

Reçu CLT/LHE	
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R.2 Annex –Support letters



13.9.2023.
03
N

Broj: 10/1-34-019238-1/23
Tuzla, 8.9.2023. godine

FEDERALNO MINISTARSTVO KULTURE I SPORTA
Sektor za kulturno-historijsko naslijeđe
Obale Maka Dizdara 2
Sarajevo

Bosna i Hercegovina
FEDERACIJA BOSNE I HERCEGOVINE
FEDERALNO MINISTARSTVO KULTURE I SPORTA
FEDERALNO MINISTARSTVO KULTURE I SPORTA

Primljeno	15.09.2023	
Org. jed.	Klasifikacija	Priloga
03-36-3559-16/23		

PREDMET: Zastupljenost sevdalinke u nastavnom procesu osnovnih i srednjih škola Tuzlanskog kantona, dostavlja se

Federalno ministarstvo kulture i sporta – Sektor za kulturno-historijsko naslijeđe i kulturu zatražilo je od Ministarstva obrazovanja i nauke Tuzlanskog kantona informaciju o zastupljenosti sevdalinke, nematerijalnog naslijeđa Bosne i Hercegovine, u nastavnom procesu osnovnih i srednjih škola.

Ministarstvo obrazovanja i nauke Tuzlanskog kantona je zatražilo od Pedagoškog zavoda Tuzlanskog kantona informaciju o zastupljenosti sevdalinke u nastavnim planovima i programima u osnovnim i srednjim školama (akt: broj: 10/1-34-019238/23 od 23.8.2023. godine). Pedagoški zavod Tuzlanskog kantona je dostavio informaciju o zastupljenosti sevdalinke u nastavnom procesu osnovnih i srednjih škola i utvrdio da se sevdalinka izučava od I do IX razreda osnovne škole u okviru nastavnih predmeta Muzička kultura i Bosanski, hrvatski i srpski jezik i književnost, zatim u nastavnim programima opće gimnazije u okviru nastavnih predmeta Muzička kultura i Bosanski, hrvatski i srpski jezik i književnost, nastavnim programima tehničkih srednjih škola u okviru nastavnog predmeta Bosanski, hrvatski i srpski jezik i književnost, te iz nastavnog predmeta Historija u okviru izučavanja nastavne oblasti „Bosna i Hercegovina od XVI do XVIII stoljeća“.

S tim u vezi, utvrđujemo da je sevdalinka kao dio nematerijalnog naslijeđa Bosne i Hercegovine, zastupljena u nastavnim planovima i programima za osnovne i srednje škole. U prilogu ovog akta prosljeđujemo Vam informaciju Pedagoškog zavoda Tuzlanskog kantona.

S poštovanjem,

PRILOG:

-Informacija o zastupljenosti sevdalinke u nastavnom procesu osnovnih i srednjih škola Tuzlanskog kantona (akt broj: D-21/1-34-019781-1-23 od 1.9.2023. godine).

DOSTAVLJENO:

1x Naslovu


1 x Evidenciji

1 x Arhivi

ET/ET



MINISTAR
Ahmed Omerović
Dr. sci. Ahmed Omerović

BOSNA I HERCEGOVINA FEDERACIJA BOSNE I HERCEGOVINE TUZLANSKI KANTON PEDAGOŠKI ZAVOD TUZLANSKOG KANTONA - TUZLA		BOSNIA AND HERZEGOVINA FEDERATION OF BOSNIA AND HERZEGOVINA TUZLA CANTON PEDAGOGICAL INSTITUTE OF TUZLA CANTON - TUZLA
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03

Broj: D-21/1-34-019781-1-23
 Tuzla, 1.9.2023. godine

32/15

**MINISTARSTVO OBRAZOVANJA/NAOBRAZBE I NAUKE/ZNANOSTI
 TUZLANSKOG KANTONA**

Predmet: Informacija o zastupljenosti sevdalinke u nastavnom procesu osnovnih i srednjih škola Tuzlanskog kantona

Na osnovu vašeg dopisa broj: 10/1-34-019238/23 od 23.8.2023. godine dostavljamo informaciju o zastupljenosti sevdalinke u nastavnom procesu osnovnih i srednjih škola Tuzlanskog kantona.

Osnovna škola:

Zastupljenost sevdalinke u Nastavnom planu i programu predmeta Bosanski, hrvatski i srpski jezik i književnost u razrednoj nastavi (od I – V razreda):

- I razred- Muzička kultura "Djeca pjevaju sevdalinke (slušanje muzike)
- II razred- Muzička kultura "Bosno moja divna mila" (pjevanje)
- III razred- Muzička kultura "Kad ja pođoh na Bembašu" ; "Bosno moja" (pjevanje)
- IV razred- Muzička kultura "Pokraj grada Sarajeva" (pjevanje)
- V razred- Kultura življenja "Naša kulturna baština"
- V razred- Muzička kultura "S one strane Jajca" (pjevanje)

Zastupljenost sevdalinke u Nastavnom planu i programu predmeta Bosanski, hrvatski i srpski jezik i književnost u predmetnoj nastavi od VI do IX razreda osnovne škole

VI razred

- Narodna lirika pjesma iz Bosne i Hercegovine (izbor)

VII razred

- Narodna lirika pjesma iz Bosne i Hercegovine (izbor)

VIII razred

- Lirska narodna pjesma (izbor: „Ljubavni rastanak“, „Nesretna djevojka“ ili „Majka Fatu kroz tri gore viče“)

IX razred:

1/1

Nastavne jedinice: Bosnjačka usmena lirika pjesma („Poljem se vija Hajdar delija“, „Dragi dragu alkatmerom budi“, „Snijeg pade drumi zapadoše“, „Djevojka viče s visoka brda, „Ćemalušo, mali Carigrade“).

-IV razred- oblast Jezik

Nastavne jedinice: Naš jezik u prošlosti i Pismo, dometi i predstavnici bosanskog jezika
Stručne škole po klasičnom programu

-I razred u okviru oblasti Književnost osmanskog perioda, Bošnjačka tradicija

Nastavne jedinice: Bosnjačka usmena lirika pjesma („Poljem se vija Hajdar delija“, „Dragi dragu alkatmerom budi“, „Snijeg pade drumi zapadoše“, „Djevojka viče s visoka brda“, „Ćemalušo, mali Carigrade“).

-III razred, oblast Jezik

Nastavne jedinice: Naš jezik u prošlosti i Pismo, dometi i predstavnici bosanskog jezika
Muzička kultura

Gimnazija

-II razred- Muzika u srednjovjekovnoj Bosni

Historija

-I razred- Nastavna oblast: Bosna i Hercegovina od XVI do XVIII stoljeća -Nastavna jedinica:
Prilike u Bosanskom ejaletu u XVIII stoljeću, kulturno-prosvjetne prilike i nauka u BiH pod osmanskom vlašću

DOSTAVLJENO

1x Naslovu
1x Arhivi

DIREKTOR


Nikola Čiča
dr. sc. Nikola Čiča, prof.

BOSNIA AND HERZEGOVINA
FEDERATION OF BOSNIA AND
HERZEGOVINA
TUZLA CANTON
MINISTRY OF EDUCATION AND SCIENCE

Our Ref.: 10/1-34-019238-1/23

Tuzla, 8 September 2023

Federal Ministry of Culture and Sports

Division for Cultural-Historical Heritage and Culture

Obala Maka Dizdara 2

Sarajevo

Subject: Letter of Support for the Inscription of Sevdalinka on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity

The Ministry of Education and Science of the Tuzla Canton was asked by the Federal Ministry of Culture and Sports - Division for Cultural-Historical Heritage and Culture to provide the information about the representation of Sevdalinka, the intangible heritage of Bosnia and Herzegovina, in the teaching process in primary and secondary schools.

The Ministry of Education and Science of the Tuzla Canton asked the Pedagogical Institute of the Tuzla Canton to provide the subject information (letter 10/1-34-019238/23 dated 23 August 2023). The Pedagogical Institute of the Tuzla Canton submitted the information on the representation of Sevdalinka in the teaching process in primary and secondary schools by which information it was determined that Sevdalinka was included in the teaching process of primary schools from the 1st to the 9th grade in the subject *Music Culture* and also in the subject *Bosnian, Croatian and Serbian Language and Literature*. Furthermore, Sevdalinka is present in the teaching process of the grammar school in the subject *Music Culture* and also in the subject *Bosnian, Croatian and Serbian Language and Literature*, then in vocational schools in the subject *Bosnian, Croatian and Serbian Language and Literature*, and *History* as a part of the teaching section "Bosnia and Herzegovina from the 16th to 18th century".

Accordingly, it is hereby determined that Sevdalinka, the intangible heritage of Bosnia and Herzegovina, is included in the curricula of primary and secondary schools. Please find enclosed the Information prepared by the Pedagogical Institute of the Tuzla Canton.

Respectfully yours,

Ahmed Omerović, the Minister

ENCLOSURE:

- Information about the representation of Sevdalinka in the teaching process in primary and secondary schools in the Tuzla Canton (letter D-21/1-34-019781-1-23 dated 1 September 2023)

**BOSNIA AND HERZEGOVINA
FEDERATION OF BOSNIA AND HERZEGOVINA
TUZLA CANTON
PEDAGOGICAL INSTITUTE OF THE TUZLA CANTON - TUZLA**

Our Ref.: D-21/1-34-019781-1-23

Tuzla, 1 September 2023

**MINISTRY OF EDUCATION AND SCIENCE
OF THE TUZLA CANTON**

Subject: Information on the representation of Sevdalinka in the teaching process in primary and secondary schools in the Tuzla Canton

Following the letter number: 10/1-34-019238/23 of 23 August 2023 we are hereby delivering the Information about the representation of Sevdalinka in the teaching process in primary and secondary schools in the Tuzla Canton.

Primary school:

Representation in the curriculum of the subject *Bosnian, Croatian and Serbian Language and Literature* (1st-5th grade):

1st grade: Music Culture: *Children sing Sevdalinka* (music listening)

2nd grade: Music Culture: *Bosno moja divna mila* (singing)

3rd grade: Music Culture: *Kad ja pođoh na Bembašu* (singing)

4th grade: Music Culture: *Pokraj grada Sarajeva* (singing)

5th grade: Culture of Living: *Our Cultural Heritage*

5th grade: Music Culture: *S one strane Jajca* (singing)

Representation in the curriculum of the subject *Bosnian, Croatian and Serbian Language and Literature* (6th-9th grade):

6th grade: Folk Lyric Song from Bosnia and Herzegovina (selection)

7th grade: Folk Lyric Song from Bosnia and Herzegovina (selection)

8th grade: Folk Lyric Song (selection: *Ljubavni rastanak*, *Nesretna djevojka* or *Majka Fata kroz tri gore viče*)

9th grade:

Teaching units: Bosniac Oral Lyric Song (*Poljem se vija Hajdar delija*, „*Dragi dragu alkatmerom budi*, *Snijeg pade drumi zapadoše*, *Djevojka viče s visoka brda*, *Ćemalušo*, *mali Carigrade*)

- 4th grade: Language

Teaching units: *Our language in the past* and *Letter, achievements and representatives of Bosnian language*

Vocational schools according to classic curriculum

- 1st grade in the **Literature of the Ottoman Period, Bosniac tradition**

Teaching units: Bosniac Oral Lyric Song (*Poljem se vija Hajdar delija*, *Dragi dragu alkatmerom budi*, *Snijeg pade drumi zapadoše*, *Djevojka viče s visoka brda*, *Ćemalušo*, *mali Carigrade*)

- 3rd grade: Language

Teaching units: *Our language in the past* and *Letter, achievements and representatives of Bosnian language*

Music Culture

Grammar School

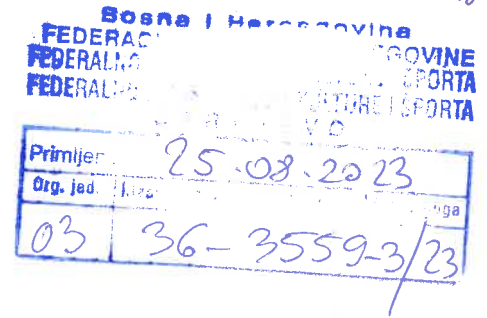
- 2nd grade: *Music in Medieval Bosnia*

History

- 1st grade: Teaching unit: *Bosnia and Herzegovina from the 16th to 18th century* - Teaching unit: *Circumstances in the Eyalet of Bosnia in the 18th century, cultural and pedagogical circumstances and science in BiH under the Ottoman Empire*

D.Sc. Nikola Čiča, prof.

the Director



Broj: 12-36-34369/23
Sarajevo, 28.07.2023. godine

Bosna i Hercegovina
Federacija Bosne i Hercegovine
Federalno ministarstvo kulture i sporta
Sektor za kulturno-historijsko naslijeđe i kulturu
ul. Obala Maka Dizdara broj 2
71000 Sarajevo

Predmet: Pismo podrške nominaciji Sevdalinke za UNESCO
Reprezentativnu svjetsku listu nematerijalne kulturne baštine

- dostavlja se -

U cilju afirmacije, valorizacije i zaštite nematerijalnog kulturno-historijskog naslijeđa, Ministarstvo kulture i sporta Kantona Sarajevo podržava nominaciju Sevdalinke za UNESCO Reprezentativnu svjetsku listu nematerijalne kulturne baštine. Ovo Ministarstvo je kontinuirano djelovalo na polju zaštite i afirmacije nematerijalne kulturne baštine.

Ministarstvo je u periodu 2007/2008 godina saniralo proglašeni i zaštićeni nacionalni spomenik Velike Daire i udahnulo mu novi kulturni sadržaj kao Art kući sevdaha, obogativši ga sevdalinkom autohtonom bosanskom muzikom, zvukom, tekstom i vizuelnim sadržajem, zaštićenim nematerijalnim kulturnim naslijeđem Bosne i Hercegovine.

U ovom reprezentativnom objektu izložena je stalna muzejska postavka koja sadrži biografije i dostignuća najreprezentativnijih vrhunskih majstora sevdalinke, koju svi turisti i posjetioци Sarajeva i starog jezgra Bašaršije mogu pogledati i poslušati u originalnom ambijentu.

Svaka zemlja u svijetu, koja drži do svog kulturnog identiteta posvećuje punu pažnju očuvanju kulturne tradicije, što se naročito odnosi na očuvanje autohtone bosanskohercegovačke sevdalinke. vizuelizacija bosanskohercegovačke sevdalinke i multimedijalna prezentacija njene osobnosti, predstavljaju osnovni zadatak ovog projekta.

Pamćenje, zabilježeno u pisanim i audio-vizuelnim sistemima, u funkciji je historijske i kulturne memorije, muzičke tradicije, a posebno u funkciji daljeg razvoja kulture.

Poznata je činjenica da je bosanskohercegovačka sevdalinka u stoljetnom historijskom usponu dostigla najsavršeniji umjetnički izraz i da su njeni autori i interpretatori nezaobilazan faktor kulturnog identiteta ovih prostora. Isto tako, poznato je i to da nikada ovakva bogata kulturna građa nije bila smještena na jednom mjestu, da niko nije imao priliku vidjeti ni jednu izložbenu postavku posvećenu sevdahu, niti osmišljenu art-postavku posvećenu historiji bosansko hercegovačke sevdalinke.

Cilj ovog projekta je bio upravo taj da se stvori takvo mjesto, da to bude art-kuća posvećena sevdalinci, te da u njoj nađu mjesto sve osobenosti vezane za ovaj literarni i muzički izraz, ali i doprinos bosanskohercegovačkih autora i interpretatora na njenom očuvanju. U Kući sevdaha nalaze se njihove spomen-sobe sa njihovim slikama, filmskim zapisima interpretacija sevdalinki, slikama sa dodjela priznanja; a u dvojezičkim zapisima o svakom autoru, njegovim ostvarenjima i uspjesima nalaze se tonski zapisi muzike, monografije, knjige posvećene sevdalinci, instrumenti, arhivski materijal i sl.

Muzejsku postavku radio je Muzej Sarajevo, koji nastavlja raditi na njenom obogaćivanju.

Da se ne bi stvarale nove javne ustanove ili depadansi postojećih javnih ustanova koje bi finansiralo Ministarstvo kulture i sporta iz Budžeta Kantona Sarajevo, Ministarstvo se opredijelilo za savremeni pristup funkcioniranja ovakvih kulturnih sadržaja, odnosno stvaranje samoodrživog organizacionog oblika. S tim u vezi, a na osnovu saglasnosti Općine Stari grad, kao vlasnika objekta, da Ministarstvo kulture i sporta Kantona Sarajevo može dati na upravljanje ovaj objekat trećem licu, te Pisma namjere Udruženja Promokultura iz Sarajeva, Ministarstvo je na određeno vrijeme sklopilo ugovor sa nevladinom organizacijom Promokultura iz Sarajeva kojoj je povjereno upravljanje Art-kućom sevdaha. U ovaj projekat je uloženo preko 1.000.000,00 KM.

Uložena sredstva Budžeta Kantona Sarajevo odnose se primarno na izradu projektne dokumentacije, izvođenje radova te nabavku namještaja i opreme za Art-kuću sevdaha.

Tekuće troškove za rad Art-kuće sevdaha (troškovi za komunalne usluge, nabavka materijala, propaganda, naknade za rad u Art-kući i sl.) snosi Promokultura iz Sarajeva.

Ovdje treba napomenuti da je objekat Velike Daire, iako nacionalni spomenik kulturne baštine, bio van upotrebe punih 12 godina poslije rata (1992. - 1995.).

