremonies are sometimes better left in peace as too much attention may harm them irreversibly rather than help to safeguard them. Our task is to keep in mind individual needs and search for the right balance.

PROMOCIJA NESNOVNE KULTURNE DEDIŠČINE NA HRVAŠKEM

■ Martina Šimunković

Kot del srednjeevropske in sredozemske kulture in tradicije ima Hrvaška izjemno bogato in dragoceno kulturno in zgodovinsko dediščino. V Register kulturne dediščine Republike Hrvaške, ki ga vodi Ministrstvo za kulturo, je bilo z usklajenim delovanjem nevladnih organizacij, skupnosti, posameznikov, strokovnjakov in državnih institucij vpisanih več kot 130 enot nesnovne kulturne dediščine. Med njimi je 14 enot vpisanih na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva in Seznam nesnovne kulturne dediščine, ki jo je nujno nemudoma zavarovati, tri pa so v postopku ocenjevanja za vpis na Unescova seznama in v Register dobrih praks za varovanje nesnovne kulturne dediščine.

Veliko število vpisov v zadnjih desetih letih je delno omogočila dobra zakonodaja. Hrvaška je leta 1999 sprejela Zakon o varstvu kulturnih dobrin, ki kot posebno kategorijo vključuje tudi nesnovno kulturno dediščino, katere pomen, varovanje in promocija imajo v strategiji Ministrstva za kulturo za obdobje 2014–2016 še zlasti

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Prodajalna lectarja v Mariji Bistrici. / Sales outlet of the gingerbread producer in Marija Bistrica. (Foto / Photo: Mladen Kuhar, 2007)

pomembno mesto. Raziskave Inštituta za etnologijo in folkloristiko, Oddelka za etnologijo in kulturno antropologijo Univerze v Zagrebu in tudi številnih drugih strokovnih in akademskih ustanov so trdna podlaga ne le za pisanje o vpisanih nesnovnih elementih, temveč tudi za doseganje boljše komunikacije s skupnostmi, ki so bile dolgo v stiku z raziskovalci.

Javnost do nacionalnega Registra in vseh z njim povezanih gradiv (videoposnetkov, fotografij in drugih vrst dokumentacije) lahko dosto-

pa na uradni spletni strani Ministrstva za kulturo,¹ ki posreduje informacije o varovanju nesnovne kulturne dediščine in elementih, vpisanih v nacionalni Register in na Unescove sezname. Vpisi elementov, tako v nacionalni Register kot tudi na Unescove sezname, so močno prispevali k ozaveščanju v državi in zunaj nje ter pomenu varovanja nesnovne kulturne dediščine v skupnostih in tudi širše. To je tudi razlog, da število varstvenih dejavnosti narašča in da mnoge ustanove podpirajo izvajanje različnih projektov lokalnih skupnosti in interesnih skupin. Vladni organi moralno in finančno podpirajo posameznike in ustanove pri raziskavah, predstavitev in ohranjanju nesnovne kulturne dediščine, podpirajo pa tudi nevladne organizacije, lokalna združenja, šole in manjšine.

Od leta 2008 je Ministrstvo za kulturo v sodelovanju z lokalnimi oblastmi podprlo več kot 250 projektov, povezanih z varovanjem nesnovne kulturne dediščine. Projekti s pomočjo delavnic, razstav in tečajev o produkciji avdio-vizualnih posnetkov in sorodnih materialov, nesnovno kulturno dediščino promovirajo, predstavljajo, prenašajo znanja, raziskujejo in dokumentirajo. Ministrstvo podpira tudi raznovrstne kulturne dogodke in festivale, ki prikazujejo dosežke varovanja tovrstne dediščine. Lokalne skupnosti letno organizirajo dejavnosti, s pomočjo katerih javnosti predstavljajo elemente, kot so igre, kulina-

¹ <http://www.min-kulture.hr/>.



Osrednji dogodek praznovanja sv. Blaža v Dubrovniku je dolga procesija po Stradunu, glavni dubrovniški ulici. / Central event of the Festivity of Saint Blaise in Dubrovnik is the long procession down the main Dubrovnik street, Stradun. (Foto / Photo: Željko Tutnjevič, 2007)

rika, šege itd. ter jih tudi spodbujajo k sodelovanju in učenju. Ministrstvo za kulturo, ki podpira prepoznavne lokalne dogodke in javne prireditve ali prikaze tradicionalnih ritualov, umetnosti in obrti, tesno sodeluje z nosilci. Nesnovna kulturna dediščina je vse bolj vključena v različne lokalne in nacionalne razvojne, izobraževalne in znanstvene programe in projekte. Kot neprecenljivo dediščino, ki jo je treba prenašati iz roda v rod, jo vse bolj sprejemajo tudi mlajše generacije.

Različni programi ozaveščanja širše javnosti, še zlasti šolarjev, potekajo na razstavah, festivalih, pogovorih, delavnicah, dnevih odprtih vrat in znotraj drugih aktivnosti. Programe vodijo različni vladni organi, kulturno-umetniška društva, strokovnjaki in nosilci, ki spodbujajo tradicionalno rokodelstvo in umetno obrt, tako v središčih samih skupnosti kot tudi drugih regionalnih središčih po državi; npr. Muzej »Stara vas« v Kumrovcu (izdelava lesenih igrač in lecta) ali različne delavnice o programih zaščite v različnih delih Hrvaške (klekljanje, petje ojkanje); dogodki so odprti za širšo javnost.

