

**PRELIMINARNA OTVORENA LISTA NEMATERIJALNOG KULTURNOG
NASLIJEĐA/BAŠTINE FEDERACIJE BOSNE I HERCEGOVINE**

Na osnovu člana 56 Zakona o organizaciji uprave u Federaciji BiH (Sl. novine
Federacije Bosne i Hercegovine br. 35/05) Federalni ministar kulture i sporta donosi
Reçu CLT / CIH / ITH

O D L U K U

Le 01 AVR. 2016

**O FORMIRANJU OTVORENE PRELIMINARNE LISTE NEMATERIJALNOG
KULTURNOG NASLIJEĐA U FEDERACIJI BOSNE I HERCEGOVINE**

Preliminarna lista nematerijalnog kulturnog naslijeđa sadrži:

1. Konjičko drvorezbarstvo
2. Potkivanje jaja u Kreševu
3. Umijeće izrade čipke-kera
4. Hodočašće na Ajvatovicu-Prusac
5. Hodočašće Sv. Ivi-Podmilačje
6. Izrada gmčarije u Liješevu
7. Običaj košenja u Kupresu
8. Ganga, polifoni oblik ruralne tradicije
9. Umijeće izvođenja sevda linke, muzičko-poetskog oblika gradske muzičke tradicije
10. Umijeće gradnje i sviranja instrumenta karaduzen
11. Polifoni oblik pjevanja „U tri“ u Usori
12. Skokovi sa starog mosta

Svi predloženi elementi za preliminarnu inventarnu listu su prisutni u detektiranim lokalnim zajednicama.

Lista će biti čuvana u Sektoru za kulturno-historijsko naslijeđe i kulturu i redovno ažurirana u skladu sa primljenim prijedlozima.

Federalno ministarstvo kulture i sporta će periodično putem dopisa i javnih medija izvještavati zainteresiranu javnost o potrebi ažuriranja ili promjenama u sastavu liste.

Napomene:

U izradi prijedloga liste učestvovali su stručnjaci Etnološkog odjela Zemaljskog muzeja u Sarajevu: Svjetlana Bajić, Marica Popić Filipović i Mr. Lebib Džeko i Eksperti Muzičke akademije i Instituta za muzikologiju i etnomuzikologiju: Dr. sci

Tamara Karača Bjeljak, dr.sci Jasmina Talam, mr. Maja Baralić Materne i Branka Vidović., predstavnici nevladinih organizacija i Federalnog ministarstva kulture i sporta.

U skladu sa svojom koordinirajućom funkcijom Federalno ministarstvo kulture i sporta je listu dostavilo na dopunu nadležnim kantonima.

Lista ostaje otvorena za izmjene u skladu sa detekcijom i razvojem aktivnosti na lokalnom nivou, te za nove prijedloge i obradu već prikupljenih podataka neovisno od nivoa državne ili lokalne uprave kao i od strane zainteresiranih pojedinaca.

Ova preliminarna lista predstavlja osnov za kandidiranje nematerijalne kulturne baštine Federacije Bosne i Hercegovine za sve reprezentativne liste višeg nivoa.

Informacija o ovoj listi upućena je Državnoj komisiji za saradnju sa UNESCO, koja je usvojila na svojoj XIII sjednici održanoj 21.12.2012. godine.

Federalno ministarstvo kulture i sporta je sa ovom listom upoznalo nadležna kantonalna ministarstva i otvorilo proces saradnje u sukcesivnom dopunjavanju liste i referentnih podataka.

 MINISTAR
Salmir Kaplan 

PRELIMINARY OPEN LIST OF IMMATERIAL CULTURAL HERITAGE OF FEDERATION OF BOSNIA AND HERZEGOVINA

Pursuant to Article 56 of the Law on Organisation of the Administration of the Federation of BH (Official Gazette of Federation of Bosnia and Herzegovina No. 35/05) Federal Minister of Culture and Sports hereby issues

D E C I S I O N

ON ESTABLISHMENT OF PRELIMINARY OPEN LIST OF IMMATERIAL CULTURAL HERITAGE IN FEDERATION OF BOSNIA AND HERZEGOVINA

The preliminary open list of immaterial cultural heritage includes:

1. Konjic Woodcarving
2. Egg Shoeing in Kreševo
3. Art of Lace Making "Kera"
4. Pilgrimage to Ajvatovica-Prusac
5. Pilgrimage to St. John - Podmilačje
6. Pottery Making in Liješevo
7. Custom of Scythe Mowing in Kupres
8. Ganga, polyphonic form of rural tradition
9. Art of Performing Sevdalinka, musical and poetic form of urban music tradition
10. Art of Construction and Playing of Karaduzen musical instrument
11. Polyphonic Form of Singing "In Three" in Usora
12. Old Bridge Diving

All the proposed elements for the preliminary inventory list exist in the detected local communities.