U sklopu ovog projekta:

- održano je više radnih sastanaka sa autorima i izvođačima sevdalinke radi ustupanja muzejske građe za Art-kuću sevdaha,
- prikupljena je i obrađena muzejska građa za Art-kuću sevdaha,
- ugrađen je namještaj za Art-kuću sevdaha,
- ugrađena je elektronska oprema za Art-kuću sevdaha,
- stručno je urađena muzejska postavka za Art-kuću sevdaha,
- izrađen je katalog Art-kuće sevdaha,
- asfaltiran je prilaz Art-kući sevdaha,
- izvršene su pripreme za otvaranje Art-kuće sevdaha i medijska promocija otvaranja u okviru Dana Kantona Sarajevo,



U okviru u okviru manifestacije Dani Kantona Sarajevo, 8. aprila 2008. godine, svečano je otvorena Art-kuća sevdaha i od tada radi u kontinuitetu na radost svih posjetilaca, a naročito mnogobrojnih turista iz svih krajeva svijeta koji između ostalog požele da čuju i osjete draž originalne bosanske pjesme i muzike – sevdalinke.

U prostoru Art kuće sevdaha se održavaju brojne kulturne manifestacije, a umjetnički sadržaj ove art kuće i originalna bosanska sevdalinka u izvornom obliku se putem RTV servisa čini dostupnom najširem mogućem auditoriju.

Iz svih naprijed navedenih razloga, Ministarstvo kulture i sporta Kantona Sarajevo podržava nominaciju Sevdalinke na UNESCO Reprerentativnu svjetsku listu nematerijalne kulturne baštine.

Pripremio: Dragan Vujmilović, sekretar MKS KS

Dragan ✓

S poštovanjem,

**MINISTAR**
Kenan Magoda

Dostavljeno:

1. Naslov
2. a/a

Bosnia and Herzegovina
Federation of Bosnia and Herzegovina
CANTON SARAJEVO
Ministry of Culture and Sports

Our Ref.: 12-36-34369/23

Sarajevo, 28 July 2023

Bosnia and Herzegovina
Federation of Bosnia and Herzegovina
Federal Ministry of Culture and Sports
Division for Cultural-Historical Heritage and Culture
Obala Maka Dizdara 2
71 000 Sarajevo

Subject: Letter of Support for the Inscription of Sevdalinka on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity

The Ministry of Culture and Sports of the Sarajevo Canton supports the Inscription of Sevdalinka on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity with the aim of affirmation, valorisation and safeguarding of the cultural-historical heritage. This Ministry has been continuously working on safeguarding and affirmation of intangible cultural heritage.

In the period 2007-2008, the Ministry has reconstructed the protected national monument *Velike Daire* and transformed it into the *Art House of Sevdah*, giving it an entirely new cultural content and enriching it with Sevdalinka - the autochthonous, Bosnian music, sound, text and visual content, protected as the intangible cultural heritage.

This beautiful facility hosts the standing museum exhibition composed of biographies and achievements of the top-level Sevdalinka masters that is open to all tourists and visitors to Sarajevo and to the Old Town of Baščaršija to view and listen to in its original setting.

All countries that care for their cultural identity devote full attention to the safeguarding of their cultural tradition, particularly the autochthonous BiH Sevdalinka.

visualisation of the BiH Sevdalinka, and multimedia presentation of its specifics are the main purpose of this project.

Memories, stored on written and audio-visual systems, are in function of historical and cultural remembrance, musical tradition, and especially in function of further development of culture.

It is well-known that the BiH Sevdalinka achieved in its hundred-years long rise the most perfect artistic expression, and that its authors and performers are an integral element of the cultural identity of these areas. Equally, it is also well-known that such rich cultural material has never been located in a single point, that no one has ever had an opportunity to see any exhibition devoted to *sevdah*, neither has an art installation ever been devoted to the history of the BiH Sevdalinka.

The main purpose of this project was to create such a place, a house of art, devoted to Sevdalinka, that shall represent all specifics of this literature and musical expression, but also the contribution of the BiH authors and Sevdalinka singers to its safeguarding. The visitors of the *House of Sevdah* may make a tour of the rooms devoted to Sevdalinka authors and singers, where they can see their photos, films, Sevdalinka interpretations, photographs from the award-winning ceremonies, as well as the texts in two languages about the authors, their achievements and success, with soundtracks, monographs, books about Sevdalinka, musical instruments, archived materials etc.

The museum exhibition was developed by the Museum of Sarajevo that has been expanding it on a regular basis.

In order to avoid opening of new public institutions or departments of the existing ones to be funded from the Budget of the Sarajevo Canton, the Cantonal Ministry of Culture and Sports decided to take a more contemporary approach to such cultural content, namely, to create a self-sustainable organisational unit. In that context, pursuant to the approval by the Stari Grad Municipality as the facility owner, that allowed the Cantonal Ministry of Culture and Sports to let the third party run the facility, and pursuant to the Letter of Intent of the *Promokultura Association* from Sarajevo, the Ministry entered into an agreement to a defined period with the non-governmental organisation *Promokultura* from Sarajevo on managing the Art House of Sevdah. More than KM 1.000.000,00 was invested in this project.

The funds from the Budget of the Sarajevo Canton were invested primarily in the preparation of the project documentation, execution of works and procurement of furniture for the *Art House of Sevdah*.

The current costs (utilities, purchasing of material, promotional material etc.) are covered by *Promokultura* from Sarajevo.

It is noteworthy to mention that even though the *Velike Daire* building had been proclaimed a national monument of cultural heritage, it was not in function for 12 years after the war (1992-1995).

The following activities have been undertaken within the project:

- several working meetings were held with Sevdalinka authors and singers with the purpose of obtaining the museum material to be exhibited in the *Art House of Sevdah*,
- museum material was collected and processed,
- furniture was installed,
- electronic equipment was installed,
- museum material was professionally exhibited,
- a catalogue was created,
- the access route was asphalted,
- preparations were performed for the opening-ceremony and promotion in media was organised within the Days of the Sarajevo Canton.

The opening-ceremony of the *Art House of Sevdah* was held on 8 April 2008 as a part of the manifestation to mark the Days of the Sarajevo Canton. *The Art House of Sevdah* has been working uninterruptedly since then to the joy of many visitors, particularly numerous tourists from all over the world who wish to listen to the original Bosnian songs and music and to sense the special charm of Sevdalinka.

The Art House of Sevdah is the venue to many cultural manifestations, whereas the artistic content of this house of art and the original Bosnian Sevdalinka is available through the RTV service to the widest audience.

Considering all the above, the Ministry of Culture and Sports of the Sarajevo Canton supports the nomination of Sevdalinka to the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Author of the Support Letter: Dragan Vujmilović, Secretary to the Ministry of Culture and Sports of the Sarajevo Canton

Respectfully yours,
Kenan Magoda, the Minister

Deliver to:

- Federal Ministry of Culture and Sports
- Files

doc. dr. Valida Akšamija

Univerzitet u Sarajevu - Muzička akademija

Odsjek za muzičku teoriju i pedagogiju

Predmet: Metodika muzičke nastave I - VIII

061 228 661

valida.aksamija-tvrkovic@mas.unsa.ba

v. ass. mr. Nermin Ploskić

Univerzitet u Sarajevu - Muzička akademija

Odsjek za muzičku teoriju i pedagogiju

Predmet: Metodika muzičke nastave I - VIII

062 877 178

nermin.ploskic@mas.unsa.ba

Federalno ministarstvo kulture i sporta

Obala Maka Dizdara 2, Sarajevo 71000

N/R Mirela Miličević

Pismo podrške za upis sevdalinke na UNESCO-vu reprezentativnu listu

nematerijalne kulturne baštine čovječanstva

Sevdalinka kao oblik narodne gradske muzičke tradicije predstavlja dragocjeni dio kulturne baštine Bosne i Hercegovine. Ona predstavlja srž duše i kulturnog nasljeđa ovog područja te njeno mjesto u odgoju i obrazovanju igra važnu ulogu u očuvanju i prenošenju bogate muzičke tradicije na buduće generacije.

Značaj sevdalinke u muzičkom odgoju i obrazovanju je prepoznat kroz zastupljenost u nastavnim planovima i programima muzičke nastave u osnovnim školama i gimnazijama, kao i na Muzičkoj akademiji Univerziteta u Sarajevu, gdje se studenti kroz predmet Metodika muzičke nastave pripremaju za profesiju nastavnika muzike koji će učenicima na kvalitetan i kreativan način približiti sevdalinku kao i druge oblike narodne muzičke tradicije Bosne i Hercegovine.

U kontekstu muzičke nastave u školama, izučavanje sevdalinke i narodne muzičke tradicije igraju značajnu ulogu u odgoju, obrazovanju i razvoju učenika pri čemu donose sa sobom bogatstvo emocionalnih, historijskih i sociokulturnih elemenata koji imaju sposobnost da prodube razumijevanje muzike i opću kulturu učenika.

Kroz obradu sevdalinke u muzičkoj nastavi, prenose se historijske priče, emocije, ljubav, tuga i radost, čime se stvara most između prošlih vremena i sadašnjosti. Također, upoznavanje, izvođenje i njegovanje sevdalinke omogućava učenicima da istraže svoje nasljeđe, nauče o vrijednostima, običajima i historijskim događajima svoje kulture i tradicije. Sevdalinka podstiče i razvoj muzičkih sposobnosti (sluha, ritma, metra, vještina interpretacije, tehničkih vještina, kontrole daha), što je veoma značajno za, ne samo za muzički, nego i opći psihofizički razvoj djeteta.

Pored redovne nastave, sevdalinka ima važnu ulogu i u vannastavnim aktivnostima u školama. Na festivalima, koncertima, školskim priredbama i takmičenjima sevdalinke se često izvode, čime se dodatno podstiče interesovanje učenika za ovaj oblik narodne muzičke tradicije. Zajedničkim izvođenjem sevdalinke kroz muzičke vannastavne aktivnosti koje podrazumijeva timski rad i saradnju učenika različitih uzrasta, psihofizičkih i muzičkih sposobnosti, učenici uče i da slušaju jedni druge, povezuju se i prilagođavaju što rezultira jedinstvenim, zajedničkim muzičkim doživljajem sevdalinke.

Muzičkom edukacijom o sevdalinkama u redovnoj vanastavi i kroz vannastavne muzičke aktivnosti, doprinosi se očuvanju kulturne baštine, pri čemu učenici postaju čuvari tradicije i doprinose njenom prenošenju budućim generacijama, čime se omogućava kontinuitet i trajnost ovog dragocjenog kulturnog blaga Bosne i Hercegovine.

Zastupljenost sevdalinke u obrazovanju u Bosni i Hercegovini predstavlja važan korak u očuvanju bogate tradicije i formiranju obrazovanih i kulturno osviještenih generacija mladih. Zbog svega navedenog, svesrdno podržavamo nominaciju sevdalinke na UNESCO-vu reprezentativnu listu nematerijalne kulturne baštine čovječanstva.

Sarajevo, 31.08.2023. godine

doc. dr. Valida Akšamija



v. ass. mr. Nermin Ploskić



doc. dr. Valida Akšamija

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Federal Ministry of Culture and Sports

Obala Maka Dizdara 2, Sarajevo 71000

N/R Mirela Miličević

**Letter of Support for the Inscription of Sevdalinka on UNESCO's Representative List of
the Intangible Cultural Heritage of Humanity**

Sevdalinka, as a form of folk urban musical tradition, represents a precious part of the cultural heritage of Bosnia and Herzegovina. It embodies the essence of the soul and cultural heritage of this region, and its place in education plays a significant role in preserving and transmitting the rich musical tradition to future generations.

The significance of sevdalinka in music education is recognized through its incorporation in curricula and music teaching programs in primary schools and high schools, as well as at the Music Academy of the University of Sarajevo where students, through the course "Methodology of Music Teaching," are preparing for music teaching profession and how to creatively introduce sevdalinka and other forms of musical tradition of Bosnia and Herzegovina to pupils in schools.

In the context of music education in schools, the study of sevdalinka and folk musical tradition plays a substantial role in education and development of pupils, bringing with it a wealth of emotional, historical, and socio-cultural elements that deepen their understanding of music and general culture.

Through the exploration of sevdalinka in music education, historical stories, emotions, love, sadness, and joy are conveyed, creating a bridge between past times and the present. Additionally, becoming acquainted with, performing, and nurturing sevdalinka enables pupils to explore their heritage, learn about the values, customs, and historical events of their culture and tradition. Sevdalinka also stimulates the development of musical abilities such as ear training, rhythm, meter, interpretive skills, technical proficiency, and breath control, which are not only crucial for musical development but also for the overall psychophysical growth of a child.

Beyond regular classes, sevdalinka also holds an important role in extracurricular activities within schools. At festivals, concerts, school events, and competitions, sevdalinka is frequently performed, further igniting pupils interest in this form of musical tradition. By collectively performing sevdalinka in musical extracurricular activities that involve teamwork and collaboration among pupils of different ages, psychophysical capabilities, and musical skills, they learn to listen to one another, connect, and adapt, resulting in a unique, shared musical experience of sevdalinka.

By incorporating musical education about sevdalinka into regular and extracurricular education, efforts contribute to the preservation of cultural heritage. In this way, students become guardians of tradition, actively contributing to its transmission to future generations, ensuring the continuity and enduring value of this precious cultural heritage of Bosnia and Herzegovina.

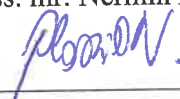
The representation of sevdalinka in education in Bosnia and Herzegovina signifies an important step toward the preservation of a rich tradition and the formation of educated and culturally aware generations of youth. Due to all the aforementioned reasons, we wholeheartedly support the nomination of sevdalinka for inscription on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.

Sarajevo, 31.08.2023.

doc. dr. Valida Akšamija



v. ass. mr. Nermin Ploskić





ZEMALJSKI MUZEJ BOSNE I HERCEGOVINE
SARAJEVO

Broj: 564-1
Sarajevo, ponedjeljak, 24. juli 2023

Zemaljski muzej Bosne i Hercegovine
Zmaja od Bosne 3
71000 Sarajevo

Federalnom Ministarstvu kulture i sporta kulturnog naslijeđa.

Predmet: Pismo podrške za nominaciju sevdalinke na UNESCO listu reprezentativnog nematerijalnog

Zemaljski muzej Bosne i Hercegovine je institucija koja se bavi prikupljanjem folkloru i usmenoknjiževne građe, osim materijalne kulture, već više od 130 godina. Osim prikupljanja terenske građe, jedna od naših osnovnih djelatnosti jeste izlaganje i organiziranje tematskih postavki. S tim u vezi, možemo reći da je na temu sevdalinke u proteklih šest godina organizirano dvije izložbe i nekoliko koncerata te komemoracija za uglednog interpretatora sevdalinke Seju Pitića. Prva u nizu izložba o sevdalinci urađena je u saradnji sa Internacionalnim festivalom „Sarajevska zima“ i Muzičkom akademijom Univerziteta u Sarajevu 2017. godine pod naslovom Sehara – Sevdalinka. Zemaljski muzej bio je adresa za održavanje koncerta Damira Imamovića u augustu 2021. godine. Trenutno je postavljena

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Transakcijski račun: 1610000004990079 kod: Raiffeisen Bank dd Bosna i Hercegovina, Sarajevo

tematska postavka u Odjeljenju za etnologiju koja govori o kulturnom razvoju sevdalinke kroz četiri različite epohe autorice dr. Nirhe Efendić. Svi spomenuti događaji bili su veoma posjećeni od strane studenata, kao i učenika srednjih i osnovnih škola. Izložbe, kao i kulturni događaji bili su dijelom finansirani i od lokalnih ministarstava. Imajući u vidu sve navedeno, Zemaljski muzej daje svesrdnu podršku nastojanjima da se sevdalinka kao nematerijalno dobro Bosne i Hercegovine upiše na Reprezentativnu UNESCO-vu listu nematerijalne svjetske baštine.

Sarajevo, 23. Juli 2023.

Direktor
Zemaljskog muzeja Bosne i Hercegovine
Dr. Mirsad Sijarić, d. direktora



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ZEMALJSKI MUZEJ BOSNE I HERCEGOVINE
SARAJEVO

Broj: 509-1
Sarajevo, ponedjeljak, 24. juli 2023

The National Museum of Bosnia and Herzegovina
Zmaja od Bosne 3
71000 Sarajevo

To Federal Ministry of Culture and Sports

Subject: Letter of support for the nomination of Sevdalinka to the UNESCO List of Representative Intangible Cultural Heritage.

The National Museum of Bosnia and Herzegovina is an Institution that has been collecting folklore and oral literature, apart of material culture, for more than 130 years. In addition to collecting field materials, one of our main activities are exhibitions and organizations of thematic settings. In this regard, we can say that in the past six years, two exhibitions and several concerts have been organized in our Institution. Apart of that, commemoration for the distinguished interpreter of sevdalinka, Sejo Pitić, also have been held at the National Musum. The first in a series of exhibitions about Sevdalinka was made in cooperation with the International Festival "Sarajevo Winter" and the Music Academy of the University of Sarajevo in 2017 under the title Sehara - Sevdalinka. The National Museum hosted Damir Imamović's concert of sevdalinks in August 2021. Currently, there is a thematic exhibition in the Department of Ethnology that talks about the cultural development of Sevdalinka through four different epochs done by Dr. Nirhe Efendic. All the mentioned events were well attended by students, as well as students of secondary and elementary schools. Exhibitions, as well as cultural events, were partly financed by local ministries. Bearing in mind all of the above, the National Museum wholeheartedly supports the efforts to have sevdalinka as an intangible cultural heritage of Bosnia and Herzegovina entered on the UNESCO Representative List of Intangible World Heritage.