Ozaveščanje poteka tudi prek medijev. Nacionalna televizija ima s prenosi dogodkov tradicionalne kulture pomembno vlogo pri izobraževanju in ozaveščanju o pomenu in vrednosti nesnovne kulturne dediščine. Eden od najboljših načinov promocije nesnovne kulturne dediščine je potujoča razstava Hrvaška nesnovna dediščina na Unescovih seznamih, ki jo je pripravilo Ministrstvo za kulturo v sodelovanju s strokovnjaki iz Etnografskega muzeja Zagreb. Na razstavi se s ciljem večje dostopnosti dediščine ljudem in povečanja zavesti o njeni pomembnosti in potrebe po njenem varovanju prikazuje filme, članke, fotografije, zemljevide in druge predmete, povezane s posameznimi izmed 14 kulturnih elementov.

Hrvaška turistična skupnost je zasnovala tudi projekt izdelave etnoplakatov s privlačnimi tradicionalnimi običaji in narodnimi noša-

mi. Ob vizualni vsebini plakati posredujejo tudi kratko informacijo o bogastvu hrvaške tradicionalne dediščine, zlasti tiste, vpisane na Unescove sezname. Leta 2012 je Hrvaška pošta izdala štiri spominske poštno znamke s skupno temo hrvaške nesnovne kulturne dediščine na Unescovem Reprezentativnem seznamu. Ministrstvo za kulturo je v sodelovanju z Etnografskim muzejem Zagreb organiziralo Dneve evropske kulturne dediščine z naslovom Zaklad znanja in spretnosti. Nesnovna kulturna dediščina, vpisa-



na v nacionalni Register, je bila skupaj z načini varovanja na Hrvaškem ter tudi s prizadevanji Unesca predstavljena na razstavi in goščenki.

Politika spodbujanja različnih glasbenih oblik in uprizoritev je bila še zlasti uspešna na 44. Mednarodnem folklornem festivalu, posvečenem splošnim svetovnim smernicam in dejavnostim za varovanje nesnovne kulturne dediščine, ki se izvajajo v državah članicah Unesca. Vsi nastopajoči na festivalu so predstavljali elemente nesnovne kulturne dediščine, ki so vpisani v nacionalne registre, nekateri tudi na Unescov Reprezentativni seznam. Tema festivala je bila izbrana tudi zaradi aktualnega Mednarodnega leta zблиževanja kultur. Lado, profesionalni državni folklorni ansambel, je v program letnega koncerta 2013 vključil hrvaške pesmi, plese in običaje, vpisane v Register in na Unescove sezname, ter jih prilagodil odrskemu nastopu. Čeprav lahko pristno izkušnjo vpisanih elementov doživimo le na avtentičnih lokacijah, je bila to dobra priložnost, da so jih videli, slišali in občutili tudi drugi.

Po celi državi potekajo tudi številni programi izobraževanja in ozaveščanja. Nesnovna kulturna dediščina je bila z namenom promocije med šolsko mladino vključena v učbenik obšolskih dejavnosti. Novembra 2011 so javnosti predstavili hrvaški prevod Unescovega priročnika *Svetovna dediščina v rokah mladih* z vsemi na Unescov seznam vpisanimi snovnimi in nesnovnimi elementi kulturne in naravne dedišči-

ne. Priročnik je sodoben pedagoški pripomoček, ki učiteljem pomaga pri pripravah učnih načrtov in ozaveščanju mladih o potrebi po varovanju elementov kulturne dediščine. Zainteresiranim so na voljo strokovna usposabljanja, ki se začnejo z osnovami in omogočajo razvoj določene spretnosti. Javna šola Đuro Arnold organizira tečaj klekljanja čipk, ki ga udeleženci kot kvalifikacijo lahko navedejo v življenjepisu. Veščina izdelave otroških igrač je bila vključena v učni načrt Srednje šole za lesarstvo v Oroslavju na severu Hrvaške.

Izjemna vrednost nesnovne kulturne dediščine je vse bolj priznana. Nosilci, lokalne skupnosti in ustrezne institucije, jo kot del svoje nacionalne identitete varujejo in znanja prenašajo na nove generacije. Še ne dolgo tega nesnovna kulturna dediščina v primerjavi z arhitekturnimi, arheološkimi in premičnimi spomeniki ni bila dovolj priznana, cenjena in zaščitena. Zaradi številnih groženj, na primer negativnih vidikov globalizacije, migracij, industrializacije, onesnaževanja itd., se je potreba po dvigu zavesti o vrednosti nesnovne kulturne dediščine in njenem pomenu povečevala, in to ne le kot del lokalne in nacionalne dediščine, temveč tudi kot dela svetovne dediščine. S popularizacijo in promocijo nosilci sami prispevajo k ozaveščenosti o pomenu in dragocenosti tradicionalne dediščine, ki zagotavlja kulturno raznolikost in demokracijo, tako na nacionalni kot tudi na globalni ravni.

PROMOTION OF THE INTANGIBLE CULTURAL HERITAGE IN CROATIA

Martina Šimunković

As part of the Central European and Mediterranean domain of culture and traditions, Croatia is extremely rich in valuable cultural and historical heritage. Through the coordinated work of NGOs, communities, individuals, experts and state institutions, more than 130 intangible cultural elements have been listed in the Register of Cultural Heritage of the Republic of Croatia maintained by the Ministry of Culture. Of those 130 elements, 14 are included on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity and the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, and three more are still being evaluated for inclusion in the next years on two UNESCO lists and the Register of Best Safeguarding Practices.