The list will be kept at the Sector for Cultural-Historic Heritage and Culture and regularly updated in line with received proposals.

The Federal Ministry of Culture and Sports periodically by letters and public media will be informing the interested public about the need to update or modify the content of the List.

Notes:

The development of the List Proposal included experts from the Ethnology Department of the National Museum in Sarajevo: Svjetlana Bajić, Marica Popić Filipović and Lebiba Džeko MA, as well as experts from the Academy of Music



and Institute of Musicology and Ethnomusicology: Tamara Karača Bjeljak Dr. Sc, Jasmina Talam Dr. Sc, Maja Baralić Materne MA and Branka Vidović, members of the non-government organisations and Federal Ministry of Culture and Sports.

In line with its coordinating function, the Federal Ministry of Culture and Sports submitted the List for amendments to relevant Cantons.

The List shall remain open for amendments in line with the detection and development of activities locally, and for new proposals and processing of collected data irrespective of the level of state or local government, as well as by interested individuals.

This preliminary List is the basis for the candidature of the immaterial cultural heritage of the Federation of Bosnia and Herzegovina for all higher level representative lists.

The information about this was sent to the State Commission for Cooperation with UNESCO, which adopted it in its 13th session held on 21 December 2012.

The Federal Ministry of Culture and Sports informed relevant Cantonal Ministries about the List and initiated a cooperation process for successive amendments to the List and referential data.

MINISTER

Salmir Kaplan

I hereby certify that this translation fully corresponds to the original written in the Bosnian language.

Diary No: 400; Place: Sarajevo

Date: 24. March 2014

SMAIL AVDIĆ

Permanent court interpreter for the English language.



BOSNA I HERCEGOVINA
FEDERACIJA BOSNE I HERCEGOVINE
FEDERALNO MINISTARSTVO KULTURE I SPORTA

LISTA
NEMATERIJALNE KULTURNE BAŠTINE
U FEDERACIJI BOSNE I HERCEGOVINE

1. Identifikacija elemenata	
1.1. Naziv elementa, kao što se koristi u datoj zajednici ili grupi	Konjičko drvorezbarstvo
1.2. Kratak, krajnje informativan naslov (uključujući indikaciju oblasti)	Tradicijski drvorezbarski zanat
1.3. Uključena(e) zajednica(e)	Stanovnici grada Konjica i okolnih naselja. Porodice u okviru kojih se drvorezbarski zanat očuvao i prenosi se usmenim putem i to tri i više generacija. Porodična drvorezbarska poduzeća koja vode Besim Nikšić, Adem Nikšić, Armin Nikšić and Sejfudin Vila.
1.4. Fizička(e) lokacija(e) elemenata	Grad Konjic pripada Hercegovačko-neretvanskom kantonu i smješten je u centralnom dijelu Bosne i Hercegovine
1.5. Kratak opis	<p>Konjičko drvorezbarstvo predstavlja tradicijski način izrade ukrašenih predmeta od drveta koji imaju upotrebnu i dekorativnu funkciju. Drvorezbarski predmeti se rade ručnom tehnikom uz pomoć alata ručne izrade.</p> <p>Prvi pisani podaci o konjičkom drvorezbarstvu datiraju s kraja 19. stoljeća. Putopisac Heinrich Renner, koji je u Konjicu boravio dva puta, tokom 1885. i 1895. godine, primijetio je u selima, iz okoline Konjica, Grušča, Ribari, Čičevo i Bijela „lijepu drvenu rezbariju i sprave, osobito oni sanduci u kojima seljaci spremaju svoje haljine i vrijednije stvari“.</p> <p>Drvorezbarski zanat koji je sačuvan do danas svoj oblik dobiva početkom 20. stoljeća u gradu Konjicu. Tada Zemaljska vlada za Bosnu i Hercegovinu organizira drvorezbarski kurs u Konjicu 1906. godine nakon čega se otvaraju prve drvorezbarske radionice.</p> <p>Od samog početka u konjičkim drvorezbarskim radionicama su izrađivali široku paletu predmeta koji su karakteristični za enterijere orijentalne stambene kulture. Vremenom su počeli izrađivati i namještaj prilagođen evropskom načinu stanovanja. Koristeći se uvijek istom ručnom tehnikom Konjičani su izrađene komade ukrašavali prepoznatljivim motivom.</p> <p>Tokom dvadesetog stoljeća ovaj zanat je u određenim periodima predstavljao osnovno</p>

zanimanje u Konjicu o čemu govori podatak da je između dva svjetska rata u Konjicu od ukupnog broja zaposlenih, dvije trećine završilo upravo drvorezbarski zanat.

Uprkos brojnim društvenim promjenama do danas je sačuvana tehnika rada koja se koristila i početkom XX stoljeća kada su zabilježeni prvi podaci o ovoj zanatskoj djelatnosti.