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Sarajevo, 23 July 2023

The head of the
National Museum of Bosnia and Herzegovina
Dr. Mirsad Sijarić



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dr. sc. Lidija Vladić-Mandarić, izv. prof.
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Bosna i Hercegovina
FEDERACIJA BOSNE I HERCEGOVINE
FEDERALNO MINISTARSTVO KULTURE I ŠPORTA
SARAJEVO

Primijeno	28.8.2023.		
Org. jed.	Klasif. oznaka	R.	Prig.
03-36	-	3559	/23

n/p: Federalno ministarstvo kulture i sporta
Obala Maka Dizdara 2
71 000 Sarajevo, BiH

PREDMET: Pismo potpore za upis *sevdalinke* na UNESCO-vu reprezentativnu listu nematerijalne kulturne baštine čovječanstva

Pismom Federalnom ministarstvu kulture i sporta obraćam se kao znanstvenica na humanističkom području Studija glazbe FPMOZ-a Sveučilišta u Mostaru, te kao etnomuzikologinja koja se bavi, između ostalog, izučavanjem tradicijske glazbe Bosne i Hercegovine, a među kojom izdvajam vitalni oblik gradskog pjevanja – *sevdalinku* (tradicionalnu, festivalsku, popularnu) – značajnog segmenta vokalne i vokalno-instrumentalne interpretacije koja uvelike služi kao element mira i promicanja zajedničkih i kulturnih vrijednosti te povezivanja kulturnog identiteta među pripadnicima, inače, višeslojnog bosanskohercegovačkog društva.

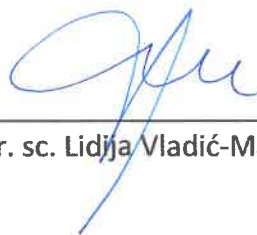
Grad Mostar u Hercegovini se kroz svoju povijest razvijao u prožimajućem odnosu s ostalim lokalnim identitetima, glazbenim i inim kulturama te je kao takav uvijek predstavljao grad bosanskohercegovačke multietničnosti. Posljednjih godina, u ratu i poraću, novija zbivanja stavljaju ga na listu gradova sa stanovitim političko-društvenim i kulturnim problematikama. No, u cilju prepoznavanja i promicanja doprinosa očuvanju nematerijalne kulturne baštine građani Mostara nastoje prevladati sve nametnute oblike diskriminacije, te svojim djelovanjem na polju kulture dati značaja inkluzivnosti, a u svrhu posvećivanja posebne pozornosti interpretaciji tradicionalnog glazbenog kulturnog izraza – *sevdalinke*, čime bi se i ovaj, a i ostali značajni gradovi Bosne i Hercegovine, vratili na referentne točke susreta umjetnosti i kulture, te time izbjegle političke nesuglasice.

Arhetipsku kvalitetu i značaj ovoga tradicionalnog pjevanja – *sevdalinke* – prepoznaje i „Muzički centar Pavarotti“ u Mostaru koji promovira bosanskohercegovačku i drugu glazbenu kulturu kao univerzalnu ljudsku vrijednost. Centar na svim svojim scenama, uz suradnju brojnih interpretatora *sevdalinke* i uspostavom suradnje s drugim kulturnim, obrazovnim i socijalnim organizacijama nudi programe umjetničke i tradicionalne *sevdah* glazbe u cilju vidljivosti i svijesti o značaju nematerijalne kulturne baštine, a tako odražavajući raznolikost diljem svijeta i svjedočeći o ljudskoj kreativnosti koja rezultira razvojem kulturnog života na lokalnoj i međunarodnoj razini.

Također, takav doprinos u očuvanju nematerijalne kulturne baštine, a za poticanje mira, pravednosti i inkluzivnog društva koja se temelje na poštivanju ljudskih prava, daje i kulturni sastav „Mostar Sevdah Reunion“, čiji je glazbeni izraz gotovo u cijelosti u sevdahu, ali u modernim aranžmanima u kojima se otvara mjesto za cijeli svijet (world music scena) – u interpretacijama tradicionalne *sevdalinke*. Oni „na sve strane svijeta razglasiše ime i stanje sevdaha“, a kako bi se kazalo na našim bosanskohercegovačkim prostorima, izuzev što je *sevdah* i *sevdalinka* tradicionalna gradska glazba, predstavljaju i način života, odnosno način odnosa prema životu, prema osjećanju i postojanju bosanskohercegovačkog društva.

Postojanje *sevdalinke* i njena interpretacija, bilo tradicionalna, festivalska ili popularna je od povijesnog značaja za cijelu Bosnu i Hercegovinu, a i šire, te kao takva predstavlja, od daleke prošlosti do danas, spomenik tradicionalne gradske bosanskohercegovačke glazbene kulture. Stoga, dajem potpunu potporu inicijativi za upis *sevdalinke* na UNESCO-vu reprezentativnu listu nematerijalne kulturne baštine čovječanstva.

S poštovanjem,



prof. dr. sc. Lidija Vladić-Mandarić

Mostar, 16. 8. 2023. godine

FACULTY OF SCIENCE AND EDUCATION

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For: Federal Ministry of Culture and Sports

Obala Maka Dizdara 2
71000 Sarajevo, BiH

Subject: Letter of Support for the Inscription of Sevdalinka on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity

I am writing this Letter of Support to the Federal Ministry of Culture and Sports as a scientist in the humanistic field of the Studies of Music at the Faculty of Science and Education of the University of Mostar, but also as an ethno-musicologist studying, *inter alia*, the traditional music of Bosnia and Herzegovina, with a special focus on the vital form of the urban singing - Sevdalinka (traditional, festival, popular), which makes a significant element of the vocal and vocal-instrumental interpretation serving to the great extent as an element of peace and promotion of the common and cultural values, and connection of the cultural identity among the members of the multi-layered BiH society.

The Herzegovinian town Mostar has been developing through history in a permeating relation with other local identities, musical and other cultures and has as such always been representing multi-ethnicity in BiH. During the war, and the post-war period, the recent events have placed Mostar on the list of towns with certain political, social and cultural issues. However, to an end of recognizing and promoting the contribution to the safeguarding of the intangible cultural heritage, the citizens of Mostar have been striving to overcome all the imposed ways of discrimination, and to get actively involved in the field of culture in order to give importance to inclusivity, with the purpose of devoting special attention to interpretation of traditional musical cultural expression – Sevdalinka, by which Mostar and other major towns of Bosnia and Herzegovina would be able to return to the reference meeting points of art and culture, and in doing so, they would be able to avoid political conflicts.

The archetypal quality and significance of this traditional singing – Sevdalinka – is also recognized by the "Pavarotti Music Centre" in Mostar, which has been promoting the BiH and other musical culture as an universal human value. The Pavarotti Centre offers programmes of artistic and traditional *sevdah* music on all its stages, through cooperation with many Sevdalinka interpreters and by establishing cooperation with other cultural, educational and social organisations, with the uttermost goal to achieve visibility and awareness about the importance of the intangible cultural heritage, thus reflecting the diversity around the world and witnessing the human creativity that results in the development of cultural life at the local and international level.

In addition, such a contribution to the safeguarding of the intangible cultural heritage, and to the promotion of peace, justice and an inclusive society based on respect for human rights, is given also by the iconic music band "Mostar Sevdah Reunion", whose musical expression relies almost entirely on *sevdah*, but also on modern arrangements in which the world music scene opens – in the interpretations of the traditional Sevdalinka. They "spread the word about the

name and state of *sevdah* all around the world"; and as people in Bosnia and Herzegovina say - *sevdah* and *Sevdalinka* are not only about traditional urban music, they are also about the style of living, that is, about the approach to life, and to the feeling and existence of the BiH society.

The existence of *Sevdalinka* and its interpretation, be it traditional, festival or popular, is of historical importance for the entire Bosnia and Herzegovina, and the wider region, and as such represents, from the distant past to the present day, a monument of the traditional urban BiH music culture. Therefore, I fully support the initiative to inscribe *Sevdalinka* on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Respectfully yours,

Lidija Vladić-Mandarić, Prof.D.Sc.

Mostar, 16 August 2023

Alma Subašić Omerović

Zelenih beretki 12, 71000 Sarajevo

Federalno ministarstvo kulture i sporta

Obala Maka Dizdara 2

71000 Sarajevo

Poštovani,

Zovem se Alma Subašić Omerović. Arhitektica sam i interpretatorka tradicionalne bosanske pjesme sevdalinke. Radim na poziciji stručnog saradnika za zaštitu graditeljske baštine u Kantonalnom zavodu za zaštitu kulturno-historijskog i prirodnog naslijeđa, koji obavlja djelatnost zaštite kulturno-historijskog i prirodnog naslijeđa u javnom interesu na području Kantona Sarajevo i od značaja je za očuvanje kulturnog identiteta naroda u Kantonu, kao i ostvarivanje prava na taj identitet.

Sevdalinku pjevam od svoje desete godine života, kada sam snimila prve arhivske snimke za bh radiotelevizijski arhiv. Unazad 20 godina, predstavljala sam našu tradiciju i kulturu kroz izvođenje sevdalinke širom svijeta, zajedno sa istaknutim intepretatorima, umjetnicima i muzičarima, doajenima sevdalinke.

Pjesma sevdalinka je zasigurno najprepoznatljiviji muzički oblik nematerijalnog naslijeđa, nastao u Bosni i Hercegovini. Prepoznala sam snažnu ulogu koju sevdalinka ima, kako u formalnoj edukaciji ljudi, tako i u osjećaju pripadnosti, povezivanja ljudi koji su zbog nemilih događaja napustili domovinu i trenutno žive širom svijeta. Na taj način, važnost sevdalinke se ogleda i u načinu na koji utiče na mentalno zdravlje ljudi, njihovu edukaciju kao i osjećaj kulturnog identiteta. S obzirom i na moj rad u Zavodu, dodatno uviđam važnost nematerijalnog naslijeđa i njegove pravne zaštite, kojoj prethodi značajan rad i istraživanje. Način očuvanja materijalnog i nematerijalnog naslijeđa i rad na tome je dugotrajan rad, koji za cilj ima stvaranje kontinuiteta, dobrih praksi i dobre podloge za rad novih generacija koje dolaze. U kontekstu arhitekture i urbanizacije grada Sarajeva, sevdalinka i arhitektura su neminovno povezane i imali su snažan uticaj jedno na drugo, oblikujući život bosanskohercegovačkog čovjeka, njegove navike, život, pripadnost i identitet.

Zbog svega navedenog, i zbog potrebe da se sevdalinka i pravno zaštiti, ja, Alma Subašić Omerović, podržavam nominaciju Sevdalinke za UNESCO-vu reprezentativnu svjetsku listu nematerijalne kulturne baštine.

U Sarajevu,

28.08.2023.



Alma Subašić Omerović

Alma Subašić Omerović
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alma.subasic94@gmail.com

Federalno ministarstvo kulture i sporta
Obala Maka Dizdara 2
71000 Sarajevo

This letter is in support of the nomination of Sevdalinka for UNESCO'S REPRESENTATIVE WORLD LIST OF INTANGIBLE CULTURAL HERITAGE

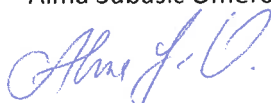
My name is Alma Subašić Omerović. I'm an architect and interpreter of the traditional Bosnian song sevdalinka. I work in the position of an expert associate for the protection of architectural heritage in the Cantonal Institute for the Protection of Cultural-Historical and Natural Heritage, which performs the activity of protecting cultural-historical and natural heritage in the public interest in the area of Sarajevo Canton and is important for the preservation of the cultural identity of the people in the Canton.

I have been singing Sevdalinka since I was ten years old, when I recorded the first archival recordings for the BiH Radio and Television Archive. For the past 20 years, I have represented our tradition and culture through the performance of sevdalinka around the world, together with distinguished interpreters, artists and musicians, the doyens of sevdalinka. Sevdalinka song is certainly the most recognizable musical form of intangible heritage, created in Bosnia and Herzegovina.

I recognized the strong role that sevdalinka plays, both in the formal education of people, and in the feeling of belonging, connecting people who have left their homeland due to unfortunate events and currently live around the world. In this way, the importance of sevdalinka is also reflected in the way it affects people's mental health, their education, and the sense of cultural identity. With regard to my work at the Institute, I additionally see the importance of intangible heritage and its legal protection, which is preceded by significant work and research. The way to preserve tangible and intangible heritage and work on it is long-term work, which aims to create continuity, good practices and a good basis for the work of new generations to come. In the context of the architecture and urbanization of the city of Sarajevo, sevdalinka and architecture are inevitably connected and had a strong influence on each other, shaping lives of the Bosnian people, their habits, belongings and identities.

Due to all of the above, and due to the need to legally protect Sevdalinka, I, Alma Subašić Omerović, support the nomination of Sevdalinka for UNESCO's representative world list of intangible cultural heritage.

In Sarajevo,
14.09.2023.

Alma Subašić Omerović


From:

Jusuf Brkić
ul. Odošašina 80
71000 Sarajevo

To:

Ministarstvo kulture i sporta
Federacija Bosne i Hercegovine
St. Obala Maka Dizdara 2
Sarajevo 71000
Bosna i Hercegovina

Subject: Letter in support of inclusion of Sevdalinka/Sevdah in the UNESCO's Representative list of the intangible cultural heritage of humanity

To Whom It May Concern,

Sevdalinka has been my passion and, partly, a professional activity since my childhood. I was born in Northern Bosnian town Gradačac in 1992. When I was twelve years old I had an honor to meet a legendary saz player, singer and an author of sevdalinka Hašim Muharemović. He became my mentor and I continued learning from him until his death in 2012.

I was very lucky to have encountered an amazing teacher like Hašim Muharemović. Sevdalinka performance with an accompaniment of an old string instrument "saz" (long-necked lute of an eastern origin) has been very rare in the last decades and he was the one who kept the tradition alive. He taught me about aesthetics of sevdalinka, its history, about how to tell a story and support other singers as I was accompanying them.

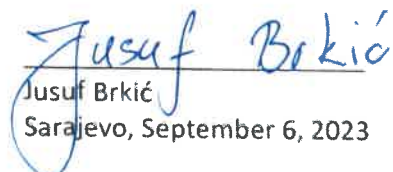
Sevdalinka is an intangible part of my cultural heritage. It stems from a combination of different influences: Muslim culture, old oral poetry sung predominantly by women in our households, but also from the 19th and 20th Century Romantic poetry. In the 20th Century sevdalinka opened up as a popular phenomenon and many creative people from many ethnic groups gave their significant contribution to it. That is why I think that we can call sevdalinka today: an all-Bosnian genre of music and poetry. As a saz player, I witnessed that by performing in different contexts throughout the country and the region.

In 2017, I started my own school of saz in Sarajevo. Since then, I had more than twenty students whom I teach in a combination of individual lessons and group workshops. Predominantly, my students are male but I do have to female students (which is becoming less and less unusual for the tradition of saz in sevdalinka). Some of my students are Bosnian who are leaving abroad

(Norway, USA, Germany) and I teach them through Skype and other online platforms. For them, the connection with sevdalinka is important for both their mental health and communicating their own cultural identity with their friends in the countries where there are now living. They are usually very persistent and proud of our sevdalinka heritage. They see it as a way of proving that Bosnians can contribute something important to the universal poetical and musical art of the humanity. I also had a Chinese student and it was very important for me to see the interest for Bosnian saz coming from such a distant culture.

I would like to express my sincere support for the inclusion of sevdalinka in the UNESCO's ICH Representative list of the intangible cultural heritage of the world! For all of us who perform sevdalinka and see it as our cultural heritage, the inclusion of in the list might raise awareness about this jewel of poetry and music. Also, we hope it will further foster our communication with other traditional musicians and audiences throughout the world. For me and my colleagues the recognition of sevdalinka by UNESCO will also have an important impact on tourism in our country and provide opportunities for many younger performers to stay in the country and make their living by performing sevdalinka.

Sincerely,


Jusuf Brkić
Sarajevo, September 6, 2023

From:

DIVANHANA

To:

Ministarstvo kulture i sporta
Federacija Bosne i Hercegovine
St. Obala Maka Dizdara 2
Sarajevo 71000
Bosna i Hercegovina

Subject: Letter in support of inclusion of Sevdalinka/Sevdah in the UNESCO's Representative list of the intangible cultural heritage of humanity

Dear Sir/Madam,

We are happy to be included in the process of the nomination of sevdalinka to the UNESCO's Representative list of the intangible cultural heritage of humanity.

A group of Music Academy students in Sarajevo formed our band Divanhana at the beginning of 2009. The band performs traditional music from Balkan in their own, already recognizable, arrangements influenced by Jazz, Pop and Classical music. We especially focus on nurturing and presenting sevdah, the urban traditional music of Bosnia & Herzegovina. In addition to a very dedicated and exploring approach to tradition, Divanhana enriches their creative opus with originally written music inspired by traditional songs.

During our formal education on Music Academy in Sarajevo, we did researches in field of ethnomusicology, where we had a lot of fieldwork, audio recordings and transcriptions of urban and rural traditional singings all over Bosnia and Herzegovina. We have used all of these materials as an inspiration for our creative works during our studio recordings.

So far, Divanhana released five studio albums and one live concert recording:

2011, Dert

2013, Bilješke iz Šestice

2015, Zukva

2016, Live in Mostar

2018, Kardeš

2022, Zavrzlama

Our studio albums were released by publishers for Europe such as ARC Music from England or CPL-music from Germany. On those studio albums we have collaborated with artist from all over the world: Livio Minafra (Italy), Husnu Senlendirici (Turkey), Suzan Kardeş (Turkey), Džambo Agushev (North Macedonia), Svetlana Spajić (Serbia), Alkinoos Ioanidis (Greece), Rok Nemanič (Slovenia). In addition, we collaborated with some of most influential producers such as Walter Quintus from Germany or Janez Križaj from Slovenia.