The large number of listings during the last ten years was in part possible due to a good legislative background, since in 1999 Croatia passed the Act on Protection of Cultural Goods which also includes intangible cultural heritage as a special category. Within the strategy of the Ministry of Culture for the period 2014 to 2016, the significance of intangible cultural heritage and the obligation of safeguarding and promoting it hold an important place. The research carried out over the years by the Institute of Ethnology and Folklore Research, the

Department for Ethnology and Cultural Anthropology at the University of Zagreb, as well as many other expert and academic institutions, has provided a sound basis not only for writing about listed intangible elements, but also for achieving better communication with the communities that have been in long-term contact with researchers.

Presently, the public has access to the national register and all related materials (videos, photos, and other types of documentation) on the official web page of the Ministry of Culture,¹ where they can obtain information about the safeguarding of intangible cultural heritage and the elements included in the national register and the UNESCO lists. The inclusion of elements both in the national register and on the UNESCO lists has contributed greatly to raising awareness in the country and beyond on the importance of safeguarding intangible cultural heritage within communities and on a wider level. This is why the number of safeguarding activities has been increasing and many institutions support the implementation of projects coming from local communities and stakeholders.

¹ <http://www.min-kulture.hr/>.

The authorities provide moral and economic support to individuals and institutions for research, presentation and nurturing of intangible cultural heritage: support to non-governmental organisations, local associations, schools and minorities.

Since 2008, the Ministry of Culture, in cooperation with local authorities, has supported more than 250 projects connected with the safeguarding of intangible cultural heritage, including promotion, presentation, transmission, enhancement, research and documenting, through workshops, exhibitions and classes involving production of audio-visual recordings and related materials. Various cultural events and festivals are supported, showing the achievements of safeguarding this kind of heritage. Local communities organise annual activities in which elements such as games, culinary practices, rituals, etc., are demonstrated to the public, which is encouraged to participate and learn. By assisting distinctive local events and public performances or demonstrations of traditional rituals, arts and crafts, the Ministry of Culture cooperates closely with the bearers. Intangible cultural heritage is increasingly included in various local and national development, educational and scientific programmes and projects, and is becoming more and more accepted by younger generations, as invaluable heritage that should be passed on.

Various awareness-raising programmes take place during exhibitions, festivals, talks, workshops, open days and other activities for the general public and schoolchildren in particular. Programmes are offered by different government bodies, cultural artistic societies, experts and bearers to promote traditional craftsmanship and arts in community centres and other regional centres spread across the country, such as, for example in Kumrovec the "Old Village" Museum (making wooden toys and gingerbread), or various workshops on protection programmes in different parts of Croatia (lace-making, ojkanje singing). Events are open to participation by the general public.

The mass media have also played an important role in awareness-raising. Through broadcasts about traditional culture, national television plays an important role in educating and raising awareness about the importance and value of intangible cultural heritage in Croatia.

One of the best activities for the promotion of intangible cultural heritage is the travelling exhibition "Croatian Intangible Heritage on UNESCO Lists". It has been prepared by the Ministry of Culture in cooperation with experts from the Ethnographic Museum in Zagreb. The exhibition offers films, articles, photographs, maps and other items linked to 14 individual cultural elements. It aims to make this heritage more accessible to people worldwide and to

raise awareness of the importance of and need for safeguarding intangible cultural heritage.

Furthermore, the Croatian Tourist Board initiated and designed a project of ethno-posters, displaying images of the most attractive traditional customs and folk costumes. Apart from their visual content, the posters also carried brief information on the richness of Croatian traditional heritage, particularly the one included on UNESCO lists. In 2012 the Croatian Post Office released four new commemorative postage stamps with a common theme: Croatian intangible cultural heritage on the UNESCO Representative List.

The Ministry of Culture organised the European Heritage Days event in cooperation with the Ethnographical Museum in Zagreb, titled "Treasure of Knowledge and Skills". Intangible cultural heritage included in the national register was presented through an exhibition and a CD, along with the system for protecting this heritage in Croatia. UNESCO efforts in this field were also presented.

The policy of promoting different forms of music and performance was best shown at the 44th International Folklore Festival dedicated to worldwide activities for safeguarding intangible cultural heritage conducted in UNESCO member states. All festival participants were representatives of elements of intangible cultural heritage listed in national inventories, and some also on the UNESCO Representative List. The

festival theme was chosen partially because it took place during the International Year for the Rapprochement of Cultures.

The programme of the 2013 annual concert of the National Folk Dance Ensemble of Croatia Lado, a professional national ensemble, consisted of intangible cultural heritage, both in the national register and the UNESCO lists. Lado incorporated in its programme the Croatian songs, dances and customs included on those lists, and adapted them for stage performance. Even though these elements can be originally experienced only at authentic locations, this was a unique opportunity to see, hear and feel the listed items.