Motivi koji se iscrtavaju su geometrijski i floralni, poznati pod nazivom bosanska šara koju karakterište prepoznatljiva kombinacija ovih motiva. Svaki pojedinačni predmet izrađen ručnom tehnikom, nosi kreativni potencijal majstora koji ga izrađuje jer se predmeti ne iscrtavaju uvijek prema postojećim šablonima ili uzorcima.

Važno je naglasiti da se alati izrađuju u Konjicu, od strane majstora drvorezbara ili po njihovom zahtjevu. Dlijeta mogu biti različitih profila u zavisnosti od šare koja se treba uraditi.

Najljepše primjerke drvorezbarenih proizvoda Konjičani su s ponosom izlagali i izvan zemlje. Osobito je uspješan bio Adem Nikšić, što je povećalo svijest o značaju ovog zanata među stanovnicima Konjica.

Zahvaljujući djelovanju pojedinih radionica i majstora ovog zanata sačuvan je kontinuitet u radu. Tokom povijesti duge više od jednog stoljeća drvorezbarstvo je postalo dijelom kulturnog identiteta svih Konjičana bez obzira da li su aktivni majstori ili vlasnici drvorezbarskih predmeta. Danas nema niti jedne kuće u Konjicu koja ne posjeduje barem jedan drvorezbarski proizvod što Konjičane povezuje i stvara im osjećaj jedinstva.

Konjičko drvorezbarstvo je dio kulturnog naslijeđa Konjičana koji su dobili od svojih predaka, a ostavit će ga svojim potomcima. Drvorezbarstvo je nastalo kao njihov odgovor na bogatstvo šume koja okružuje Konjic.

Nastojanja Konjičana da žive u skladu sa prirodom, ukrase svoje domove drvenim proizvodima koji su produkt kreativnog rada prepoznali su širom Bosne i Hercegovine. Nije rijetkost da se određeni komadi namještaja i sitnog inventara nađu u kućama Bosanaca i Hercegovaca i izvan Konjica. Razlog tomu je što predmeti ukrašeni konjičkim drvorezom svjedoče o određenoj kulturi življenja i njihovi korisnici u njima prepoznaju sačuvane

	<p>tradicionalne vrijednosti.</p> <p>Na izazove modernizacije društva posljednjih decenija Konjičani su našli adekvatan odgovor uvođenjem novog dizajna u izradi svojih predmeta. Inovacije su došle uspostavljenjem saradnje sa Likovnom akademijom u Sarajevu, Odsjekom za produkt dizajn. Atraktivni predmeti inovirani dizajnerskim rješenjima povećali su interes kupaca a najuspješniji primjerci komadnog namještaja privukli su pažnju i na međunarodnim sajmovima.</p>
2. Karakteristike elemenata	
2.1.Povezanost materijalnih elemenata	Povezanost materijalnih elemenata: materijalni elementi prisutni su u obliku korištenja drvene građe posebne kvalitete, ručno izrađenih alata i gotovih proizvoda od kojih su najstariji primjerci zaštićeni kao pokretno kulturno dobro Bosne i Hercegovine.
2.2.Povezanost nematerijalnih elemenata	Povezanost nematerijalnih elemenata: Znanja i vještine koje se koriste u svakoj fazi izrade i ukrašavanja drvorezbaranih predmeta, svijest o dugogodišnjoj tradiciji s kojom su saživljene generacije drvorezbarskih porodica ali i onih koji su prihvatili drvene predmete kao dio vlastitog naslijeđa i tradicije.
2.3.Jezik(ci), registar(i), razina(e) uključenih govora	Znanje se prenosi usmenim putem
2.4.Viđenje porijekla	Porijeklo koje možemo ustanoviti i pratiti potiče od sredine 19. stoljeća i to na području sela Grušča, Ribari, Čičevo i Bijela koja se nalaze u okolini Konjica. S obzirom da već u tom periodu imamo majstore i gotove proizvode dobre kvalitete podrazumijeva se da ovaj zanat seže u još raniji period od onog za koji imamo podatke.
3. Osobe i institucije uključene u elemente	
3.1.Stručnjak (ci)/ izvođač (i): ime (na), dob, spol, socijalni status, i/ili profesionalna kategorija, itd.	<ol style="list-style-type: none"> 1. Nikšić Besim, 1936, M, glavni majstor i prenosilac znanja, vlasnik "Rukotvorine" 2. Nikšić Adem, 1974, M, nacrtni inženjer (arhitekt) "Rukotvorine" 3. Nikšić Armin, 1967, M, drvorezbar, vlasnik radionice "Braća Nikšić" 4. Vila Sejfudin, 1968, M, drvorezbar, vlasnik radionice "Mulićev Rekord" 5. Heraković Mujo, 1935, M, drvorezbar, samostalni zanatlija