Through the years, Divanhana gave many performances in some of the most prestigious venues. Some of them are Maxim Gorki Theater in Berlin, Sodra Tentern in Stockholm, MUCEM in Marseille, Gasteig in Munich, Teatro delle Muse in Ancona, CSO Ada in Ankara, ZORLU Center in Istanbul, BOZAR in Brussels, Lisinski Concert Hall in Zagreb, EXPO 2020 in Dubai.

Trough all these collaborations with artists and having concerts in so many beautiful places, Divanhana established itself in World music scene by promoting Bosnian urban traditional song – sevdalinka.

Our performances and concerts in Ex Yugoslavia region were attended by thousands of people of diverse ethnic and national backgrounds, which we find as a kind of a peace mission in Balkan region that were thorn apart by 1990s devastating war. This shows sevdalinka's great connecting strength.

Since 2020, Divanhana is taking part in MOST, a European project, getting the opportunity to collaborate with professionals, booking agents, managers, promoters, festival directors within the World music scene. This gave us more precise insight to the music industry and its economic aspects.

For a number of years Divanhana exists and even thrives thanks to monetization of its concerts, CD sales, copyrights and sponsorships.

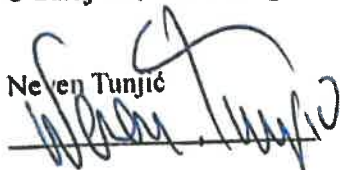
On January 28, 2022 CPL Music from Germany released the new Zavrzlama album for the worldwide market and Belgrade's Multimedia Music for the territory of the former Yugoslavia. Zavrzlama received extremely positive reviews and criticism from eminent European and World media. For months, Zavrzlama was the leader of the radio panel World Music Charts Europe and the World critic panel Transglobal World Music Charts.

By the end of the year 2022, the leading world music magazine, British Songlines Magazine awarded Divanhana with prize of the best group in the world, which proves that sevdalinka belongs to the very top of the world music scene.

Hereby we are expressing our strong support for the inclusion of sevdalinka in the UNESCO's Representative list of the intangible cultural heritage of the world!

U Sarajevu, 7.9.2023. godine

Neven Tunjić



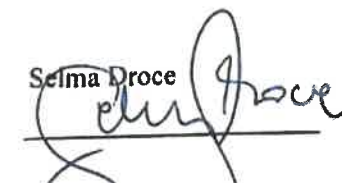
Nedžad Mušović



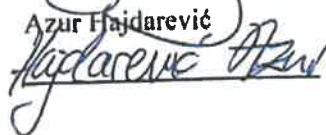
Irfan Tahirović



Selma Droce



Azur Hajdarević



From:



Lala Raščić
Tepebašina 13
71000 Sarajevo, BiH
+387 62169563
+ 385 95 7357599
lala.rascic@gmail.com
www.lalarascic.com

To:
Ministarstvo kulture i sporta
Federacija Bosne i Hercegovine
St. Obala Maka Dizdara 2
71000 Sarajevo, BiH

Subject: Letter in support of inclusion of Sevdalinka/Sevdah in the UNESCO's Representative list of the intangible cultural heritage of humanity

Dear Sir/Madam,

I, Lala Raščić, hereby address you in support of inclusion of Sevdalinka/Sevdah in the UNESCO's Representative list of the intangible cultural heritage of humanity.

I am an independent visual artist, predominantly working in contemporary art practices that range from research-based work to video, live performances, installation environments, objects and drawings. Born in Sarajevo, 1977, I live and work in Sarajevo, BA and Zagreb, HR. I hold a MA/BFA degree from the Academy of Fine Arts, Zagreb. I have been actively exhibiting regionally and internationally since 1998, with most recent exhibitions at Museum of Contemporary Art, Zagreb, WHW - Gallery Nova, Zagreb; Manifesta 14, Prishtine; Röda Sten Konsthall, Gothenburg; MAXXI, Rome; Kunstverein Hamburg; MANN, Napoli; Sigmund Freud Museum, Vienna; National Art Gallery and Historical Museum of BiH.

I have been an artist-in-residence at the Rijksakademie, Amsterdam; Museums Quartier, Q21, Vienna; Platform Garanti, Istanbul; and Cite des Arts, Paris, amongst others. I am the recipient of several awards including the MSU-THT 1st prize; Future of Europe Award; YVVVA, Zvono Award for BiH and was shortlisted for the HenkelArtAward. I am a member of artists' associations in Croatia and the Sarajevo feminist organization CRVENA. As of 2017, with CRVENA, I administer and organize the Nona Residency, a retreat-themed residency program for women artists in my Sarajevo studio.

My interests are simultaneously trained on contemporary and historical storytelling practices, complex systems of mediated knowledge production, as well as folkloric forms and mythology. My work often confronts the ideas of high culture with popular, mass-media, and traditional cultural expressions, via a critical, namely, feminist position. My practice at-large encompasses esthetics, feminism, historization and artistic production, as an ongoing, interdisciplinary, and modular endeavor anchored in the narrative and based on the subversion of civilizational tropes and the exploration of their transformative potential set against the backdrop of contemporary ontologies. Through a persistent challenge of the dominant patriarchal authority of 'telling', 'knowing', or 'doing', my position of narrator/maker is inseparable from my female-gendered embodiment of the same. In my work, be it verbally delivering a scripted monologue or dedicating myself to craftsmanship, the act of performing is the emancipatory fact.

As of 2010, I have been continuously fascinated by the oral literary traditions of my native region. At the outset of my research, I was very quickly confronted with the conventional canon of that the heroic epic – the history and identity building narrative – was reserved to be propagated and delivered by men, and that I, a woman artist, uninitiated into these ancient decasyllabic foundations, had no business poking around there.

OK, I said, and continued to delve into the rich anthropological strata of oral and both material and intangible traditions that provided me with emancipatory contexts upon which I based a large body of my subsequent work. What I found most fascinating is that in contrast to historical ossification of the former, traditional narratives reserved for women in the lyrical canon have managed the test of time and have seeped into the practiced culture of BiH. Surviving to the present day in a myriad of shapes and forms, the woman's song and custom – intimate, subdued, emotional – ranges from the practice of gossip to lullabies. The evolution of one of these forms has yielded *Sevdalinka/Sevdah*. I take great pleasure to think about that. *Sevdah*, as a form, specific to a predominantly patriarchal culture of BiH, that still holds all the subtle nuance of passion, desire and longing, was created by the traditionally repressed gender body.

During the years dedicated to art that addresses pertinent societal and cultural issues, I found that thorough history women's creative output has often been filed under folklore or tradition, usually deemed backward or redundant by western-facing progressive societies, and is often employed only to be weaponized in grand nation-building projects. Especially in our aspirational/global south/second world cultures, as is Bosnia and Herzegovina, it angers me to witness tradition kidnapped by local conservative tendencies, while we the "urban", "woke" and "educated" brush off our cultural legacy to prove the we belong to the global west. In my work I try to address the transformative potential of folklore or traditional culture through asking the questions: can folklore have the capacity to be contemporized, re-contextualized and revived? Can folklore be evolved through critical and mainly feminist theoretical and multimedia processing? Can the practice of folklore be used to probe the dyads of past-present, authentic-derived, natural-artificial, visual-narrative, while opening possibilities of artistic intervention within tradition?

Sevdah, as I see it, is as a model of resistance of woman's authorship withstanding deep time and is my ongoing inspiration on how to approach various forms of traditional culture that I employ in my work.

Concretely, one of my most recent projects "*Počimalja*" had a direct focus on *Sevdalinka*, as song performed in the context of the tradition of *tepsijanje*. The folk musical practice of *tepsijanje* ("panning") consists of singing while manually turning a copper pan, and is practiced predominantly by women to this day. It originates from extremely patriarchal communities where women were generally discouraged from public performance and playing instruments. For this reason, women often resorted to using household objects as accompaniment to songs

performed in the home, thus opting for the *tepsija*. I interpret the practice of *tepsijanje* as an authentic expression of suppressed feminine subjectivity and a proto-feminist gesture. I adopted and experienced my own practice of *tepsijanje* through collaboration with Azra Pondro, a storyteller, Sevdah and *tepsija*-player and a *počimalja*, the chorister – the one who starts the song and whose voice in rendition of the Sevdalinka “Vila jaše konja Osmanova” presides over the sonic landscape of the “Počimalja” project.

In its entirety “Počimalja” was presented as a solo exhibition in the Zagreb Galley Nova in November 2022, with the accompanying event “Exoneration from Tradition”, a unique live performance for three *tepsijas* and two voices, performed at the Museum of the City of Zagreb in December same year. Later, the same month, Azra Pondro performed “Vila jaše konja Osmanova” as a part of my durational performance “Modal Medley”, a part of the festival City of Women in Ljubljana. The song is going to ring out again on video in Riga in September 2023, as part of the Survival Kit 14. biennial organized by the Latvian Center for Contemporary Art. The entire “Počimalja” project is also scheduled to be presented to the BiH audience in a solo show in the ethnographic pavilion of the National Museum of BiH in October 2024. My previous direct engagement with Sevdah was in the form of close collaboration with *saz* player and Sevdalinka interpreter Jusuf Brkić, who accompanied with sound and song my storytelling performance “The Damned Dam” of 2010. Together with Brkić, “The Damned Dam” was performed in Paris, Bern, Belgrade, Pula, Ljubljana and Sarajevo from 2013 to 2020.

Through close readings of different fragments of traditional culture, in my work I aim to intervene directly and become involved. Thus infiltrated, I want to show that history also belongs to us. That in tradition there is resistance and in recognizing our tradition, we can liberate it from the patriarchal denominator, oppression and the normalization of the status quo.

Hereby I am expressing my strong personal support for the inclusion of Sevdalinka in the UNESCO's Representative list of the intangible cultural heritage of the world!

Lala Raščić



in Sarajevo,

August 28, 2023

Fikreta Bavčić – Gafić, profesorica književnosti,
Bosanskog, hrvatskog i srpskog jezika
Sarajevo

Federalno ministarstvo kulture i sporta
Obala Maka Dizdara 2 Sarajevo

Pismo podrške za upis sevdalinke na UNESCO-vu
reprezentativnu listu nematerijalne kulturne
baštine čovječanstva.

S poštovanjem, radošću i nadom da će uspješno okončati sjajna ideja o sevdalinkama i iskrenom vjerom da će biti uvrštena na UNESCO-vu listu nematerijalne svjetske baštine – podržavam i skromnim tekstom želim doprinijeti vašim naporima.

Sevdalinka, narodna pjesma, jednostavno rečeno spada u neponovljivu sliku jednog prostora i neizrecivu ljepotu duha i duše jednog malog, a velikog i snažnog duhom čovjeka što je živio i stvarao u maloj, a veličanstvenoj Bosni (i zemlji Humskoj ili Hercegovini kako joj nametnuše Austrougari!).

Čudesni, tematski i jezički izraz u čistoj poetskoj slici čovjeka sa ovih prostora, izazivao je kod raznih istraživača nevjericu iz prostog razloga što je svijet Bosne, stoljećima napadan i uništavan, postao zatvoren u sebe. Budući da je morao negdje naći izlaz, a da ostane trajan, svoj i neizbrisiv – pjesma je postala snažan izraz neuništiv, uz dopune kroz stoljeća i jezičke, emotivne, slikovne, psihološke... Tako je, uz stečke bosanski čovjek uspio sačuvati trag o sebi u specifičnom jezičkom smislu.

Dakako, mogla bih sada navesti i citirati mnoge autore koji su istraživali bosansku narodnu poeziju i specifičan način pjevanja. Međutim, želim otvoriti neka pitanja, ili tačnije iznijeti svoje premise i zaključke, nakon studija književnosti, dugogodišnjeg rada u muzičkoj školi i iskustva sa mladim ljudima.

Neke od spoznaja mi se čine bitnim:

Na prvom mjestu je tematski raspon unutar sevdalinke od jednostavnih motiva i tema do tamnih, ljubavnih, erotskih, do slika prirode, od mora, preko ravnica do planina bosanskih; nevjerovatnih emotivnih naboja skrivenih u, naizgled, jednostavnim riječima, slikama iz života, katkad šaljivim izrazima o odnosima, prije svega između žene i muškarca.

Bez želje da polemishem sa brojnim istraživačima većina je potiskivala u stranu nespornu činjenicu autentičnog poetskog i posebno jezičkog izraza i riječi iz drugih jezika zanemarujući nespornu činjenicu da je taj vanredno lijep i bogat jezik pretočen u stil i mudrost stoljećima bio klesan i uklesan na stećcima. Stećci, kao umjetnički izraz, sa svim ukrasima, univerzalnim simbolima, čudesno mudrim i lijepim zapisima isključivo su vezani za bosanskog čovjeka i historijske granice Bosne. (U suprotnom stećci bi se nalazili širom zemalja koje nas okružuju, a ne samo uz granice Bosne i onim dijelovima koji su u raznim periodima pripajani tim državama!) Dakle, nije sevdalinka nikla tek tako nego je postojalo stvaralačko zaleđe u prethodnom historijskom trajanju.

Jedna od bitnih komponenti jeste i geografski prostor koji pripada Mediteranu. Praveći paralelu između muzičkih iskaza tih prostora otkrivamo poveznice ali i vlastitost (da ne ulazim u dublje analize!). Nalazeći se na sudaru svjetova (kako god to čitali??) u Bosni je izgrađen zaseban kulturološki pogled u kojem prepoznajemo kosmopolitizam. Dakako, za sve ovo postoje argumenti.

Izučavajući narodnu poeziju, podučavajući učenike i spoznavajući mnoge uticaje, a istovremeno prepoznajući neponovljivu originalnost dajem sebi za pravo da predočim nekoliko, možda najbitnijih činjenica:

- Nesporna je veza između poetskog i muzičkog izraza;
- Jezik je briljantno biran, narodni pjesnik je svaku riječ postavio na pravo mjesto;
- Varijante iste teme npr. u različitim krajevima Bosne dobijali su nove elemente, ali su zadržane suštine, što je davalo novu vrijednost;
- Veza između pjevanja i poezije osobito je interesantna i u savremenom pogledu. Naime, raspon muzičkog izraza koji sevdalinka može da „podnese“ nevjerovatno je čudesna: od vokalne jednoglasne izvedbe, do grupne, horske, bez instrumentalne pratnje; zatim savremenih muzičkih formi – od rocka, preko operских izvedbi do hip-hop! (Interesantno je da je čuvena narodna balada „Hasanaginica“ imala dovoljno likova, radnji, teksta i svih potrebnih elemenata da bude oblikovana u operски izraz).

Predug bi bio narativ o svim vrijednostima koje pruža narodna pjesma – sevdalinka, ali čini se da su ove bitne činjenice dovoljne da posluže svrsi.

Stoga, i što pretpostavljam da oni koji procijenjuju o vrijednostima kulture, duhovnosti i stvaralaštva jednog naroda imaju još relevantnih informacija, smatram da su neke od ovih opaski dodatni elementi koji upotpunjuju sliku neponovljivih stihova i ljepote zvuka sevdalinki – narodnih pjesama bosanskog čovjeka.

Sarajevo, 21. juli 2023.

Fikreta Bavčić – Gafić, prof.

Fikreta Bavčić-Gafić, teacher of Bosnian,
Croatian and Serbian Language and
Literature
Sarajevo

Federal Ministry of Culture and Sports
Obala Maka Dizdara 2 Sarajevo

Subject: Letter of Support for the Inscription
of Sevdalinka on the UNESCO Representative
List of the Intangible Cultural Heritage of
Humanity

With respect, joy and hope that the marvellous idea on Sevdalinka shall be successfully realised, and with sincere faith that Sevdalinka shall be inscribed on the UNESCO List of the Intangible World Heritage, I am hereby expressing my full support to the nomination, and I would also like to support Your efforts with this modest text of mine.

The folk song - Sevdalinka is a piece of the wider image that may never be repeated in the same form - the image of a space and of an unspeakable beauty of the spirit and of a small, but still giant and spiritually strong human who was living and creating in a small, but great country of Bosnia (and the country of Hum or Herzegovina, the name imposed by the Austrian-Hungarians!).

The wonderful, thematic, and linguistic expression in the pure poetic image of a man from this area caused disbelief among various researchers for the simple reason that the world of Bosnia, which was attacked and destroyed for centuries, just closed in on itself. Since it had to find a way out at a certain point, but in a way to remain permanent, its own and indelible at the same time – the song became a strong expression that is indestructible, with linguistic, emotional, pictorial, psychological additions over the centuries. Thus, along with the Medieval tombs *stećci*, the Bosnian man managed to preserve a trace of himself in a specific linguistic sense.

Of course, I could now name and quote many authors who researched Bosnian folk poetry and a specific way of singing. However, I want to raise certain issues, or more precisely, present my premises and conclusions, after studying literature, working for many years in a music school and having experience with young people.

In the text below I am outlining some of the findings that I find important:

Firstly - the thematic range within Sevdalinka, ranging from simple motifs and topics to dark, love, erotic motifs, and pictures of nature, from the sea to valleys, and Bosnian mountains; unbelievable emotions hidden within seemingly simple words, life images, and occasionally funny expressions, primarily between women and men.