In addition, there are many educational and awareness-raising programmes throughout the country. Intangible cultural heritage has been included in a textbook to be promoted among schoolchildren as part of extra-curricular activities. In November 2011, the UNESCO handbook on world heritage *World Heritage in Young Hands* was presented to the public. It contains the first list published in Croatia of all tangible and intangible elements of cultural and natural heritage listed by UNESCO. It is intended as a contemporary teaching aid, to help teachers prepare lesson plans and raise awareness among young people of the need to safeguard these elements. Those who are interested but do not possess the necessary skills are provided with specialised training, starting with

the basics, to develop their talents. The Public School Đuro Arnold has launched a training course for lace-makers, and the qualification the participants obtain can be entered in their employment record. The skill of producing children's toys has been included in the curriculum of the Woodwork Department of the Secondary School in Oroslavje in the northern part of Croatia.

The exceptional value of intangible cultural heritage is increasingly recognised and the bearers, local communities and relevant institutions are committed to safeguarding and transmitting it to new generations as part of their national identity. Not so long ago, intangible cultural heritage, with respect to architectural, archaeological and movable monuments, was not sufficiently recognised, valued and protected. Due to the many threats, such as the negative aspects of globalisation, migration, industrialisation, pollution, etc. there was a greater than ever need to raise awareness of the value of intangible cultural heritage and its importance, not only as local and national heritage, but also as part of the world heritage. Using the bottom-up principle of popularisation and promotion, the bearers themselves raise awareness about the value of the traditional heritage as a unique treasure, which ensures, at both national and global level, cultural diversity and democracy.

REKONSTRUKCIJA ČEZATLANTSKE DEDIŠČINE

AFRO-BRAZILSKA GLASBA KOT NESNOVNA KULTURA

■ *Tiago de Oliveira Pinto*

ZGODOVINA IN DEDIŠČINA

Zgodovina in dediščina sta tesno povezana, v povezavi z materialno in nematerialno kulturo pa zelo različna pojma. S kritičnega stališča je zgodovina skupna in jo lahko preučuje kdorkoli, medtem ko je dediščina individualna, specifična in temelji na lokalni skupnosti. Zato je potrebno znanje o dediščini posredovati tistim, ki so jo nasledili in jo ohranjajo. Čeprav je odgovor na pogosto kritično zastavljeno vprašanje »kdo je lastnik preteklosti?«, da so to nosilci dediščine, pa to ni razširjeno mnenje znotraj akademskih raziskav ali vladne politike. Številni, predvsem avtohtoni prebivalci, še vedno ne nadzirajo svoje z materialno ali nematerialno kulturo povezane intelektualne lastnine.

Različne družbe imajo različne koncepte dediščine. Zahodno ločevanje kulture na kategoriji materialna kultura in nesnovna dediščina se pogosto ne ujema z lokalnimi pojmovanji,

kjer sta koncepta materialnih in intelektualnih veččin neločljiva. Tako je npr. krašenje izdelkov domače obrti pogosto povezano z mentalnimi vzorci, ki odražajo nesnovno dediščino. Kadar boben *candomblé* iz Bahie v ritualu oblivajo s krvjo žrtvovanega petelina, ta ne predstavlja zgolj predmeta za proizvodnjo svetega zvoka, temveč že sam po sebi uteleša transcendentno. Ideje in intelektualni koncepti, povezani z materialno dediščino preteklosti, se ohranjajo in stalno poustvarjajo v interakcijah človeka z okoljem. Pomeni, kot odgovor na te interakcije, nihajo in se ustvarjajo skozi čas in regije ter presegajo zgodovinske in geografske razlike, lahko celo prehajajo od enega nosilca znanja na drugega. Zgradbe, artefakti, kraji ali območja zaščitene dediščine brez intelektualnih vrednot izgubijo svoj pomen.

Kako pa je s kulturo, ki se jo prenaša in producira le ustno, kot je glasba? Glasba je zaznamovana z dvojno nematerialnostjo, nesnovne narave je tako glasba sama kot tudi z glasbo ter glasbenimi uprizoritvami povezano življenje. Ko o glasbenih in plesnih izvedbah govorimo kot o interakciji med ljudmi, je »delna materialnost« glasbe z zapisi in avdio/video posnetki še vedno izjema. Kakšen je pomen glasbene zgodovine, ki se prenaša ustno? Predstavlja dediščino

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določen del v glasbeni izvedbi? Lahko izvedba komu pripada in ali si je glasbo mogoče sposojati kot materialno dobrino? To so nekatera z glasbo kot nesnovno kulturno dediščino povezana vprašanja. Glasba vključuje dediščino in si je ni mogoče sposojati kot snovni artefakt, še zlasti zato, ker se pri glasbi sposojanje pojavlja predvsem v smislu prisvajanja (pomembnost predpisov o avtorskih pravicah).

Če jih primerjamo, so nesnovne vrednote enako pomembne pri snovni in nesnovni kulturni dediščini:

Snovna kultura:

stalna/stabilna narava <-> nesnovne vrednote

Nesnovna kultura:

prehodna/minljiva narava <-> nesnovne vrednote

Nesnovna kulturna dediščina ima v svetovnih okvirih številne različice, lahko pa prihaja do sprememb ali celo izumrtja tradicije. Zato so varstveni režimi tako pomembni in vedno omenjeni v povezavi z nominacijo za vpis na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva. V nasprotju z obstojnimi kulturnimi artefakti ali stavbami, ki jih je mogoče obnoviti, restavrirati ali zaščititi, je ohranjanje nesnovne kulturne dediščine odvisno predvsem od njenih nosilcev; samo ti lahko svojo dediščino ohranjajo živo. Zunanji programi, kot so vladni varstveni ukrepi, morajo biti prilagojeni posameznim kulturnim pojavom. Pri ohranjanju pojavov nesnovne kulturne dedišči-



Glasbenika Joaoa da Viola pri igranju na machedete spremlja Mestre Vavá. / Machedete player Joao da Viola, accompanied by Mestre Vavá. (Foto / Photo: Tiago de Oliveira Pinto, Santo Amaro da Purificação, Bahia, 1984)

ne ni enotnega pristopa, zato se programi varovanja izvajajo različno, od primera do primera.