6. Nuhić Salko, 1950, M, drvorezbar, zanatlija radionice "Rukotvorine"
7. Bubalo Izet, 1968, M, zanatlija radionice "Rukotvorine"
8. Bubalo Ibrahim, 1969, M, drvorezbar, zanatlija radionice "Rukotvorine"
9. Mustafić Elvis, 1980, M, drvorezbar, zanatlija radionice "Rukotvorine"
10. Ljevo Ermin, 1975, M, drvorezbar, zanatlija radionice "Rukotvorine"
11. Boloban Armin, 1975, M, drvorezbar, zanatlija radionice "Rukotvorine"
12. Nuhić Adis, 1976, M, drvorezbar, zanatlija radionice "Rukotvorine"
13. Korić Muamer, 1979, M, drvorezbar, zanatlija radionice "Rukotvorine"
14. Kašić Vahidin, 1972, M, pomoćnik majstora, zanatlija radionice "Rukotvorine"
15. Nikšić Dubravka, 1981, F, tehnička priprema radionice "Rukotvorine"
16. Šečerbajtarević Denisa, 1982, F, dizajner radionice "Rukotvorine"
17. Halebić Amira, 1987, F, dizajner radionice "Rukotvorine"
18. Bubalo Kenan, 1996, M, pomoćnik majstora, "Rukotvorine"
19. Mustafić Almir, 1964, M, drvorezbar, zanatlija radionice "Braća Nikšić"
20. Memić Miralem, 1965, M, drvorezbar, zanatlija radionice "Braća Nikšić"
21. Subašić Nusret, 1972, M, drvorezbar, zanatlija radionice "Braća Nikšić"
22. Špago Adis, 1978, M, drvorezbar, zanatlija radionice "Braća Nikšić"
23. Džino Anes, 1982, M, stolar zanatlija radionice "Braća Nikšić"
24. Bubalo Samir, 1985, M, drvorezbar, zanatlija radionice "Braća Nikšić"
25. Macić Amira, 1966, F, drvorezbar, zanatlija radionice "Mulićev Rekord"
26. Smajić Jasmin, 1975, M, drvorezbar, zanatlija

radionice "Mulićev Rekord"