Without intention to open discussions with numerous researchers, I believe that majority of them overlooked the undisputable fact of authentic, poetic and special language expression and words from other languages, neglecting the fact that the exceptionally beautiful and rich language, transformed into style and wisdom, has for centuries been carved into the Medieval tombstones. As an artistic expression, the Medieval tombstones are with their ornaments, universal symbols, amazingly wise and nice inscriptions related exclusively to a Bosnian man and historical borders of Bosnia. (If that were not so, the Medieval tombstones would be found in all the countries surrounding us, not only along the Bosnian borders and in the parts that were through the years annexed to those countries!) Therefore, Sevdalinka has not been developed just like that, but it arose out of the creative background from the previous history.

Geographic area, belonging to the Mediterranean, is certainly one of those components. By drawing parallels between the music expressions of those areas, we discover certain links, but we also discover our ownness (without going into a deeper analysis!). Positioned at the juncture of the worlds (however we understand this??) Bosnia has developed an individual cultural view in which cosmopolitanism is recognised. All this may, of course, be supported by arguments.

Researching the folk poetry, teaching students, and identifying various influences, recognising at the same time originality that is hard to be repeated I take the liberty to present several, perhaps the most important, facts:

- . Poetic and music expressions are indisputably linked with each other.
- . Language is selected brilliantly; each word is positioned perfectly well by the folk poet.
- . Different options of the same topic were getting new elements in different parts of Bosnia, preserving, however, the main substance, thus getting an entirely new value.
- . The link between singing and poetry is particularly interesting in modern sense, too. Namely, Sevdalinka may bear an incredibly marvellous range of the music expression: from vocal one-sound performance to group, choir performance, with no instruments; then modern music forms - from rock, over opera to hip-hop! (Interestingly, the famous folk ballad "Hasanaginica" had sufficient characters, actions, text, and all other necessary elements to be performed as an opera).

One could write about the values offered by the folk song Sevdalinka for days. However, the above-presented important facts seem to serve the purpose.

I am certain that the experts who evaluate the values of culture, spirituality and creativity of a nation have more relevant information at their disposal, so that these comments of mine may serve as an addendum to complete the image of unrepeatable rhymes and the beauty of the Sevdalinka sound - the folk song of the Bosnian men.

Sarajevo, 21 July 2023

Fikreta Bavčić-Gafić



Hagada
Sarajevo

HAGADA

Udruženje za podršku promocije jevrejske kulture,
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www.Haggadah.association.

Sarajevo, 4. septembar 2023

Početak 20. vijeka, sefardski romansero je došao u žižu interesovanja filologa i muzikologa, profesionalaca i amatera. Svaka grupa je to tradicionalno sefardsko blago tretirala na svoj poseban način i iz svojih interesa. Spomenućemo jednog Španca koji je zaista kompetentan za tu materiju, a to je Ramon Menendez Pidal. U žiži njegovog interesovanja su osobito bile veze između romansi koje su se pjevale u samoj Španiji ali i onih koje je istraživao na Balkanu, a posebno u Bosni. Na tu temu je stvorio epohalno djelo „Catalogo del Romancero Judio- espanol“. Romanse koje je otkrio van Španije, sefardske provenijencije, nazvao je „romances judios“.

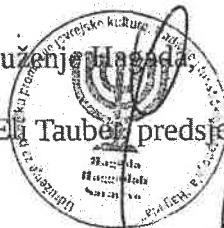
Od bosanskih Sefarada koji su se bavili ovom materijom, najistaknutiji su : filolog i hispanolog dr Kalmi Baruh te dr Moric Levi – sarajevski nadržabin, a posebno Luna, Laura Papo – Bohoreta. Dr Kalmi Baruh je u svojoj doktorskoj disertaciji „Die Lautstand des Juden – Spanischen in Bosnien“, odbranjenoj u Beču juna 1923. te i u mnogim člancima, raspravama, esejima itd. objavljenim u sarajevskom „Pregledu“ i godišnjaku „La Benevolencije“.

uslova u kojima su živjeli, te u okviru onoga što su im otomanske vlasti omogućavale. U Sarajevusu Sefardi imali totalnu vjersku slobodu u odvijanju religijskih obreda, kako u sinagogama tako i u privatnom životu, to jest kod kuće. U tim liturgijskim i paraliturgijskim obredima muzika je imala vrlo važnu ulogu. Sefardski oblici muzičkog izvođenja bili su uglavnom vokalni. To se odnosilo i na izvođenje napjeva na velike i male praznike (Roš ašana, Jom kipur, Purim, Pesah, Šavuot, Hanuka i ostale) kao i na religioznu djelatnost kod kuće.

Sefardske romanse tako predstavljaju autohtono muzičko obilježje jedne zajednice koja se nastavila u Bosni razvijati i stvarati vlastite muzičke oblike i izraze i čak se inkorporirati u muzički izražaj kroz bosansku sevdalinku.

Udruženje Hagada

Dr. E. Taubš, predsjednik



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Sarajevo, september 4th, 2023.

In the beginning of the 20. century *Sephardic romancero* has come in to the focus of philology and musicology researchers, professionals and amateurs. In are space all ethnic groups have treated this traditional treasure in a very specific mode. Using this opportunity here, I will mention in the field well known Spanish philologist Ramón Menéndez Pidal. The interest of mentioned researcher were especially connections between romances that were sung in Spain, and those he explored in the Balcans, specifically in Bosnia. On that topic he published his epochal work the “Catálogo del romancero judío-español”. The romances he discovered outside of Spain, which were Sephardic he named “romances judíos”.

The most prominent members of bosnian Sephardic community who were engaged on the topic were philologist and hispanologist dr Kalmi Baruh, sarajevian Rabbi dr Moric Levi and especially Luna – Laura Papo Bohoreta. In doctoral dissertation “Die Lautstand des Juden – Spanischen in Bosnien” defended in Wiena in june 1923, as in the many papers, polemics, essays et cetera, which were published in the sarajevian magazine “Pregled” and yearbook “La Benevolencija” dr Baruh was discussing about the conditions in which they lived within the scope of what the Otomans enabled. In bosnian capital Sarajevo the Sephardic Jews had the absolute religious freedom in a religious ceremonies in synagogues and also in private life at home. In liturgical and paraliturgical rituals music played very important role. Sephardic forms of the musical performance were mainly vocal. It was about singing the chants on the big Holidays and Celebrations (as Rosh Hashanah, Yom Kippur, Feast of Lots, Passover, Shabbat, Hanukkah and others), and practicing religion in private home. Thus, Sephardic romances represent autochthonous musical characteristic of a community which continued to develop in Bosnia, and express the musical forms of their own, and even incorporate in musical expression through the bosnian *sevdalinka*.

SPKD „Prosvjeta”

S a r a j e v o



СПКД „Просвјета“

С а р а ј е в о

From:

Serb Educational and Cultural Society SPKD „Prosvjeta” Sarajevo
Sime Milutinovića Sarajlije 1
71000 Sarajevo
Protocol: 73/23

To:

Ministarstvo kulture i sporta
Federacije Bosne i Hercegovine

Obala Maka Dizdara 2
Sarajevo 71000
Bosna i Hercegovina

Subject: Letter in support of inclusion of Sevdalinka/Sevdah in the UNESCO's Representative list of the intangible cultural heritage of humanity

Dear Sir/Madam,

We are happy to be included in the process of the nomination of sevdalinka to the UNESCO's Representative list of the intangible cultural heritage of humanity.

SPKD "Prosvjeta" was founded in 1902 in Sarajevo, making it the oldest cultural organization and institution of the Serb people in Bosnia and Herzegovina. In over its 120 years of existence, it has provided scholarships to thousands of students, established libraries, student dormitories, and other cultural institutions. Additionally, it has organized hundreds of events, including concerts, exhibitions, and promotions. Throughout this period, SPKD "Prosvjeta" has engaged numerous writers, composers, and scholars, including Ivo Andrić, winner of the Nobel Prize for Literature, who published his first poem in magazine "Bosanska Vila", poet Aleksa Šantić, academician Teodor Romanić, and many others. SPKD "Prosvjeta" continues its mission of cultural work and enlightenment to this day.

- Sevdalinka has always been a significant part of the South-Slavic oral poetry. Over its history, many important Serb intellectuals in Bosnia and Herzegovina significantly contributed to compiling, writing and performing sevdalinka. People such as Bogoljub Petranović (1870s), Kosta Hadžiristić (1870s) or Mihajlo Milanović (1900s) made a significant contribution to the safeguarding of oral poetry of sevdalinka via compiling and publishing collection of sevdah songs. Important writers such as Aleksa Šantić (1868-1924) wrote and published poetry inspired by the oral tradition of the country and their songs subsequently became a part of the sevdalinka

repertoire. Development of the modern sevdalinka in the second part of the 20th Century also came as a part of inter-ethnic cooperation in the field of culture in Bosnia and Herzegovina and wider region of former Yugoslavia. In that process, many important voices of Serb population saw sevdalinka as a part of their cultural identity and contributed to its development. The most important performers of sevdalinka coming from the Serb community were: Zora Dubljević (singer from Sarajevo), Nada Mamula (singer from Belgrade), Jovica Petković (accordionist from Smederevo, also an author), Radmila Jagodić (singer from Sarajevo), Spasoje Berak (researcher, arranger, author and a sevdalinka musician), Ljubica Berak (sevdalinka singer) and many others. Especially important for the modern genre of sevdalinka were also an author of many important new sevdalinkas Rade Jovanović (from Goražde, BIH) and a composer and ethnomusicologist Vlado Milošević (a composer and ethnomusicologist from Banja Luka, BIH; an author of the monograph "Sevdalinka", Muzej Krajine, Banja Luka 1964).

Within SPKD "Prosvjeta," there is currently the chamber ensemble "Teodor Romanić," which, among other things, performs certain sevdalinka songs from Bosnia and Herzegovina, and in this way also contributes to the preservation of this musical form. Regarding publishing, the magazine "Bosanska Vila" has featured articles about sevdalinka on several occasions, and for the upcoming period, there are plans to publish a book about Vuka Šekerović, one of the forgotten women who performed sevdalinka, as part of the "Ženska lica Bosne" – book edition about women who left their mark in the history of Bosnia.

Hereby we are expressing our strong support for the inclusion of sevdalinka in the UNESCO's Representative list of the intangible cultural heritage of the world!


Dejan Garić
Steering Committee Chairman
SPKD „Prosvjeta“ Sarajevo

Sarajevo, 06.09.2023.



Sarajevo, 11.9.2023. godine
Broj: 30-IP/23

**Federalno ministarstvo kulture i sporta
Obala Maka Dizdara 2, Sarajevo 71000**

Pismo podrške za upis sevdalinke na UNESCO-vu reprezentativnu listu nematerijalne kulturne baštine čovječanstva

Poštovani,

Ovo pismo podrške pišemo obradovani viješću da je Federalno ministarstvo kulture i sporta pokrenulo aktivnosti vezane za upis sevdalinke na UNESCO-vu reprezentativnu listu nematerijalne kulturne baštine čovječanstva. U tom smislu želimo dati svoj doprinos, ističući djelatnost dvojice, za bosanskohercegovačko kulturno nasljeđe, iznimno važnih osoba, fra. Branka Marića, prvog bosanskohercegovačkog doktora etnomuzikoloških nauka, i Jozę Penave, vrsnog muzičara, koji je dao snažan autorski pečat u kreiranju narodne muzike u vremenu između dva svjetska rata.

Fra Branko Marić (1896.-1974.) je uz teološku naobrazbu bio izuzetno educiran iz oblasti muzike. Kao mladi fratar, tridesetih godina 20. stoljeća, započeo je, najprije u rodnoj Hercegovini, svoja terenska istraživanja. Marićeva najznačajnije i najobimnije djelo iz ovog perioda je njegova doktorska disertacija *Volksmusik Bosniens und der Herzegovina* (Narodna muzika Bosne i Hercegovine, 1936.) odbranjena pod mentorstvom dr. Roberta Lacha u Beču. U doktorskoj disertaciji Marić je uočio podvojenost tradicijskog muzičkog mišljenja u Bosni i Hercegovini izraženu kroz seosku i gradsku muziku, te je obimno poglavlje posvetio interpretiranju sevdalinke.

Jozo Penava (1909.-1987.) je bio jedan od najproduktivnijih i najvažnijih kompozitora narodne muzike u vremenu od 1939. sve do 1987. Napisao je više od tristotine pjesama inspiriranih sevdalinkama, te se u BiH smatra autorom čije je stvaralaštvo najbliže duhu sevdaha. Dobitnik je prestižnih estradnih nagrada kao i niza državnih priznanja. U znak zahvalnosti i sjećanja na ovog doajena sevdaha sarajlije su dale ime i jednoj ulici.

Napominjemo da HKD Napredak planira u narednom period izdati i monografiju posvećenu Jozi Penavi.

Shodno navednom iskreno dajemo podršku za upis sevdalinke na UNESCO-vu reprezentativnu listu nematerijalne kulturne baštine čovječanstva.

Predsjednik
Dr. sc. Nikola Čiča



Sarajevo, September 11, 2023.
No. 30-IP/23

**Federal Ministry of Culture and Sports
2, Obala Maka Dizdara
Sarajevo 71000**

Letter of support for the inclusion of Sevdalinka in the UNESCO representative list of intangible cultural heritage of humanity

To whom this may concern,

We are writing this letter overjoyed by the fact the Federal Ministry of Culture and Sports has started the activities regarding the listing of Sevdalinka on the UNESCO representative list of intangible cultural heritage of mankind. In that sense, we wish to give our contribution by noting the work of two, for Bosnian and Herzegovinian cultural heritage, immensely important individuals, brother Branko Maric, the first Bosnian and Herzegovinian doctor of ethnomusicological studies, and Jozo Penava, an accomplished musician, who gave a strong stamp in the creation of folk traditional music in the time between the two World Wars.

Friar Branko Maric (1896.-1974.) alongside theological studies was immensely educated in the field of music. As a young friar, during the 30s of the 20th century, he started his fieldwork, first in his home Hercegovina. Maric's most important and lengthiest work from this period was his PhD dissertation *Volksmusik Bosniens und der Herzegovina* (Folk music of Bosnia and Herzegovina, 1936.) which was defended under the mentorship of dr. Robert Lach in Wien. In his doctor's dissertation, Maric noted the difference of traditional thought in Bosnia and Herzegovina through village and city music, and because of that, he dedicated a lengthy chapter for Sevdalinka interpretation.

Jozo Penava (1909.-1987.) was one of the most productive and important composers of traditional music during the period of 1939 until 1987. He wrote more than 300 songs inspired by Sevdalinka, and he is considered in BiH as an author whose composing is the closest to the spirit of sevdah. He was awarded numerous art awards and a series of state awards. In gratitude and remembrance of this doyen of sevdah, people of Sarajevo named a street after him. We also note that HKD Napredak is planning to release a monography in memoriam of Jozo Penava.

Taking the aforementioned into account, we strongly recommend the nomination of sevdalinka on the UNESCO representative list of intangible cultural heritage of mankind.

President

Ph.D. Nikola Čiča



Bosna i Hercegovina
FEDERACIJA BOSNE I HERCEGOVINE
FEDERALNO MINISTARSTVO KULTURE I ŠPORTA
Sarajevo, 28.8.2023.
SARAJEVO

Primjeno:	30.8.2023.		
Org. jed.	Klasif. oznaka	Ret.	
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Federalno ministarstvo kulture i sporta
Obala Maka Dizdara 2, 71000 Sarajevo
Bosna i Hercegovina
tel: +387 33 254 103, fax: +387 33 254 151
e-mail: ured@fmks.gov.ba

SUBJECT: Letter in support of inclusion of Sevdalinka/Sevdah in the UNESCO's Representative list of the intangible cultural heritage of humanity

I'm reaching out to you on behalf of Sarajevo Open Centre (SOC), a human-rights and feminist civil society organization which aims to advance human rights, especially the position and human rights of LGBTI people and women in Bosnia and Herzegovina, through representation of their realities and advocacy for legal, policy, economic, social and cultural changes in all areas of life.

Over the course of our activist work, we have long noticed a growing significance of the genre of Sevdalinka/Sevdah and its individual songs for the members of the LGBTIQ+ community in Bosnia and Herzegovina. Our understanding is that a significant part of the sevdah repertoire historically conveyed the voices of marginalized social groups. First and foremost, it served as a psychological relief for many women and man who were not allowed by the patriarchal society to love or marry whom they wanted. This role of sevdah gave birth to many important songs that contributed to a formation of an idiom of sevdalinka - an idiom of yearning for love and freedom.

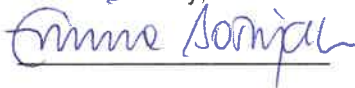
It is precisely this idiomatic role of sevdalinka that opened a window for the members of our community to connect their own contemporary identities with the historical and traditional culture of Bosnia and Herzegovina. In recent decades the LGBTIQ+ community of Bosnia and Herzegovina is struggling to better its status in the country legally, socially and culturally, and this connection means a lot for us in our quest to become visible.

The best example of this process is a song "Snijeg pade na behar na voće" (Eng. "Snow fell on blossom and fruit") in which above mentioned idiomatic role of sevdalinka is explicitly stated in the lines: "Neka ljubi ko god koga hoće" (Eng. "Let everyone love whom they like"). The potential of this old sevdalinka is felt by the members of our community and the motif from the song first appeared in the street graffiti in Sarajevo as early as 2013 alongside of the image of two same-sex faces kissing.

The most important and symbolic gesture that testifies the importance of this sevdalinka and the genre of sevdah in general for LGBTIQ+ community took place during the First Bosnian-Herzegovian Pride March that has been held in Sarajevo on September 8, 2019. A popular contemporary sevdalinka performer Damir Imamović sung the song as a part of the cultural program of the March. Since then, the song has been a leitmotif of many reporting on the first Pride March, as well as in many public presentations of the community. It was also performed by Srđan Gino Jevđević, a singer of a popular band "Kultur Shock" in the 2023 Pride March.