AFRIŠKI KONCEPTI IN ZAHODNE OBLIKE

Afriška dediščina, ki se je skozi glasbo in uprizoritve ohranjala skoraj pet stoletij, je med najbolj izjemnimi pojavi nesnovne kulture v Latinski Ameriki. »Vesternizacija« afriške glasbe je igrala ključno vlogo v glasbeni globalizaciji 20. stoletja: različne zvrsti afro-karibske, afro-brazilske in afro-ameriške glasbe so z glasbeno industrijo in predvajanjem postale podlaga svetovne popularne glasbe. Enako velja tudi za »afrikanizacijo« zahodnih glasbenih oblik v Latinski Ameriki, kar je le druga plat istega kovanca nesnovne kulturne dediščine.

Leta 2005 je bila posebna lokalna vrsta brazilske sambe, *samba de roda* iz regije

Recôncavo Baiano v okolici São Salvadorja, glavnega mesta brazilske zvezne države Bahia, s strani Unesca razglašena za Mojstrovino ustne in nesnovne kulturne dediščine.¹ *Samba de roda* ('samba v krogu') se imenuje glasbena in plesna tradicija, ki je veliko starejša od bolj znane karnevalske sambe iz Ria de Janeira in se od nje razlikuje v glasbenih in konceptualnih pogledih. *Samba de roda*, del širšega glasbenega in plesnega repertoarja *capoeira*, *Candomblé* in *sambe*, ima pomembno povezovalno vlogo v skupnosti Recôncavo – manjših zgodovinskih mestih na območju s tradicijo gojenja sladkornega trsa in tobaka v Bahii.

Pomemben vidik *sambe de roda* je uporaba *machete*, najmanjšega inštrumenta iz brazilske družine viol. Čeprav je inštrument portugalskega izvora, se različni natančno opredeljeni glasbeni vzorci ali toni (konfiguracije zvoka/ritma) v repertoarju sambe izvajajo po načelih afriških glasbenih konceptov. To je mogoče opaziti v tehniki igranja izmenično s palcem in kazalcem na pet dvojnih strun. Posamezni prsti proizvajajo določena zaporedja gibanja in s tem posebne zvočne konfiguracije. Končni rezultat tehnike igranja združuje vzorce gibanja in zvoka. Ti različni vzorci, poudarjeni toni in nekatere lastnosti zvoka so značilni za vsakega od petih tonov *machete*: *re, la, sol, do, mi*. Ti očitni tonski odnosi so ostanki evropske dediščine, saj

¹ http://www.unesco.org/culture/intangible-heritage/07lac_uk.htm.

pojmem *tom* obsega veliko več kot le tonaliteto: vsak *tom de machete* je natančno opredeljena strukturirana sekvenca zvoka in gibanja, ki proizvede značilne melodične motive z značilnimi afektivnimi posledicami.

NOMINACIJA ZA VPIS NA UNESCOV SEZNAM

Glasbenikov, ki bi igrali na *machete* na star način, danes ni več. Kljub temu je tehniko igranja in z njo povezan glasbeni koncept še vedno mogoče videti v slogu igranja violista Celina de Terra Nove, ki igra na veliko sodobno violo, pri čemer uporablja tehniko igranja na dva prsta, značilno za star, afriško koncipiran slog *sambe de viola*.

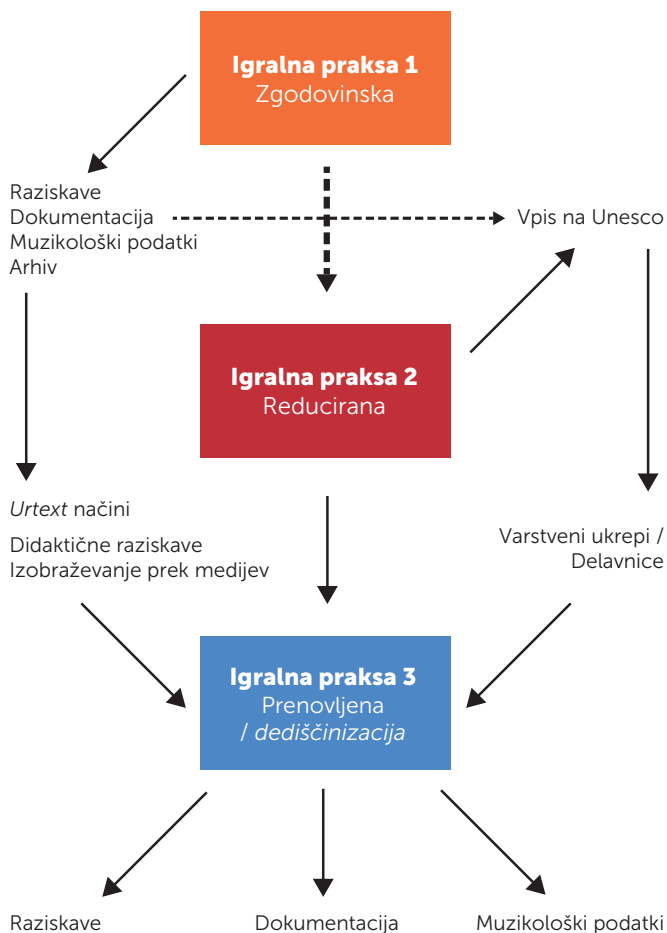
Uvrstitev na Unescov seznam je vplivala na večjo prepoznavnost tradicije sambe v regiji Recôncavo. Čeprav se je ta glasbeni način, ki temelji na afriški glasbeni dediščini, nenehno prilagajal družbenim in kulturnim spremembam, so tako inštrumenti kot glasbeniki skoraj izginili. V nominaciji za vpis na Unescov seznam mojstrovin je o ekspresivnih kulturnih oblikah zapisano: »Pogosto ranljiva, je ta dediščina zakladnica kulturne raznolikosti in je bistvenega pomena za identiteto skupnosti in narodov.« Čeprav sta skoraj izginila, sta tako instrument kot z njim izvajana glasba lahko še vedno pomembna identifikacijska simbola lokalne, bolj splošno zasnovane *sambe de roda*. Zanimivo je opazovati, kako plesalci sambe s kretnjami po-