27. Kraljušić Sulejman, 1933, M, drvorezbar, samostalni zanatlija - saradnik radionice "Rukotvorine"

28. Kraljušić Mirsad, 1960, M, drvorezbar, samostalni zanatlija - saradnik radionice "Rukotvorine"

29. Kraljušić Senad, 1962, M, drvorezbar, samostalni zanatlija - saradnik radionice "Rukotvorine"

30. Šašić Dino, 1959, M, drvorezbar, samostalni zanatlija

31. Šašić Minela, 1964, F, drvorezbar, samostalni zanatlija

32. Nuhić Aziz, 1954, M, drvorezbar, samostalni zanatlija

33. Nuhić Mirsada, 1964, F, drvorezbar, saradnik

34. Nuhić Semir, 1988, M, pomoćnik majstora,

35. Nuhić Adis, 1989, M, pomoćnik majstora,

36. Šašić Dinko, 1961, M, drvorezbar samostalni zanatlija

37. Šašić Sajid, 1970, M, drvorezbar samostalni zanatlija

38. Gijo Samir, 1969, M, drvorezbar, samostalni zanatlija

39. Gijo Haris, 1995, M, pomoćnik majstora, samostalni zanatlija

40. Tulić Sadik, 1955, M, stolar-drvorezbar, samostalni zanatlija.

41. Tulić Muhidin, 1963, M, stolar-drvorezbar, samostalni zanatlija.

42. Tulić Enes, 1989, M, pomoćnik majstora, samostalni zanatlija

43. Subašić Belmin, 1996, M, drvorezbar, samostalni zanatlija

44. Nikšić Velid, 1961, stolar, M, saradnik drvorezbarskim majstorima

45. Nikšić Muhamed, 1995, M, stolar, saradnik drvorezbarskim majstorima

46. Nikšić Ibrahim, 1958, M, stolar, saradnik drvorezbarskim majstorima

	<p>47. Nikšić Orhan, 1973, M, drvorezbar</p> <p>48. Ismet Prevljak, 1949, M, drvorezbar samostalni zanatlija</p> <p>49. Lepara Zenaid, 1979, M, drvorezbar samostalni zanatlija</p> <p>50. Lepara Semin, 1951, M, drvorezbar samostalni zanatlija</p> <p>51. Bubalo Sanjin, 1975, M, drvorezbar, samostalni zanatlija</p> <p>52. Landžo Fadil, 1959, M, priprema (stolar), zanatlija radionice "Rukotvorine"</p> <p>53. Hebibović Adis, 1973, M, priprema (stolar), zanatlija radionice "Rukotvorine"</p> <p>54. Madžak Zehro, 1960, M, završna obrada, zanatlija radionice "Rukotvorine"</p> <p>55. Balić Miralem, 1966, M, priprema (stolar), zanatlija radionice "Rukotvorine"</p> <p>56. Agić Elvedin, 1979, M, priprema (stolar), zanatlija radionice "Rukotvorine"</p> <p>57. Tiro Alija, 1955, M, priprema (stolar), zanatlija radionice "Rukotvorine"</p> <p>58. Makan Džemal, M, pomoćnik majstora, radionice "Rukotvorine"</p> <p>59. Šljivo Eno, M, saradnik drvorezbarskim majstorima, alatničar</p> <p>60. Sultanić Islo, 1957, M, saradnik drvorezbarskim majstorima, alatničar</p>
3.2. Ostali sudionici (npr. nosioci/čuvari)	Stanovnici Konjica koji se u svojim kućama koriste drvorezbarskim predmetima i koje smatraju dijelom svog kulturnog naslijeđa.
3.3. Načini prijenosa	Prenosi se usmenim putem unutar porodica te putem radionica koje vode majstori.
3.4. Nadležne organizacije (nevladine organizacije i dr.)	Ministarstvo obrazovanja, nauke, kulture i sporta Hercegovačko-neretvanskog kantona, Općina Konjic, Radionica, «Braća Nikšić» Radionica «Rukotvorine», Radionica «Mulićev rekord», Udruženje za zaštitu kulturno historijskog naslijeđa Konjica, USOFTU u BiH/Sekcija CIOFF BiH, Zemaljski muzej Bosne i Hercegovine, Zavičajni muzej Konjic.

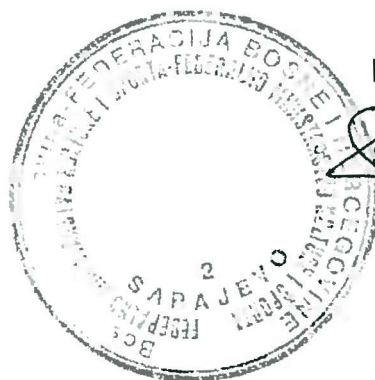
4. Prikupljanje podataka i pravljenje popisa	
4.1.Saglasnost i učešće zajednice/grupe u prikupljanju podataka i pravljenju popisa	Radionica «Braća Nikšić» Radionica «Rukotvorine» Radionica «Mulićev rekord»
4.2.Ograničenja, ukoliko postoje, o korištenju prikupljenih podataka	nema
4.3.Ljudski resursi: ime i status ili pripadnost	
4.4.Datum i mjesto prikupljanja podataka	Sarajevo 2009, Konjic 2010, 2011.
4.5.Datum unosa podataka u popis	Podaci ažurirani februar 2016.
4.6.Popis sastavljen od...	Lebiba Džeko, Mirela Milićević Sečić, Orhan Nikšić
5. Reference za literaturu, diskografiju, audiovizualni material, arhive	
Literatura	1.Čelić Džemal, Drvrezba u Bosni i Hercegovini, časopis Most, broj 11/76, Mostar, 1976.g. 2.Konjic i njegova okolina za vrijeme austrougarske vladavine, grupa autora, Konjic, 1990. god. 3.Karanović Milan, Duborezna soba u jednoj hercegovačkoj kuli, Glasnik Zemaljskog muzeja BiH, XLIX; Sveska za istoriju i etnografiju, Sarajevo, 1937. godine. Str. 93-103. 4.Mulić Šemsudin, Razvoj konjičkog drvorezbarstva i put u savremeno. Str. 1-28, Glasnik Zemaljskog muzeja sv. Etnologija br. 40; Sarajevo, 1985. godine; 5.Mulić Šemsudin, Konjičko drvorezbarstvo, Općina Konjic, Konjic, 1999.g. 6.Popović Cvetko, Razni rezbareni predmeti u Bosni i Hercegovini, Glasnik Zemaljskog muzeja BiH, Sv. Etnologija, Sarajevo, 1954. godine.
Arhive	Privatna dokumentacija čuvara tradicije

Lista nematerijalne kulturne baštine u Federaciji Bosne i Hercegovine sačinjena je u skladu sa UNESCO Konvencijom o očuvanju nematerijalne kulturne baštine (Paris, 17. oktobar 2003.) i Odlukom federalnog ministra kulture i sporta o formiranju otvorene preliminarne liste nematerijalnog kulturnog naslijeđa u Federaciji Bosne i Hercegovine.

U cilju zaštite i očuvanja nematerijalne kulturne baštine na teritoriji Federacije Bosne i Hercegovine izvršeno je identificiranje i definiranje elemenata nematerijalne kulturne baštine uz učešće zajednica, grupa i relevantnih nevladinih organizacija.

Lista se redovno ažurira.