Having in mind all that is stated above, we can stand in full support of the inclusion of Sevdalinka/Sevdah in the UNESCO's Representative list of the intangible cultural heritage of humanity.

Yours sincerely,



Emina Bošnjak
Executive Director // Izvršna direktorica





Udruženje žena Romkinja “Bolja budućnost” Grada Tuzla

Za: Federalno ministarstvo kulture i sporta
Obala Maka Dizdara 2, Sarajevo 71000

Predmet: Pismo podrške za upis sevdalinke na UNESCO-vu reprezentativnu istu nematerijalne kulturne baštine čovječanstva

Udruženje žena Romkinja (UŽR) “BOLJA BUDUĆNOST” Grada Tuzla je ženska romska NVO koja kroz socio-ekonomske programe, programe ljudskih prava, programe zagovaranja i političke participacije doprinosi poboljšanju uslova života romske populacije sa fokusom na Romkinje. Osnovani smo 08.02. 2001 godine, kao tada prva ženska romska organizacija na području Bosne i Hercegovine.

Naša misija

Udruženje žena Romkinja „Bolja budućnost“ Grada Tuzla, kao ženska romska nevladina organizacija, kontinuirano ukazuje i upozorava društvo na probleme Roma/kinja, te kroz socioekonomske programe, programe ljudskih prava, programe zagovaranja i političke participacije organizovano pruža direktnu pomoć i podršku romskoj nacionalnoj manjini, u cilju unapređenja njihovog kvaliteta života te potpune društvene integracije, sa posebnim fokusom na Romkinje.

Naša Vizija

Bosna i Hercegovina je zemlja ravnopravnih građanki i građana u kojoj Romi i Romkinje (pripadnici/ce romske nacionalne manjine) u potpunosti ostvaruju sva ljudska prava i aktivno i ravnopravno učestvuju u svim sferama bosansko-hercegovačkog društva.

Naše udruženje implementira projekte koje se tiču prava i ravnopravnosti žena, suzbijanja društvene isključenosti i diskriminacije Romkinja, kao i suzbijanja nasilja u porodici (uopšte nasilja), prevenciju maloljetničkih ugovorenih brakova, ravnopravnost spolova, afirmacije i što adekvatnije i šire reprezentacije tradicionalne baštine romske nacionalne manjine, razvijanja partnerskih odnosa sa vladinim sektorom, domaćim i međunarodnim nevladinim organizacijama, akademskom zajednicom i medijima na pitanjima unapređenja položaja i kulturnog nasljeđa Romkinja i Roma.

Smatramo da su svi projekti koje implementiramo povezani sa edukacijom, stoga poseban značaj dajemo jeziku, tradiciji i kulturi u obrazovanju Romkinja- žena, djevojaka i djevojčica. U tom smislu smo prije pet godina podnijeli inicijativu za uvođenje romskog jezika, kulture i tradicije Ministarstvu obrazovanja tuzlanskog kantona, koja je i prihvaćena te su i drugi kantoni preuzeli istu. Do sada smo realizovali niz aktivnosti u koje su bili uključeni ministarstvo obrazovanja TK, misija OSCE-a ured u Tuzli, pedagoški zavod Tuzla, Hedina Sijerčić Tahirović naša romkinja, profesorica romskog jezika, književnica i prevoditeljica romskog jezika, te dr. Marija Aleksandrović, profesorica romskog jezika i književnosti na fakultetu u Novom Sadu.

Uz kontinuiran rad u zajednici na podizanju svijesti o obrazovanju Roma/kinja i pomoći, u svakom obliku, romskim porodicama. Kada je u pitanju obrazovanje naše udruženje njeguje tradiciju romske kulture i jezika, a naročito muzike. Poznati su romski muzičari /ke koji su svoj doprinos dali u istoriji ne samo romske muzike nego i u istoriji tradicijske muzike BiH, posebno sevdalinke. Poznato da je među doajenima/ profesionalnim pjevačima sevdalinke bilo Romkinja i Roma, te da su oni značajno utjecali na širenje ove pjesme i izvan granica Bosne i Hercegovine,

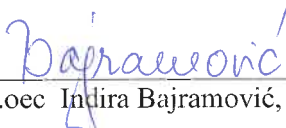
Udruženje žena Romkinja “Bolja budućnost” Grada Tuzla
Hadži Hasan age Pašića bb Tuzla
telefon/fax: +387 35 298 001 / e-mail: info@bolja-buducnost.org
Facebook: UŽr Bolja Buducnost Tuzla
Instagram: bolja_buducnost
Web: www.bolja-buducnost.org



Udruženje žena Romkinja “Bolja budućnost” Grada Tuzla

doprinoseći tako njenom razvoju i popularnosti. Zbog toga je evidentno da su baštinici ovog oblika i pripadnici manjinskih etničkih skupin kao što su Romi. Važno je naglasiti da je sevdalinka i danas u fokusu našeg interesovanja, te je smatramo dijelom našeg kulturnog identiteta.

Pismo podrške napisala
Indira Bajramović, direktorica udruženja žena romkinja
„Bolja budućnost“ grada Tuzla


dipl.oec Indira Bajramović, direktorica udruženja



Udruženje žena Romkinja “Bolja budućnost” Grada Tuzla
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Web: www.bolja-buducnost.org

over by other cantons as well. We have implemented so far a whole range of activities with the participation of the Ministry of Education of the Tuzla Canton, OSCE Office in Tuzla, Pedagogical Institute of Tuzla, Hedina Sijerčić Tahirović, our Roma woman, Roma language teacher, author and translator from/to Roma language and Marija Aleksandrović, D.Sc., professor of Roma language and literature at the Faculty in Novi Sad.

The Association has been continuously working in the community, striving to raise awareness of the importance of education of the Roma people, especially Roma women and providing aid to the Roma families. In the field of education, the Association has been cultivating the tradition of the Roma culture and language, particularly music. Many famous Roma musicians have given significant contribution to the history not only of the Roma music, but also to the history of the traditional music in BiH, especially the Sevdalinka. Many doyens/professional Sevdalinka singers are members of the Roma people, and have thus significantly influenced the process of spreading Sevdalinka outside of the Bosnian and Herzegovinian borders, contributing in that manner to its development and popularity. Therefore, it is clear that heirs of this singing form are also members of minority ethnical groups, such as the Roma people. Importantly to mention, Sevdalinka is still in our focus and it is believed to be an integral part of our cultural identity.

Indira Bajramović

Director of the Association of Roma Women

“The Better Future” of the City of Tuzla

ASSOCIATION OF ROMA WOMEN
“THE BETTER FUTURE“ OF THE CITY OF TUZLA

For: Federal Ministry of Culture and Sports

Obala Maka Dizdara 2

71 000 Sarajevo

Subject: Letter of Support for the Inscription of Sevdalinka on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity

The Association of Roma Women “The Better Future” of the City of Tuzla is a non-governmental organisation of the Roma women that has been striving through social and economic programmes, human rights programmes, and programmes of advocating and political participation to contribute to improvement of the living conditions of the Roma people with a special emphasis on the Roma women. The Association was founded on 8 February 2001 as the very first Roma women’s organisation in Bosnia and Herzegovina.

Our mission

As a non-governmental organisation of the Roma women, the Association of Roma Women “The Better Future” of the City of Tuzla has been continuously pointing out to the problems of the Roma people, particularly the Roma women. Besides, through social and economic programmes, human rights programmes, and programmes of advocating and political participation, the Association has been providing the organised support directly to Roma national minority, with the goal to improve their living conditions and help their full integration into the society, with a special emphasis on the Roma women.

Our vision

Bosnia and Herzegovina is a country of equal citizens in which the Roma people, including the Roma women (members of the Roma national minority) fully enjoy all human rights and equally participate in all spheres of the BiH society.

The Association has been implementing projects in the fields of rights and equality of women, combatting social exclusion and discrimination of the Roma people, combatting family violence (and violence in general), preventing arranged child marriages, as well as in the fields of gender equality, affirmation and adequate and wide representation of traditional heritage of the Roma national minority, development of partner relations with the government sector, local and international non-governmental organisations, academic community and media on the issues of advancing the status and cultural heritage of the Roma people, including the Roma women.

We truly believe that all projects our Association has been implementing are related to education. Therefore, we have been placing a special emphasis on language, tradition and culture in education of the Roma women, young women and little girls. In that sense, five years ago, we filed to the Ministry of Education of the Tuzla Canton the initiative for introducing the Roma language, culture and tradition that was accepted and then taken



Tuzla, 30.08.2023. godine
Broj: 001-104/2023

Federalno ministarstvo kulture i sporta
n/r Mirela Miličević Šečić
Obala Maka Dizdara 2
71 000 Sarajevo

Predmet: Pismo podrške za upis sevdalinke na UNESCO-vu reprezentativnu listu nematerijalne kulturne baštine čovječanstva

Udruženje građana slovenačkog porijekla Tuzla je osnovano 1993. godine te predstavlja prvi organizovani vid udruživanja Slovenaca na području Tuzle i Tuzlanskog kantona, iako na ovim prostorima već više od 120 godina živi veći broj Slovenaca i njihovih potomaka. U proteklih 30 godina, Udruženje je organizovalo brojne kulturno-umjetničke manifestacije, svečane akademije, koncerte, izložbe, te je svojim djelovanjem kontinuirano doprinosilo jačanju veza i međusobnog razumijevanja između Republike Slovenije i Bosne i Hercegovine.

U sklopu Udruženja od 2009. godine aktivno djeluje i Ženski pjevački zbor „Slovenčice“, koji njeguje tradiciju horskog pjevanja. Članice zbora nisu samo Slovenke, već i naše sugrađanke iz Tuzle, koje sa velikim zadovoljstvom pjevaju na slovenačkom jeziku. Ime je dobio simbolično po cvijeću – vrsti pelargonije koje u Bosni popularno zovemo „slovenčice“.

Zbor trenutno ima 25 članica. Njegov repertoar čini veliki broj narodnih i umjetničkih pjesama koje se izvode na slovenačkom jeziku, a na repertoaru za gostovanja u regionu se uvijek nalaze i bosanske sevdalinke, prilagođene za višeglasno pjevanje. Svakim gostovanjem u region ponese i dio lokalne kulture, a bosanskom sevdalinkom najbolje prenesemo tu emociju. Neke od najčešće izvođenih sevdalinki su: „Sinoć ja i moja kona, Djevojka je zelen bor sadila, S one strane Plive, Kraj tanana šadrvana, Kad ja pođoh na Bentbašu...“. Često na našim gostovanjima publika zapjeva s nama, ne znaju svi riječi, ali ih ponese melodija. Čini mi se da je to najbolji poklon koji možemo dati, a i primiti.

Zbog svega navedenog članice hora smatraju sevdalinku dijelom svog kulturnog identiteta, te daju podršku njenoj nominaciji.

Predsjednica UGSP Tuzla



Jasmina Husanović
Jasmina Husanović

Dostaviti:
1 x Naslovu
1 x Arhiva



Tuzla, 30.08.2023.
Broj: 001-105/2023

Federal Ministry of Culture and Sports
n/r Mirela Miličević Šečić
Obala Maka Dizdara 2
71 000 Sarajevo

Subject: Letter of support for the inclusion of sevdalinka on the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity

Udruženje građana slovenačkog porijekla Tuzla (The Association of Citizens of Slovenian Origin Tuzla) was founded in 1993 and represents the first organized form of association of Slovenians in the area of Tuzla and Tuzla Canton, although a large number of Slovenians and their descendants have lived in these areas for more than 120 years. In the past 30 years, the Association has organized numerous cultural and artistic manifestations, formal academies, concerts, exhibitions, and through its activities has continuously contributed to the strengthening of ties and mutual understanding between the Republic of Slovenia and Bosnia and Herzegovina.

As part of the Association, the Women's Choir "Slovenčice" has been active since 2009, nurturing the tradition of choral singing. The members of the choir are not only Slovenians, but also our fellow citizens from Tuzla, who sing with great pleasure in the Slovenian language. The choir got its name symbolically from the flowers - a type of pelargonium that is popularly called "slovenčice" in Bosnia.

The choir currently has 25 members. His repertoire consists of a large number of folk and art songs performed in the Slovenian language, and the repertoire for guest appearances in the region always includes Bosnian sevdalinka, adapted for polyphonic singing. With every visit to the region, we bring a part of the local culture, and Bosnian Sevdalinka is the best way to convey that emotion. Some of the most frequently performed sevdalinka are: "Sinoć ja i moja kona, Djevojka je zelen bor sadila, S one strane Plive, Kraj tanana šadrvana, Kad ja pođoh na Bentbašu... Often at our concerts abroad, the audience sings with us, not everyone knows the words, but they are carried away by the melody. It seems to me that it is the best gift we can give and receive.

Based on all of the above, the members of the choir consider Sevdalinka a part of their cultural identity and support its nomination.

President of UGSP Tuzla



Jasmina Husanović
Jasmina Husanović

Submit:
1 x Title
1 x Archive

Aleksandar Hemon
Professor in Creative Writing
Lewis Center for the Arts
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Ministarstvo culture I porta
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Bosna i Hercegovina

Letter in Support of Inclusion of Sevdalinka/Sevdah in the UNESCO's Representative List of Intangible Cultural Heritage of Humanity

I am a writer, screenwriter, music producer, and I teach creative writing and screenwriting at Princeton University. I was born and raised in Sarajevo, Bosnia Herzegovina, where I was educated and began my writing life. In 1992, I went to the United States for a cultural exchange and had to stay as the war in Bosnia and Herzegovina started. I've lived in America ever since. I've written short stories, novels, and memoirs in English, and published three books of columns in Bosnian. As a screenwriter, I've worked with Jasmila Žbanić (*Love Island*, 2014) and Lana Wachowski (the Netflix series *Sense8*, 2015-2017; *The Matrix Resurrections*, 2021). I've been releasing music as Cielo Hemon since 2021.

Like all Bosnians of my generation, I grew up with the sound of sevdah in my heart and in my ears. I was an urban young person and loved electronic, punk, and rock music, and detested the popular, modernized forms of folk music. But sevdah was always different, and I knew all the classic songs and sang them at the times when the soul needed healing. Sevdah has the characteristic of being timeless because it preserves the experiences of the past (most often love and longing) while it allows space for modernity and change. It is therefore very similar to the blues or fado, or the genres of music that extract pride and pleasure from the moments of intense melancholy, which are an inescapable aspect of being human. It is certainly not an accident that at forefront of the Bosnian sevdah renaissance, which took place during and after the war, were younger people. It was a way to process the trauma of war, but—more importantly—a way to reconnect with a tradition that was, in contrast to the dominant nationalist and fascist discourse, always inclusive. Sevdah was historically sung by Muslim women but was always open to and welcomed by other traditions present in the multiethnic, multicultural space of Bosnia. At the time of my growing up, and thereafter, the Bosnians of all ethnicities who believed in the continuous possibility of communal multiethnic life experienced sevdah as one of the most important cultural practices that carried that belief across the generations. For instance, *Kad ja pođoh na Bembašu*, one of the most famous sevdalinks and an unofficial anthem of the city of Sarajevo, is a version of a traditional Sephardic song, brought to Bosnia by the Jewish diaspora. The Romani people of Bosnia, for whom music always played

an important role, both as means of expression and a source of income in a society that excluded them in many ways, were always important in maintaining and evolving the tradition of sevdah. Moreover, sevdah, as sung by women, contained encoded experience of the difficult living in patriarchy, which is why contemporary female singers (Amira Medunjanin) foregrounded proto-feminist songs (*Telal viče*, for example). Similarly, the LGBTIQ+ community could find themselves and read the code in the songs, not least because unrequited longing is the most frequent theme in sevdah. The classic sevdalinka *Snijeg pade na behar na voće*, containing the line: „Let everyone love whoever they want“ has been adopted as the anthem of the Bosnian LGBTIQ+ community, including the diaspora, and is regularly sung at the Pride Parade.

Unrequited longing—for loved ones, for home, for the past life—is common as well among the Bosnian diaspora, whose displacement increased the cultural and emotional value of sevdah. Sevdah provides a connection and continuity with homespace, and it becomes a locus of cultural gathering where the experience of displacement and the longing that is related to it is both recognized and updated. It is no coincidence that diasporic experience has (re)entered the tradition by way of new versions of old songs or new songs that follow and transform the traditional template. Sevdah is a living art, a musical form that contains the experience of the Bosnian people up to his very moment, always moving toward a different future.

Sevdah has certainly been crucially important for my work, and is featured in just about all of my books. My most recent book, the novel *The World and All That It Holds* (MCD/FSG 2023), features themes of displacement, diasporic life, and longing for home. Its main characters are two Bosnian men, a Sephardic and a Muslim, who fall in love in the trenches of World War One and spend their lives trying to return home. They sing to each other, both Sephardic and sevdah songs, which don't differ much at all. Damir Imamović, the great contemporary singer of sevdah, recorded an album that is the musical equivalent of my novel—also called *The World and All That It Holds* (Smithsonian Folkways, 2023)—containing songs, sevdah and Sephardic, that my characters sing to each other, and then some other songs that they could've sung. The album and the book feature all the powerful emotions that sevdah can carry and convey, sustaining people on their difficult historical and diasporic journeys.

Sevdah is not only the main Bosnian contribution to the world culture, but also a conduit of a tradition of interfaith tolerance, communal living and art-making, as well as the universality of human experience that cannot be dismantled or divided by borders, walls and hatred. It is where the best of humanity can always recognize themselves and experience it as their own.