snemajo igranje na *machete* in da se besedila pesmi, kljub odsotnosti inštrumenta v sodobnih izvedbah, nanašajo prav nanj; tako njegovo odsotnost nadomeščajo druga izrazna sredstva. Zaradi ohranjanja inštrumenta na ta »mentalni« način, bi bilo smiselno oživiti izvirno igranje. Dvojna krhkost *machete*, na eni strani zapleten repertoar določenih zvočnih konceptov ter na drugi kolektivni spomin na vlogo instrumenta pri *sambi de viola*, sta temelja predloga za varstveni režim v regiji Recôncavo.

IGRANJE V PRAKSI KOT NAČIN VAROVANJA

Podatki o *machete* v dokumentaciji o *sambi de roda*, ki so bili Unesco predloženi leta 2005, so se opirali na izsledke raziskav, saj je bila »igralna praksa 1« v času, ko je brazilsko Ministrstvo za kulturo podprlo *sambo de roda*, že stvar zgodovine. Obstoječa »igralna praksa 2« je bila le redukcija nekdanjega načina igranja, brez *machete*. Po nominaciji je bil varstveni režim, ki ga je podprlo Ministrstvo in organiziralo Združenje *samba de roda*, povod za »igralno prakso 3«, ki se brez nominacije za vpis na Unescov seznam ne bi nikoli pojavila. Prav tako so bili koristni rezultati raziskav in dokumentacija, v katerih je podana določena vrsta *urtexta* petih tonov za *machete*. Mlajši glasbeniki se z njuno pomočjo, včasih tudi z drugimi inštrumenti, kot sta *cavaquinho* ali *banjo*, učijo tega načina igranja. Da bi na primeru *sambe de roda* bolje ra-

zumeli nesnovno kulturno dediščino in zgodovino glasbe, je treba upoštevati naslednje:



Zgodovina in dediščina igranja sambe de roda na kitaro machete.

Obstaja kontinuiteta posebne tradicije igranja na *machete*, (1) ki so jo stari glasbeniki izvajali do zgodnjih devetdesetih let 20. stoletja,



Samba de roda v Santo Amaru v Bahii. / Samba de roda performance in Santo Amaro, Bahia. (Foto / Photo: Tiago de Oliveira Pinto, 2008)

(2) je po njihovem izginotju ostala le v spominu prebivalcev regije Recôncavo in (3) bi se lahko delno oživila po letu 2005 z uradnim varstvenim režimom, povezanim z nominacijo omejenega glasbenega in plesnega izročila za vpis na Unescov seznam. Drugi pomembni dejavnik za oživljanje igranja *machete* v *sambi de roda* je uporaba didaktičnega materiala – video, foto in zvočnih posnetkov terenskih raziskav iz osemdesetih let.

»Igralna praksa 3«, ki je danes del večjega performativnega okvira *sambe de roda*, predstavlja glasbeno prenovu z izboljševanjem zavedanja o dediščini. Ta razvoj lahko označimo kot novo »dediščinizacijo« *sambe de roda*, saj ne le, da predvideva uporabo starih tehnik in instrumentov, temveč predvsem utrjuje tradicijo, ki zgodovinsko pripada regiji Recôncavo. *Samba de roda* ohranja specifično kulturo regije in krepi občutek kulturne posebnosti lokalnega prebivalstva. Bistveno je, da se samba v regiji Recôncavo razlikuje od svetovno znane in priljubljene sambe iz Ria de Janeiro, pri čemer ima ključni pomen prav nominacija za vpis na Unescov seznam leta 2005.

RECONSTRUCTING TRANSATLANTIC HERITAGE

AFRO-BRAZILIAN MUSIC AS INTANGIBLE CULTURE

Tiago de Oliveira Pinto

HISTORY AND HERITAGE

History and heritage are two closely related, but essentially different concepts if we connect them to tangible and intangible culture. From a critical viewpoint history is shared, or can be studied by anyone, while heritage is individual, community based and specific. This is why knowledge of heritage must be unlocked for those who inherit and preserve it. "Who owns the past?" is an often-asked critical question. It is clear that heritage bearers do so. But this is by no means a common practice in academic research or within governmental policy. Many, especially indigenous people, still do not retain control over their intellectual property, be it related to material or to intangible culture.