Broj: 03-40-4-1963/12
03.09.2012. godine
Sarajevo



MINISTAR

Salmir Kaplan

BOSNIA AND HERZEGOVINA
FEDERATION OF BOSNIA AND HERZEGOVINA
FEDERAL MINISTRY OF CULTURE AND SPORTS

LIST OF
INTANGIBLE CULTURAL HERITAGE
IN THE FEDERATION OF BOSNIA AND HERZEGOVINA

1. Element Identification	
1.1.Name of element as used in the given community or group	Konjic Woodcarving Craft
1.2.A brief, ultimately informative title (Including indication of the area)	A traditional woodcarving craft
1.3. Community/Communities involved	<p>The residents of the Konjic city and the surrounding residential areas.</p> <p>The families that have preserved and orally transferred the woodcarving handicraft for three or more generations.</p> <p>The family woodcarving companies run by Besim Nikšić, Adem Nikšić, Armin Nikšić, and Sejfidin Vila.</p>
1.4.Physical location of the elements	City of Konjic belongs to the Herzegovina-Neretva Canton and is located in the central part of Bosnia and Herzegovina
1.5.Brief description	<p>The Konjic woodcarving craft constitutes a specific manner for manufacture of decorated items made of wood, which have both utility and decorative functions. Woodcarving objects are done using manual techniques and with hand-made tools.</p> <p>The first written data on the Konjic woodcarving crafts date back to late 19th century. Travelogue writer Heinrich Renner, who visited Konjic twice, in 1885 and in 1895, noticed „some nice woodcarving works and devices, particularly those chests in which villagers put up their clothes and valuables“ in the villages of Grusca, Ribari, Cicevo and Bijela.</p> <p>The woodcarving craft, preserved until today, reached its full form in early 20th century in the city of Konjic. Then, the country government for Bosnia and Herzegovina organized a woodcarving course in 1906 in Konjic, following which initial woodcarving workshops were opened.</p> <p>Since the very beginning, the Konjic woodcarving workshops manufactured a broad range of items specific for Oriental housing culture interiors. In time, they also started producing furniture adapted to the European residential style. Always using the same manual technique, the Konjic residents decorated the produced items using recognizable motifs.</p> <p>During the 20th century, in some periods this type</p>



of craft was the core profession in Konjic, which is corroborated by the fact in the period between the two World Wars, two thirds of the total employed population of Konjic were trained exactly in the woodcarving craft.

In spite of the numerous social changes, the work techniques preserved are for the most part identical to those applicable in the early 20th century, when first data was recorded on this type of craft activity.

Motifs drawn are geometrical and floral ones, known under the title of the Bosnian pattern, characterized by a specific and recognizable combination of these motifs. Each individual object produced using manual technique carries the creative potential of the master producing it, because objects are not always drawn on using the existing patterns and models.

It is important to note that the tools are produced in Konjic, by woodcarving masters or upon their requests. Chisels can be of various profiles, depending on the patterns that need to be done.

The Konjic residents have proudly presented the most beautiful examples of woodcarving products even beyond the national borders. Particularly successful has been Adem Nikšić, which has increased the awareness of the significance of this handicraft among the population of Konjic.

Thanks to the activity of individual workshops and masters of this handicraft, continuity in work has been preserved. During the history of more than one century, woodcarving has become part of the cultural identity of all Konjic residents, regardless of them being active masters or owners of woodcarved products. Today, there is no single house in Konjic that does not possess at least one woodcarving product, which interconnects Konjic residents, giving them the sense of unity.

The Konjic woodcarving craft is part of the cultural heritage of Konjic residents obtained from their ancestors, and they will leave it over to their descendants. The woodcarving craft has been created as their response to the richness of forest surrounding Konjic.

The efforts of Konjic residents to live in concordance with nature, to decorate their homes with wooden products of creative work, have been recognized throughout Bosnia and Herzegovina. It



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is not a rare occasion that some pieces of furniture and petty inventory are found in the houses of Bosnians and Herzegovinians even beyond Konjic. The reason for this is because the objects decorated using the Konjic woodcarving testify of a specific culture of living and their residents recognize the preserved traditional values in them.

The Konjic residents have found an adequate response for the challenges involving modernization of the society over the past decades by introducing a new design in manufacturing of their items. The innovations have come about through establishment of cooperation with the Arts Academy in Sarajevo's Product Design Department. The attractive items innovated using designer solutions have increased the interest on the part of buyers, and the most successful samples of furniture pieces have even commanded attention at international fairs.



2. Element Features	
2.1.Integration of tangible elements	The integration of tangible elements: Tangible elements are present in the form of use of wooden material of special quality, hand-made tools and finished products the oldest samples of which are preserved as movable items of cultural heritage of Bosnia and Herzegovina.
2.2.Integration of intangible elements	The integration of intangible elements: Knowledge and skills used at each stage of manufacture and adornment of the woodcarved products, the awareness of the long-standing tradition integrating generations of woodcarver families, but also those who have accepted the wood items as part of their own heritage and tradition.
2.3.Language(s), registry(ies), level(s) of speeches involved	Knowledge is conveyed orally
2.4.Perception of origin	The origin that we can establish and track dates back to the mid-19 th century, specifically on the territory of the villages of Grusca, Ribari, Cicevo, and Bijela, found around Konjic. Given that as early in that period we had masters and finished products of good quality, it is understood that this craft even goes back into a period earlier than the one we have data available for.
3. Persons and institutions involved in elements	