I hereby enthusiastically endorse inclusion of sevdah/sevdalinka in the UNESCO's Representative List of the Intangible Cultural Heritage of the World.

Aleksandar Hemon

Aleksandar Hemon

Berlin, September 11, 2023

03
5.9.2023
de

Prof. dr. Sead Šemsović

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SARAJEVO

Primljeno	05.09.2023	
Org. jed.	Klasifikacija	Broj priloga
03	36-3559-12/23	

Predmet: Preporuka za upis sevdalinke na UNESCO-vu Reprezentativnu listu nematerijalne kulturne baštine čovječanstva

Sevdalinka kao melopoetski žanr zauzima važno mjesto u istraživanju kako bošnjačke tako i bosanskohercegovačke usmenoknjižene tradicije, a upravo iz razloga što nastaje i razvija se unutar ambijenta muslimanske kuće, da bi se potom proširila kroz susjedne kulturne tradicije južnoslavenskih naroda. U okviru redovnog nastavnog procesa na Odsjeku za književnosti naroda Bosne i Hercegovine Filozofskog fakulteta Univerziteta u Sarajevu, sevdalinki se posvećuje zavidna pažnja u okviru predmeta Usmena knjiženost – pjesničke vrste (drugi semestar prvog ciklusa), Poetički fenomeni usmene knjiženosti i Odnos usmene i pisane knjiženosti (pri semestar drugog ciklusa). Budući da se brojna djela pisane knjiženosti referiraju na usmenu knjiženost pa samim tim i na sevdalinku, bavljenje ovim žanrom ući će i u brojne druge predmete. Tako je sasvim nezaobilazno dotaći se sevdalinskog senzibiliteta prilikom analiziranja pripovjedaka i romana „Zeleno busenje“ Edhema Mulabdića, pripovjedaka Svetozara Ćorovića, romana „Bez nade“ Osman-Aziza ili „Ponornice“ Skendera Kulenovića; isto tako i poezije Safet-bega Bašagića, Muse Ćazima Ćatića, Alekse Šantića, Skendera Kulenovića, Abdulaha Sidrana, Asmira Kujevića. U svom predavačkom angažmanu identičan pristup imam i na Državnom univerzitetu u Novom Pazaru ili Islamskom fakultetu u Beogradu, čime se žanru sevdalinke u mnogome popravio status u odnosu neka ranija razdoblja. S druge strane, sudjelovao sam u uspješnom razvoju obrazovanja na bosanskom jeziku za bošnjačku nacionalnu manjinu u Republici Srbiji, te je do sada u potpunosti kompletiran ovaj vid manjinskog obrazovanja kako za osnovnu tako i za srednju školu, sa malom maturom već sedmu generaciju i Državnom maturom nakon srednje škole u dva pilotna testiranja. U svakom od tih poslova sevdalinka je kroz programe, ishode i standarde obrazovanja zauzela važno mjesto. Potom, pokrenuo sam ediciju *Interpretacije iz bošnjačke književnosti* u šest knjiga, gdje je sevdalinka zauzela veći dio moje autorske knjige *Usmena poezija Bošnjaka* (Zavod za kulturu sandžačkih Bošnjaka, Novi Pazar 2020; Slovo bosansko, Sarajevo 2021), tome mogu dodati i po nekoliko poglavlja u knjigama *Od zvuka do znaka* (Sarajevo 2021) te *Život Bošnjaka – od Bašeskije do Nametka* (Sarajevo 2023).

S tim u vezi, dajem preporuku i u potpunosti sam suglasan s inicijativom da sevdalinka bude uvrštena u Reprezentativnu listu nematerijalne kulturne baštine čovječanstva UNESCO.

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Subject: Letter of Support for the Inscription of Sevdalinka on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity

Sevdalinka, as a melodic-poetic genre, occupies an important place in the research of both Bosniak and BiH oral tradition, since it originates and develops in the atmosphere of a Muslim house, and then spreads through the neighbouring cultural traditions of the South Slavs. As a part of the regular teaching process at the Department of Literature of the Peoples of Bosnia and Herzegovina, the Faculty of Philosophy, University of Sarajevo, Sevdalinka is given enviable attention in the courses *Oral Literature - Poetic Types* (second semester of the first cycle), *Poetic Phenomena of Oral Literature and Relationship between Oral and Written Literature* (first semester of the second cycle). Since many works of written literature refer to oral literature and therefore also to Sevdalinka, this genre will also be represented in many other subjects. Thus, it is absolutely unavoidable to touch upon the sensibility of Sevdalinka when analysing the short stories and the novel "Zeleno busenje" (*The Green Bushes*) by Edhem Mulabdić, the short stories by Svetozar Ćorović, the novel "Bez nade" (*Without Hope*) by Osman-Aziz or "Ponornica" (*Underground River*) by Skender Kulenović; as well as the poetry of Safet-bey Bašagić, Musa Ćazim Ćatić, Aleksa Šantić, Skender Kulenović, Abdulah Sidran, Asmir Kujević.

As an University professor, I have absolutely the same approach to teaching both at the State University in Novi Pazar and at the Islamic Faculty in Belgrade, and through that, the status of the Sevdalinka genre has been improved in many ways compared to some previous periods. On the other hand, I was actively involved in the process of creating the teaching process in the Bosnian language for the Bosniak national minority in the Republic of Serbia. This type of education for the minority has been entirely completed so far for both primary and secondary schools, with the seventh generation of primary-school graduates and the state graduation exam after the secondary school in two pilot tests. In each of these jobs, Sevdalinka took an important place through the programmes, outcomes and standards of education. Then, I launched the edition of *Interpretations from Bosniak Literature* in six books, where Sevdalinka occupied a large part of my book *Oral Poetry of Bosniaks* (Institute of Culture of the Bosniaks from Sandžak, Novi Pazar 2020; *Slovo bosansko*, Sarajevo 2021), I can add a few chapters to that in the books "Od zvuka do znaka" (*From sound to Sign*) (Sarajevo 2021) and "Život Bošnjaka - od Bašeskije do Nametka" (*Life of Bosniaks - from Bašeskija to Nametak*) (Sarajevo 2023).

In this context, I am happy to recommend and fully support the initiative to inscribe Sevdalinka on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Prof. D.Sc Sead Šemsović

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Pismo podrške za upis sevdalinke na reprezentativnu listu nematerijalne kulturne baštine čovječanstva

Sevdalinka je možda jedna od rijetkih originalnih proizvoda duha koji su napravili bosanskohercegovački Slaveni, iako je ona melanž u kojem možemo čuti i uticaje muzike Sefarda, baladnu poeziju i vrhunske narodne metafore. Moje srednjoškolsko odrastanje je vezano za pjevanje sevdalinke kraj rijeke Une. Radili su to oni stariji od nas na teferičima, a radili smo to i mi, učenici kada bi bježali s časova, pili vino i pjevali te stare ali žive pjesme. Ova vrsta muzike je bila, pored islama, i centralni motiv identiteta moje majke/nane koja je bila rođena početkom dvadesetog vijeka.

Sevdalinka je zapravo spoj različitih muzičkih kultura i udaljenih geografskih tačaka, dokaz da je ljudski duh oduvijek bio jedan i univerzalan. Ona je sinkretička tačka bh. kulturnog identiteta, a ujedno i sasvim originalna. Ona je sve ono što nacionalisti mrze, jer je baština duha (koji je beskrajan) a ne nacionalističkih tlapnji i podjela. S radošću preporučujem sevdalinku za upis na listu svjetske baštine.

Fm iku

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Subject: Letter of Support for the Inscription of Sevdalinka on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity

Sevdalinka is perhaps one of those rare original products of the spirit made by the Slavs of Bosnia and Herzegovina, although on the other hand, it is a melange in which influences of the Sephardic music, ballad poetry and superb folk metaphors are discernible. Always when I remember the secondary-school time, Sevdalinka singing by the Una river instantly comes to my mind. The older guys used to sing the Sevdalinka on the parties, whereas we, the students, were singing it too, but when we were skipping classes, drinking wine and singing those old but lively songs. This type of music was, in addition to Islam, the central motif of the identity of my grandmother, who was born at the beginning of the twentieth century.

Sevdalinka is actually a combination of different music cultures and the distant geographical points. It proves that the human spirit has always been unique and universal. Sevdalinka is the syncretic point of the BiH cultural identity, being truly original at the same time. It stands for everything that the nationalists hate, because it is the heritage of the spirit (which is infinite) and not of nationalistic fantasies and divisions. I am happy to recommend Sevdalinka for inscription on the World Heritage List.

Dr Milorad Kenjalović, etnomuzikolog,
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Pismo podrške za upis Sevdalinke na UNESCO-vu reprezentativnu listu nematerijalne kulturne baštine čovječanstva

Poštovani,

Tradicionalnom narodnom muzikom bavio sam se gotovo čitav radni vijek. Kao zaposlenik Radio Sarajeva, radio sam na mjestu muzičkog urednika u redakciji narodne muzike kreirajući i emisije u kojima su sevdalinke činile dominantan sadržaj. Njihova osebnost me je vrlo brzo opčinila, pa sam se sevdalinkom počeo ozbiljnije baviti sa različitim aspektima. Najmarkatnije primjere sam izdvajao, bilježio i sveobuhvatnom analizom otkrivao njene karakteristike. Uz konsultovanje relevantne etnomuzikološke literature izvodio sam zaključke bitne za specifičnosti koje su ovu tradicionalnu varošku pjesmu svrstavale u kategoriju posebno vrijedne nematerijalne kulturne baštine. Mnogo intenzivnije, sevdalinkom sam se počeo baviti prelaskom u Radio Banjaluku za muzičkog urednika, kada počinje svakodnevna saradnja sa akademikom Vladom Miloševićem, čiji doprinos razvoju etnomuzikološke nauke na prostoru Bosne i Hercegovine nije potrebno posebno isticati. Četiri knjige *Bosanskih narodnih pjesma* sa preko 2.000 transkribovanih primjera i studija kao sastavni dio sadržaja istih, objavljene u Muzeju Bosanske krajine, predstavljaju dragocjenu literaturu u kojoj se govori o svemu što je bitno za očuvanje tradicionalnog muzičkog naslijeđa. Uz ozbiljne naučne radove stranih, i etnomuzikologa sa domaćeg terena, jedna od najznačajnijih je njegova opširna studija pod naslovom *Sevdalinka*. U knjizi „Vlado S. Milošević – etnomuzikolog“, objavljenoj u izdanju Akademije umjetnosti Banjaluka 2002. godine, između ostalog sam napisao: „Varoško pjevanje, a posebno sevdalinka

kao njegov najrazvijeniji vid, problem je koji je Vladu Miloševića zanimalo od samog početka njegovog bavljenja tradicionalnom narodnom muzikom. On to iskazuje u gotovo svakom od svojih radova, kako u onima, posvećenim svojevrsnim opštim muzičkim problemima, tako i u radovima čiji je sevdalinka glavni predmet“.

Želja da se tradicionalno muzičko nasljeđe približi i popularizuje u široj javnosti, u programu Radio Banjaluke, akademik Milošević i ja, osmišljavamo serijal pod nazivom *Tragom folklor Bosanske krajine*. U periodu od deset godina emitovano je preko stotinu emisija u kojima je sevdalinka najčešće bila predmet našeg interesovanja. Da bi se spoznala kao muzički, ali i kulturni fenomen, posvećena joj je značajna pažnja sa stanovišta uslova koji su uticali na njen nastanak i razvoj. S obzirom na to da se sevdalinka pjeva izraženim osjećajem, punom emocijom, govoreno je i o pjevačima i njihovim nadahnutim izvođenjima. Posebno mjesto u serijalu imali su i banjalučki pjevači sevdalinki: Rasema Katana, Emina Smajić, Subha Memić, Hakija Karabegović i drugi.


Uspostavljanjem Etnomuzikološkog odsjeka Akademije umjetnosti 1999. godine, stvoreni su uslovi da se sevdalinka izučava u okviru nastavnog plana i programa. Sastavni dio *curriculum* podrazumijeva i praktični dio nastave u okviru kojeg se za potrebe javnog izvođenja pripremaju različiti vokalni i vokalno-instrumentalni oblici tradicionalne narodne muzike u kojem posebno mjesto ima sevdalinka. Pripremljeni programi - koncerti redovno se izvode u okviru manifestacije „Dani Vlade S. Miloševića“ pod zajedničkim nazivom *Tradicija na sceni*, ali i prilikom obilježavanja značajnih datuma i promocija izdanja iz oblasti kulture i umjetnosti. Tokom maja mjeseca, održava se i koncert pod nazivom *Banjalučki sevdah u Banjaluci*, u cjelosti posvećen sevdalinci.

O kohezivnom faktoru sevdalinke pisao je i Ludvig Kuba u Predgovoru članka *Pjesme i napjevi Bosne i Hercegovine, davne 1906. godine* („Glasnik zemaljskog muzeja“), konstatujući da je pjevanje sevdalinke najomiljenije i najrasprostranjenije na cijelom geografskom prostoru Bosne i Hercegovine.

O sevdalinci je pisano i u radovima većeg, kao i u radovima manjeg obima iz čijeg se sadržaja može zaključiti da je riječ o kulturnom nasljeđu, koje nedvosmisleno zaslužuje da se nađe na UNESCO-voj reprezentativnoj listi nematerijalne kulturne baštine čovječanstva.

U Banjoj Luci, 22.08.2023. godine

dr Milorad Kenjalović



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71000 Sarajevo, BiH

Subject: Letter of Support for the Inscription of Sevdalinka on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity

I have spent almost all my career working with the traditional folk music in one way or another. At the *Radio Sarajevo*, I was employed as a music editor in the folk music editorial board, where I was preparing shows in which Sevdalinka had a dominant role. I was soon mesmerised by the specificity of Sevdalinka, and I started researching it more seriously from various aspects. I was noting down the most interesting examples, and on the basis of a comprehensive analysis, I was discovering the characteristics of Sevdalinka. Consulting the relevant ethno-musicologist reference literature, I was deriving the conclusions significant for the specific qualities that grouped this traditional folk song into the category of especially valuable intangible cultural heritage. I started researching Sevdalinka more intensively when I started working as a music editor at *Radio Banja Luka*, where I had an opportunity to work with the academician Vlado Milošević on a daily basis, whose contribution to the development of ethno-musicologist science in Bosnia and Herzegovina is well-known. *The Bosnian Folk Songs* (four books with over 2,000 arranged examples and studies), published in the *Museum of the Bosanska Krajina*, represent a valuable literature about everything what is important for the safeguarding of the traditional musical heritage. In addition to the relevant scientific works of the international and local ethno-musicologists, one of the most significant works is Milošević's expansive study titled *The Sevdalinka*. In the book *Vlado S. Milošević - Ethno-musicologist*, published by the Academy of Art of Banja Luka in 2002, I wrote, among other things: "The folk singing, particularly Sevdalinka as its most developed type, represents an issue in which Vlado Milošević had expressed interest from the very beginning of his research of the traditional folk music, He expresses this in all of his works, both in those devoted to general music issues, as well as in those dealing with Sevdalinka only."

In a wish to bring the traditional music heritage closer to the wider public, the academician Miošević and I created for the programme of *Radio Banjaluka* the serial titled *Following the Folklore Trace of the Bosanska Krajina*. More than one hundred shows were broadcast in the ten-year period, and it was exactly Sevdalinka that was

in the focus of our interest in the shows. In order to be recognised as a music, and cultural phenomenon, Sevdalinka was given significant attention from the point of view of the circumstances that influenced its creation and development. Considering that Sevdalinka is performed with expressed feelings, with full emotions, the shows were also about the Sevdalinka singers and their inspired interpretations. The Sevdalinka singers from Banja Luka: Rasema Katana, Emina Smajić, Subha Memić, Hakija Karabegović and others had a special place in the shows.

With opening of the Ethno-musicologist Department at the Academy of Art in 1999, the pre-conditions were created for including Sevdalinka into curriculum, an integral part of which is practical teaching programme/exercises at which students prepare various vocal and vocal-instrumental forms of traditional folk music for public performances, in which Sevdalinka has a special place. The prepared programmes-concerts are performed at the manifestation *Days of Vlado D. Milošević* under the common title *Tradition on the Stage*, but also within manifestations to mark various dates and promotions of culture and art. In May, the concert titled *The Banja Luka Sevdah in Banja Luka* is organised, which is entirely dedicated to Sevdalinka.

Ludvig Kuba also wrote about the cohesive factor of Sevdalinka in the foreword to the article titled *Songs and Tunes of Bosnia and Herzegovina* as early as in 1906 (*The Gazette of the National Museum*). He concluded that the singing of Sevdalinka was the most popular and the most widely spread in the entire geographic region of Bosnia and Herzegovina.

Sevdalinka was a topic of many shorter, and many long works, the content of which leads us to the conclusion that Sevdalinka represents the cultural heritage, which clearly deserves to be inscribed on the UNESCO Representative List of the Intangible Heritage of Humanity.

Banja Luka, 22 August 2023

D.Sc. Milorad Kenjalović

Prof. Dr. Ankica Petrović

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ankica37@yahoo.com

Federal Ministry of Culture and Sport

Obala Maka Dizdara 2

71000 Sarajevo

Bosnia and Herzegovina

A letter of support for the nomination of the sevdalinka genre for inscription on the UNESCO Representative List of Intangible Cultural Heritage of the Humanity

I, Ankica Petrović, ethnomusicologist by profession, felt great pleasure when I got opportunity to write this letter of recommendation for inclusion of *sevdalinka/sevdah* to the UNESCO's representative list of intangible cultural heritage of humanity, because this traditional Bosnian and Herzegovinian music-poetic genre, created primarily among the middle and upper class Muslim urban population, was the subject of my scientific work and promotional activities for more than 50 years. I was dealing with sevdalinka's as music editor at the Radio Sarajevo and as independent field researcher having interests on its historical development, on functions, social issues, on its aesthetic values, and also the ways of performing.