Different societies have different concepts of heritage. Western separation of culture into separate categories of material culture and intangible heritage does not coincide with many indigenous or locally based conceptions where material and intellectual skills are inseparable. For instance, designs on handcrafted objects are often mental templates that manifest intangible heritage. Or if a *candomblé* drum from Bahia is regularly fed with the blood of a sacrificed rooster, it is not simply an object to pro-

duce sacred sound alone, but a transcendental being itself. Ideas and intellectual concepts related to materials from the past are maintained and constantly generated through encounters between individuals and their environment. In response to this interaction, meanings fluctuate and emerge through time and in regions, overcoming historical and geographical gaps. They can even shift from one knowledge bearer to another. Edifices, artifacts, places, or heritage sites do not have any meaning without the intellectual values with which they are endowed.

But what about purely orally transmitted and produced culture like music? Music is marked by a double immateriality, being of an intangible nature itself and embedded in intangible values that are closely connected to musical life and performance. A "partial materiality" in music, denoted by scores and audio/film recordings, is still the exception when speaking of musical and dance performance as an interaction between people. What is meaning in orally transmitted music history? Is heritage represented by a particular piece in a musical performance? Can performance belong to someone, and can music be borrowed like material goods? These are some of the questions concerning music as intangible cultural heritage. While music

embodies heritage, it is not something to be borrowed like a tangible artifact, since in music the borrowing of alien elements mainly occurs through appropriation (the importance of having copyright regulations starts here).

When compared, the prevalence of intangible values appears equally essential in material and intangible cultural heritage:

Tangible culture:

steady/solid nature < - > intangible values

Intangible culture:

transient/ephemeral nature < - > intangible values

Intangible cultural heritage is where most of worldwide cultural diversity is to be found, but also where change or even the end of a tradition can occur very easily. This is why safeguarding measures become so important for and are always mentioned in connection with a nomination for the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. In contrast to a permanent cultural artifact or a building that can be restored, kept clean or protected by any professional, intangible cultural heritage depends primarily on its bearers. They are the only ones in a position to maintain their heritage and keep it alive. External programmes, like government safeguarding, must conform to the cultural phenomenon itself. Such programmes will be carried out differently from case to case, since there is no standard approach to safeguarding intangible cultural expressions.

AFRICAN CONCEPTS AND WESTERN FORMATS

African heritage, sustained through music and performance for almost five centuries, represents one of the most remarkable phenomena of intangible culture in Latin America. "Westernisation" of African music has played a crucial role in musical globalisation in the 20th century. This occurred by way of the Americas: since the beginning of the era of the recording industry and broadcasting, Afro-Caribbean, Afro-Brazilian and Afro-American music of different kinds became the basis for popular music worldwide. But also the "Africanisation" of Western musical formats in Latin America is merely the other side of the same coin of intangible cultural heritage.

In 2005 a specific and local type of Brazilian samba, the *samba de roda* of the so-called Recôncavo Baiano region in the hinterland of Salvador, Bahia, Brazil, was nominated as a "Masterpiece of the Oral and Intangible Cultural Heritage" by UNESCO.¹ *Samba de roda* ('samba in a circle') is the main designation given to a musical and dance tradition that is much older than the better known carnival samba from Rio de Janeiro and quite distinct from it in musical and conceptual terms. It plays an important collective role in the society of the Recôncavo, with its several historical towns within the tra-

¹ http://www.unesco.org/culture/intangible-heritage/07lac_uk.htm.

ditional sugar cane and tobacco area of Bahia. *Samba de roda* has to be understood as part of a larger music and performance repertoire that is represented by *capoeira*, *candomblé* and *samba*.

An important aspect of *samba de roda* is the use of the *machete*, the smallest instrument of the Brazilian viola family. This instrument is of Portuguese origin, but the different precisely defined musical *toques* (patterns) or *tons* (sound/rhythm configurations) performed on it in the samba repertoire denote clear principles of African musical concepts and performance. This can be observed, for instance, in the playing technique required for the *machete*, conceived in terms of the resulting patterns of the execution, where the five double-choired strings are played alternately with the thumb and forefinger only. The individual fingers produce a sequence of certain interlocking patterns of movement and hence of specific sound configurations. The final result of the playing technique is one in which the patterns of movement and sound are mingled. These different patterns, the setting of the stress and certain qualities of sound are characteristic of each of the five *toques* (or *tons*) of the *machete*: *ré, la, sol, do, mi*. Only these apparent tonal relations have remained from European imagination, since the concept of *tom* comprise much more than tonality: each *tom de machete* is a precisely defined concept of structured sound and movement sequences,

giving rise to distinctive melodic motifs, each one with its own affective implications.

UNESCO NOMINATION

Today there are no more old-style *machete* players. Although the technique itself and the connected musical concept can still be observed in the playing style of one viola performer, Celino de Terra Nova: using a large and modern viola, the two-finger picking playing technique is practiced by this one musician, denoting the old *samba de viola* oriented African conceptualized style.