3.1. Experts(s)/ worker(s): name(s), age, gender, social status, and/or professional category, etc.

1. Besim Nikšić, 1936, M, owner of the "Rukotvorine" Workshop
2. Adem Nikšić, 1974, M, manager of the "Rukotvorine" Workshop
3. Armin Nikšić, 1967, M, owner of the "Braca Niksic" Workshop
4. Sejfudin Vila, 1968, M, owner of the "Mulićev Rekord" Workshop
5. Mujo Heraković, 1935, M, craft master of the "Rukotvorine" Workshop
6. Salko Nuhić, 1950, M, craft master of the "Rukotvorine" Workshop
7. Izet Bubalo, 1968, M, craft master of the "Rukotvorine" Workshop
8. Ibrahim Bubalo, 1969, M, craft master of the "Rukotvorine" Workshop
9. Vahidin Kasic, 1972, M, craft master of the "Rukotvorine" Workshop
10. Ermin Ljevo, 1975, M, craft master of the "Rukotvorine" Workshop
11. Armin Boloban, 1975, M, craft master of the "Rukotvorine" Workshop
12. Adis Nuhić, 1976, M, craft master of the "Rukotvorine" Workshop
13. Muamer Koric, 1979, M, craft master of the "Rukotvorine" Workshop
14. Elvis Mustafić, 1980, M, craft master of the "Rukotvorine" Workshop
15. Dubravka Nikšić, 1981, F, technical preparation at the "Rukotvorine" Workshop
16. Denisa Šečerbejtarević, 1982, F, designer of the "Rukotvorine" Workshop
17. Amira Halebić, 1987, F, designer of the "Rukotvorine" Workshop
18. Kenan Bubalo, 1996, M, craft master of the "Rukotvorine" Workshop
19. Almir Mustafić, 1964, M, craft master of the "Braca Niksic" Workshop
20. Miralem Memić, 1965, M, craft master of the



“Braca Niksic” Workshop

21. Nusret Subašić, 1972, M, craft master of the “Braca Niksic” Workshop

22. Adis Špago, 1978, M, craft master of the “Braca Niksic” Workshop

23. Anes Džino, 1982, M, craft master of the “Braca Niksic” Workshop

24. Samir Bubalo, 1985, M, craft master of the “Braca Niksic” Workshop

25. Amira Macić, 1966, F, craft master of the "Mulicev Rekord" Workshop

26. Jasmin Smajić, 1975, M, craft master of the "Mulicev Rekord" Workshop

27. Sulejman Kraljušić, 1933, M, independent craft master – associate of the “Rukotvorine” Workshop

28. Mirsad Kraljušić, 1960, M, independent craft master – associate of the “Rukotvorine” Workshop

29. Senad Kraljušić, 1962, M, woodcarver, independent craftsman – associate of the "Rukotvorine" Workshop

30. Dino Šašić, 1959, M, woodcarver, independent craftsman

31. Minela Šašić, 1964, F, woodcarver, independent craftsman

32. Aziz Nuhic, 1954, M, woodcarver. "Tisovica" Independent Handicraft Workshop

33. Mirsada Nuhić, 1964, F, woodcarver, associate, "Tisovica" Independent Handicraft Workshop

34. Semir Nuhić, 1988, M, assistant master, "Tisovica" Independent Handicraft Workshop

35. Adis Nuhić, 1989, M, assistant master, "Tisovica" Independent Handicraft Workshop

36. Dinko Šašić, 1961, M, woodcarver, independent craftsman

37. Sajid Šašić, 1970, M, woodcarver, independent craftsman

38. Samir Gijo, 1969, M, woodcarver, independent craftsman

39. Haris Gijo, 1995, M, assistant master, independent craftsman

40. Sadik Tulić, 1955, M, carpenter woodcarver,



independent craftsman.