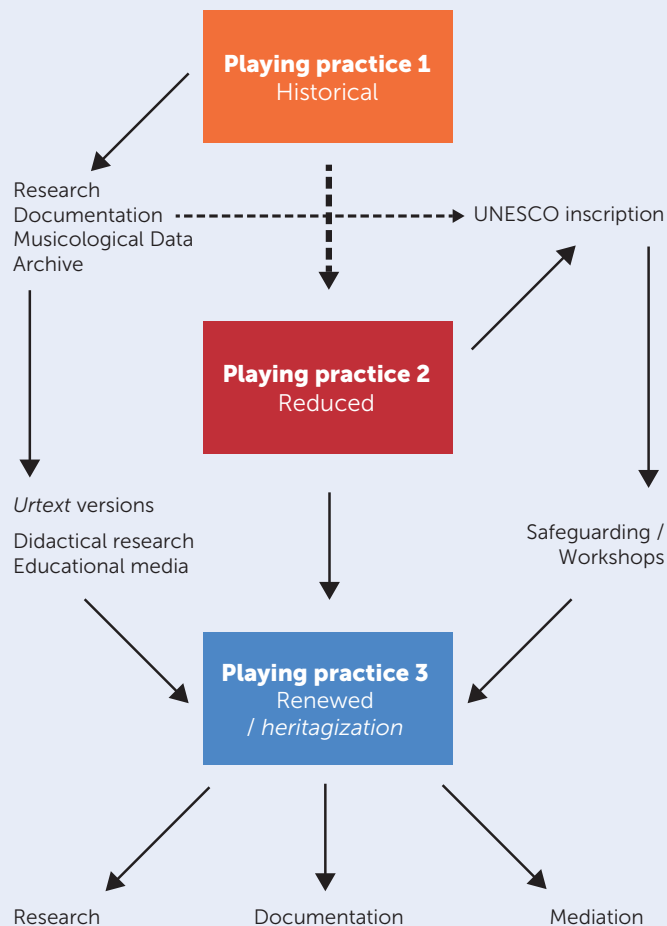
The UNESCO nomination gave more public visibility to the samba tradition in the Recôncavo Region. Although this practice based on African musical heritage has constantly been adapted to social and cultural changes, it is the presence of the *machete* instruments and their players that has almost disappeared. Consider what is stated in the nomination about expressive cultural forms held as masterpieces by UNESCO: "Often vulnerable, this heritage is a repository of cultural diversity, is essential to the identity of communities and peoples". Even though it is no longer played, the *machete* and its samba repertoire can still be considered to serve as an important identification symbol for the local, more generally conceived *samba de roda*. It is amazing to observe how samba dancers imitate *machete* playing in their gestures and how song texts refer to the *machete*, even

if no such instrument is available in contemporary performance. This absence has been replaced by other expressive means. To keep the instrument in this “mental” way suggests that the *machete* would most likely be reactivated if someone were able to do so. The *machete*’s doubly fragile existence, as a highly complex organised repertoire with proper sound concepts linked to it, and as the collective remembrance of this instrument’s role within *samba de viola*, is among the main topics for safeguarding measures in the Recôncavo region of Bahia.

THE SAFEGUARDING / PLAYING PRACTICE MODEL

The information regarding *machete* in the dossier about *samba de roda* submitted to UNESCO in 2005 had to rely on research data and documentation, since “playing practice 1” was already part of the past when the Brazilian Ministry of Culture gave support to the documentation of *samba de roda*. The existing “playing practice 2” was only a reduction of the former, without *machete*, as explained above. After nomination, safeguarding measures supported by the ministry and organized by the association of *samba de roda* gave rise to “playing practice 3”, which would never have appeared without the UNESCO nomination. It benefitted also from the research results and from documentation, where a sort of “urtext” of the five tons for the *machete* is fixed. Younger musicians try to re-

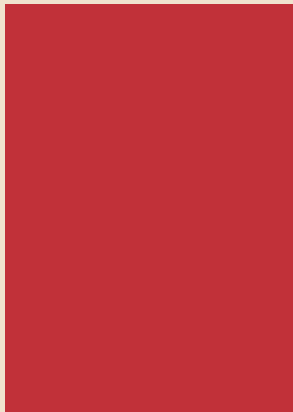
learn this repertory, following this documentation, sometimes even with other instruments, like the *cavaquinho* or *banjo*. To better understand intangible cultural heritage and music history in the case of *samba de roda* the following issues must be considered:



History and heritage in samba de roda playing of the machete guitar.

There is a continuum of a specific playing tradition of the *machete*, which (1) was exclusively in the responsibility of old players until the early 1990s; (2) was strongly reduced after the disappearance of these players, being retained only in the memory of the Recôncavo people; and (3) could be partially recovered after 2005 with the official safeguarding programme linked to the UNESCO nomination of this musical and dance tradition. Another important factor that gives support to the actual playing practice of *machete* in *samba de roda* is the use of didactical material that is being produced with field research data from the 1980s (video, photo, sound recordings).

“Playing practice 3”, which is today part of the larger performing context of *samba de roda*, represents a musical renewal of history by creating greater awareness of heritage. This development can be characterized as a new ‘heritagisation’ of *samba de roda*, since not only the use of old techniques and instruments is intended, but mainly the solidification of a tradition, which historically belongs to the Recôncavo area. *Samba de roda* is presently used to renew and to give strength to a specific culture of the Recôncavo. It reinforces the sense of cultural distinctiveness of the local population. In fact, a key issue is that the samba of the Recôncavo is distinct from the world renowned and popular samba from Rio de Janeiro. The UNESCO nomination in 2005 was fundamental for this process.



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



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