41. Muhidin Tulić, 1963, M, carpenter woodcarver, independent craftsman.

42. Enes Tulić, 1989, M, assistant master, independent craftsman

43. Belmin Subašić, 1996, M, woodcarver, independent craftsman

44. Velid Nikšić, 1961, carpenter M, associate to woodcarving masters

45. Muhamed Nikšić, 1995, M, carpenter, associate to woodcarving masters

46. Ibrahim Nikšić, 1958, M, carpenter, associate to woodcarving masters

47. Orhan Nikšić, 1973, M, woodcarver

48. Ismet Prevljak, 1949, M, woodcarver, independent craftsman

49. Zenaid Lepara, 1979, M, woodcarver, independent craftsman

50. Semin Lepara, 1951, M, woodcarver, independent craftsman

51. Sanjin Bubalo, 1975, M, woodcarver, independent craftsman

52. Fadil Landžo, 1959, M, preparation (carpenter), craftsman of the "Rukotvorine" Workshop

53. Adis Hebibović, 1973, M, preparation (carpenter), craftsman of the „Rukotvorine“ Workshop

54. Zehro Madžak, 1960, M, final processing, craftsman of the "Rukotvorine" Workshop

55. Miralem Balić, 1966, M, preparation (carpenter), craftsman of the "Rukotvorine" Workshop

56. Elvedin Agić, 1979, M, preparation (carpenter), craftsman of the "Rukotvorine" Workshop

57. Alija Tiro, 1955, M, preparation (carpenter), craftsman of the "Rukotvorine" Workshop

58. Džemal Makan, M, assistant master of the "Rukotvorine" Workshop

59. Eno Šljivo, M, associate to woodcarving masters, tool master

60. Islo Sultanić, 1957, M, associate to



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	woodcarving masters, tool master
3.2. Other participants (e.g. holders/guards)	The residents of Konjic, who use woodcarved products at their homes and consider them part of their cultural heritage.
3.3. Method of conveyance	Conveyed orally within families and through workshops run by masters.
3.4. Competent organizations (non-governmental organizations, and the like)	The Ministry of Education, Science, Culture and Sports of the Herzegovina-Neretva Canton, the Konjic Municipality, the "Braća Nikšić" Workshop, the "Rukotvorine" Workshop, the "Mulićev rekord" Workshop, the Association for protection of Cultural and Historical Heritage of Konjic, USOFTU in BiH/Section CIOFF BiH, the National Museum of Bosnia and Herzegovina, the Regional Museum of Konjic.
4. Data compilation and list making	
4.1. Approval and participation of the community/group in data compilation and list making	The "Braća Nikšić" Workshop, the "Rukotvorine" Workshop, the "Mulićev Rekord" Workshop
4.2. Restrictions, if any, in use of the data compiled	None
4.3. Human resources: name and status or affiliation	
4.4. Date and place of data compilation	Sarajevo 2009, Konjic 2010 and 2011.
4.5. Date of entry of data into the list	Data updated in February 2016.
4.6. List made by...	Lebiba Džeko, Mirela Milićević Šečić, Orhan Nikšić
5. Printed references, discography, audio-visual materials, archives	

Ramir



References	<p>1. Džemal Čelić, <i>Drvorezba u Bosni i Hercegovini (Woodcarving in Bosnia and Herzegovina)</i>, Most Magazine, No. 11/76, Mostar, 1976.</p> <p>2. <i>Konjic and Its Surroundings during the Austro-Hungarian Rule</i>, by a group of authors, Konjic, 1990.</p> <p>3. Milan Karanović, <i>Duborezna soba u jednoj hercegovačkoj kuli (A Woodcarved Room in A Herzegovinian Tower)</i>, Herald of the National Museum of BiH, XLIX; History and Ethnography Volume, Sarajevo, 1937, pp. 93-103.</p> <p>4. Šemsudin Mulić, <i>Razvoj konjičkog drvorezbarstva i put u savremeno (Development of the Konjic Woodcarving and the Road to Contemporariness)</i>, pp. 1-28, Herald of the National Museum, Ethnology Volume, No. 40; Sarajevo, 1985;</p> <p>5. Šemsudin Mulić, <i>Konjičko drvorezbarstvo (Konjic Woodcarving)</i>, Municipality of Konjic, Konjic, 1999.</p> <p>6. Cvetko Popović, <i>Razni rezbareni predmeti u Bosni i Hercegovini (Various Carved Items in Bosnia and Herzegovina)</i>, Herald of the National Museum of BiH, Ethnology Volume, Sarajevo, 1954.</p>
Archives	Tradition keepers' private documentation

I hereby confirm that the above translation into English is to my best knowledge a complete and exact translation from the Bosnian original.

Sarajevo, March 10, 2016

Certified Court Translator English/Bosnian
Branka Ramadanović



The list of intangible cultural heritage in the Federation of Bosnia and Herzegovina has been compiled in compliance with the UNESCO Convention on the Preservation of Intangible Cultural Heritage (Paris, October 17, 2003), and with the Decision of the Federal Minister of Culture and Sports on Establishment of the Open Preliminary List of Intangible Cultural Heritage in the Federation of Bosnia and Herzegovina.

Aimed at protection and preservation of the intangible cultural heritage on the territory of the Federation of Bosnia and Herzegovina, the elements of intangible cultural heritage have been identified and defined, with the participation of communities, groups and relevant non-governmental organizations.

The list has been updated on a regular basis.

No: 03-40-4-1963/12
September 03, 2012.
Sarajevo

MINISTER

Salmir Kaplan

-signed and stamped -

I hereby confirm that the above translation into English is to my best knowledge a complete and exact translation from the Bosnian original.

Sarajevo, March 10, 2016

Certified Court Translator English/Bosnian

Branka Ramadanovic