It is fascinating how these lyrical, orally transmitted songs of the *ballad* and *romance* type, always sung in Bosnian language, but imbued with the influences of Turkish music, has survived for centuries, primarily being performed in an intimate home ambiances by the single performer and has become over time one of the strongest Bosnian cultural symbols.

Sevdalinka exposes most commonly love feelings, or delicate emotional experiences expressed in the manner of symbols and metaphors. Some forms of sevdalinka, as for example „sarhoške“ [i.e. bums songs], were the object of the criticism among local Islamic religious authorities in the Turkish period.

Over the time sevdalinka overshadowed men's epic songs and transformed some of them, with subtle poetic expressions and sensual musical flow into melancholic lyrical songs. Many sevdalinka's were created as local chronicles, referring to some real events or persons, and glorified local cities, beauty of nature and the cosmic elements. Oriental flavor of sevdalinka melodies became influential on the expressiveness of women's songs of local Sephardic Jews in their romances and ballads performed in the Ladino language.

Bosnian Muslim women were mostly standing behind these songs as their voices, anonymous creators, performers and guardians. That is why my particular research interest related to illumination of the role of women in creation and preservation of sevdalinka and to their changing positions as the interpretators of this song genre.

The period of the enlightenment movement, reflected in Bosnia and Herzegovina at the end of the 19th and beginning of the 20th century revealed the value of sevdalinka among foreign and domestic scholars who began to collect and explore them. It was also the period when sevdalinka performances appeared in public with the professional singers - in coffee houses, on gramophone records, produced by Victor, Edison and some other well-known record companies, as well as on radio programs. Thanks to these media and the professional public interpretations sevdalinka became very popular in Bosnia and Herzegovina and in the other regions of former Yugoslavia.

However, among the first professional performers of sevdalinka's, there were not Muslim women on the musical scene, as real carriers of this tradition, due to restrictive local religious values and moral norms. Only male singers and female interpreters of Roma, Serbian and Croatian backgrounds were enrolled as professional performers of this genre.

After the Second World War, Muslim women got the opportunity for visible social liberation and cultural self-affirmation, including freedom of active access to the mentioned media as performers of sevdalinka, as well as of other musical genres. Thanks to excellent female and male interpretations, with arranged musical accompaniments by ensembles of folk music instruments, sevdalinka was recognized as a unique traditional musical form in Yugoslavia and its diaspora.

Today, after the war in Bosnia and Herzegovina and specifically in the era of digitalization sevdalinka becomes more exposed to an international audience on the world musical scene, adopting new musical elements and values, that new generations of the performers and fans aspire to.

Having in mind all the mentioned elements related to the existence and recognitions of sevdalinka in the past and its current status, which I promote in public presentations and published works, I am emphasizing in this statement its exceptional cultural value in order to be nominated as an intangible cultural heritage on the UNESCO ICH Representative list.

Sincerely,


Prof. Dr. Ankica Petrović

Split, 3.09.2023.

Ljerka Vidić Rasmussen, Ph.D.
Associate Professor of Music
Tennessee State University
Nashville, TN 37209
USA

Federal Ministry of Culture and Sport
Obala Maka Dizdara 2
71000 Sarajevo
Bosnia and Herzegovina

3 September, 2023

Subject: A letter of support for the nomination of the *sevdalinka* genre for inscription on the UNESCO Representative List of Intangible Cultural Heritage of the Humanity

I write as an ethnomusicologist with long-standing research in the folk and popular music in Bosnia and Herzegovina and in the former Yugoslavia. As a native of Sarajevo, my insights also reflect my personal experiences of *sevdalinka* culture, some of which I addressed in a study of a major neofolk genre in socialist Yugoslavia, “newly-composed folk music.” It dominated the popular music market in the second part of the 20th century, when, in a profoundly transformative process of cultural change, folk music evolved into a commercially viable and economically self-sustainable market. As a training ground for the founding generation of Yugoslav folk singers, *sevdalinka* played a key role in this evolution, influencing singers’ styles and repertoires irrespective of their ethnicity. The learning process involved both orally transmitted and recorded music disseminated through records and broadcast media, especially radio. In Bosnia and Herzegovina, a long list of legendary singers include Zaim Imamović, Nada Mamula, Safet Isović, Zehra Deović, and Hanka Paldum, arguably the finest living exponent of Bosnian song. Learning *sevdalinka* songs from her mother, Paldum developed into a professional singer under the patronage of Radio Sarajevo and became a commercially successful neofolk singer as well as a leading interpreter of traditional *sevdalinka*. In neighboring Serbia, singers especially noted for *sevdalinka*-style songs were Predrag Gojković “Cune” and Miroslav Ilić. Before the advent of mass media, minority Roma musicians contributed significantly to the popularity of the *sevdalinka* repertoire among ethnically and socioeconomically diverse communities.

During the tumultuous 1990s, *sevdalinka* experienced a resurgence in Bosnia and Herzegovina, supported by festivals, mass media, and a new generation of entrepreneurial musicians who embraced the old-time *sevdalinka*. These artists’ dedicated research and historically informed performances have safeguarded the genre’s existence into the 21st century; through discerning instrumental arrangements, they have modernized *sevdalinka* while preserving the refinement of singing and poetry. Garnering the attention of international producers, artists like Damir Imamović and Amira Medunjanin put *sevdalinka* on the global map of World Music.

The enduring popularity of *sevdalinka* speaks to its artistic value and the relevance of its “message,” which transcends the ethnoreligious affiliations of its varied audience. Its commercial sustainability, though, remains precarious – one more reason to support local efforts at preservation of this unique song idiom and living musical tradition.

Sincerely,



Ljerka Vidić Rasmussen

Ljerka V. Rasmussen is Associate Professor of Music at Tennessee State University, Nashville, Tennessee. Her publications include articles in *Bloomsbury Encyclopedia of Popular Music of the World* (2017), the edited volumes *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse* (2007) and *Retuning Culture: Musical Changes in Central and Eastern Europe* (1996). She is co-editor of *Made in Yugoslavia: Studies in Popular Music* (Routledge, 2020) and author of *Newly Composed Folk Music of Yugoslavia* (Routledge, 2002).

She holds a Ph.D. and an M.A. in ethnomusicology from Wesleyan University, Connecticut, and a B.A. in ethnomusicology from Music Academy, University of Sarajevo.

Primljeno:	05.09.2023		
Org. jed.	Klasif. oznaka	Redni broj	Broj priloga
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-9.2023
[Signature]

Zlatan Izetbegović, prof.
Muzički urednik
Federalna TV
Bulevar Meše Selimovića 12
71000 Sarajevo, Bosna i Hercegovina
Email: zizetbegovic@gmail.com

Federalno ministarstvo kulture i sporta

Obala Maka Dizdara 2, Sarajevo 71000

Pismo podrške za upis sevdalinke na UNESCO-vu reprezentativnu listu nematerijalne kulturne baštine čovječanstva.

Sevdalinka kao jedan od naših najljepših dijelova muzičke kulturne tradicije, po svojoj formi i onome što ustvari i jeste, decenijama je nalazila svoje mjesto u programima pojedinih medijskih kuća. O značaju jedne ovakve melopoetske forme kako za medijsku kuću tako i za gledaoce mislim da je i suviše govoriti. Uzimajući u obzir njenu kulturološku, sociološku, istorijsku, muzikološku i bilo koju drugu vrijednost koju nosi u sebi, programi medijskih kuća koji u svom sadržaju govore o sevdahu, imaju na prvom mjestu dokumentarni, edukativni i zabavni karakter.

Uzimajući u obzir višedecenijski, historijski put (period koji možemo pratiti kroz radijske i TV emisije) sevdalinke od onih acapella izvedbi, uz pratnju pojedinih tradicionalnih instrumenata pa sve do izvedbi uz pratnju orkestara narodne muzike i velikih simfonijskih orkestara, gledalac uviđa njenu beskrajnu sadržajnost kako u poetskom tako i u melodijskom smislu. Sposobnost interpretatora da svojom izvedbom dočara na najbolji način ono o čemu sevdalinka govori, jeste još jedan razlog koji potvrđuje gore navedeno.

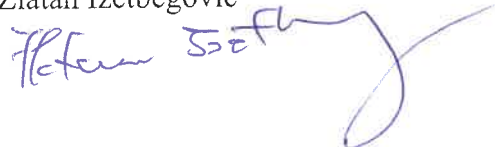
Gledajući iz ugla nekoga ko predstavlja dio uređivačkog tima javnog emitera (RTV FBiH) BiH, mogu sa sigurnošću konstatirati da je sevdalinka „šlag na tortu“ u muzičkom programu naše kuće. Vremenom, možemo reći da se skoro pa i izgubila ciljana skupina kojoj je namijenjen ovaj žanr muzike. Nekada, muzika koju je preferirala starija populacija, danas žanr koji mladi ne samo da vole da čuju nego i interpretiraju sa zadovoljstvom i velikim umijećem.

Različite izvedbe sevdalinki i pristupi od strane pojedinih interpretatora i sastava u zemlji i van granica naše države, ukazuju dodatno na njene melopoetske vrijednosti obogaćene muzičkim koloritom vremena u kojem živimo. Svojom snagom i karakterom melodije i teksta kao i različitom izvedbom interpretatora, sevdalinka i dalje svoj put nalazi širom programa ne

samo u našoj državi nego i mnogo dalje. Ona je danas forma koja je ravnopravno zastupljena u nekim od najpoznatijih muzičkih studija svijeta i prenošena na frekvencijama najpoznatijih TV kuća.

Urednik/producent

Zlatan Izetbegović



Zlatan Izetbegović, prof.

Editor/Producer

Federalna TV

Bulevar Meše Selimovića 12

71000 Sarajevo

Email: zizetbegovic@gmail.com

Federal Ministry of Culture and Sports

Obala Maka Dizdara 2,

71000 Sarajevo

Letter of support for the inclusion of Sevdalinka in the UNESCO Representative List of Intangible Cultural Heritage heritage of humanity

Sevdalinka (Sevdah music) is the most beautiful part of our musical cultural tradition that by its form and what it actually represents, has found its place in programs of some media houses for decades now. It is redundant to underline the importance of such melopoetic form both for the media companies and its spectators.

Taking into account its cultural, sociological, historical, musicological and other values it carries in itself, the programs of media companies intend to promote the values of sevdah music for documentary, educational and entertainment purposes.

Taking into account the multi-decade historical path (a period that we can follow through radio and TV broadcasts) of sevdalinka from those acapella performances, accompanied by some traditional instruments up to performances accompanied by a folk orchestra music and large symphony orchestras, the spectator may see its endless profundity in both poetic and melodic terms. Ability of the interpreter to convey in the best possible way the richness of melodies is another reason that confirms the above.

Looking from the perspective of someone who represents part of the editorial team of a public broadcaster (RTV FBiH) BiH, I can state with certainty that sevdalinka is the "icing on the cake" in the music program of our house. Over time, we witnessed the changes in the target group for which this genre of music was intended to. Music which was preferred by the older population in the past, today is loved and interpreted by younger generation of people with passion and great skills.

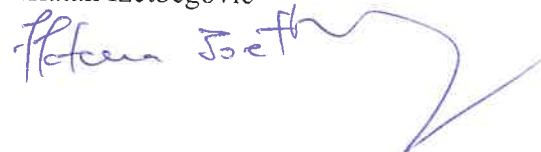
Moreover, different performances of sevdalinka and various approaches by individual performers and ensembles in the country and outside the borders of our country, they all point to its melopoetics values enriched by the musical color of the time in which we live. By its strength and character of the melody and text as well as the different performances of the interpreters,

sevdalinka continues to find its way throughout the program not only in our country but also much further.

Today, it is a form that is equally represented in some of the world's most famous music studios and transmitted on the most famous frequencies of TV broadcasts.

Editor/Producer

Zlatan Izetbegović

A handwritten signature in blue ink, appearing to read "Zlatan Izetbegović", with a long, sweeping flourish extending to the right.



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info@cultusbh.org
www.cultusbh.org

From:

Cultus BH e. V.
Bosnisch-Herzegowinisches Kulturzentrum München
Cosimastraße 216
81927 München
Bundes Republik Deutschland

To:

Ministarstvo kulture i sporta Federacija Bosne i Hercegovine
Obala Maka Dizdara 2
Sarajevo 71000
Bosna i Hercegovina

Subject:

Letter in support of inclusion of Sevdalinka/Sevdah in the UNESCO's Representative list of the intangible cultural heritage of humanity

Dear Sir/Madam,

Cultus BH e.V. is a non-profit organization passionately dedicated to nurturing multicultural understanding, integration, education, and cultural exchange between the citizens of the Federal Republic of Germany (BRD) and Bosnia and Herzegovina. Over the past 11 years, our commitment has shone brightly, as we've orchestrated numerous events and forged collaborations with artists and writers from Bosnia and Herzegovina, Germany, Croatia, Serbia, Slovenia, Austria, and Montenegro.

Our distinctive and heartfelt focus revolves around the celebration and preservation of the traditional Bosnian music known as "sevdalinka." With deep reverence for this soulful and evocative musical genre, we've had the privilege of hosting acclaimed sevdalinka vocalists and instrumentalists. Through their enchanting performances, we've sought to share the profound beauty and emotional depth of sevdalinka with audiences in Germany, thereby honoring and promoting the unique musical heritage of Bosnia and Herzegovina.

While sevdalinka occupies a special place in our cultural endeavors, our overarching mission remains the facilitation of the integration of Bosnian-Herzegovinian citizens of all backgrounds into German society. Simultaneously, we are unwavering in our commitment to preserving their rich cultural identity, particularly through the lens of sevdalinka.

At Cultus BH, we believe that the profound connection to one's cultural roots, embodied in the melancholic and stirring strains of sevdalinka, is a vital element of personal identity. We advocate for openness and respect for diverse cultures and nationalities, exemplified by our collaborations with traditional sevdalinka musicians and artists, as well as creators from diverse backgrounds, transcending religious and ethnic boundaries.



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Our dedication to promoting the arts and culture, with an emphasis on the soul-stirring sounds of sevdalinka, is vividly reflected in our wide-ranging activities. Over the years, we've orchestrated a tapestry of events, from sevdalinka concerts to theater performances, exhibitions, readings, seminars, workshops, and more. Through these cultural experiences, we've illuminated the depth and emotional resonance of sevdalinka, showcasing its role in preserving and sharing our cultural heritage.

Additionally, our commitment extends to the youth, as we've nurtured student exchanges and youth meetings with a profound focus on the enchanting world of sevdalinka. Our workshops, covering topics such as sevdalinka music, language, folklore, and more, empower the younger generation to connect with their heritage and embrace the beauty of this traditional Bosnian music.

Cultus BH takes immense pride in our decade-long journey, which includes hosting numerous artists and writers from the countries mentioned earlier, all of whom have contributed to our vibrant cultural tapestry. Among them, sevdalinka vocalists and ensembles have played a pivotal role in sharing the deep-rooted emotions and stories embedded in this cherished musical tradition.

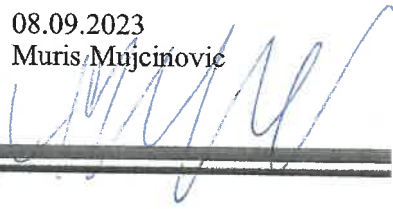
In summation, Cultus BH e.V. stands as a dynamic and inclusive platform dedicated to the promotion of multiculturalism, integration, and the arts, with an unwavering commitment to preserving cultural identity and fostering intercultural exchange between Germany and Bosnia and Herzegovina, all through the soul-stirring melodies and narratives of sevdalinka.

As an organization that primarily deals with concerts and cultural events for Bosnian and Balkan diaspora in the wider area of Munchen, Germany, we noticed an important role Sevdalinka plays in presenting the culture of Bosnia and Herzegovina. People who come to our events especially tend to value modern interpretations of Sevdalinka. We are of an opinion that they see this genre as a means of social integration in both German cultural context and in the context of contemporary Bosnia and Herzegovina. We witnessed many times a certain pride they show as they bring their German friends to our concerts. They claim that nothing better than musical genre such as Sevdalinka can present the culture they themselves came from for their German friends. At the same time, through listening to Sevdalinka performers, they keep the connection with our home country alive. Their children also often learn Sevdalinka lyrics in order to strengthen their knowledge of Bosnian language.

We can also notice that concerts of Sevdalinka attract attention of members of all the different ethnic groups originating from Bosnia and Herzegovina and neighboring countries. Despite horrible nationalism and ethnic hatred that is prevalent in the Balkans today, Sevdalinka somehow manages to find a way to everyone's heart. Our German friends also noticed that as they more and more visit concerts of our biggest Sevdalinka stars that have international recognition such as Damir Imamović, Amira Medunjanin Božo Vrećo, Divanhana and others.

With all that in mind, we are happy to express our strong support for the inclusion of sevdalinka in the UNESCO's Representative list of the intangible cultural heritage of the world!

08.09.2023
Muris Mujcinovic



September 1, 2023

Federalno ministarstvo kulture i sporta
Obala Maka Dizdara 2
71000 Sarajevo

This letter is in support of the nomination of Sevdalinka for UNESCO'S REPRESENTATIVE WORLD LIST OF INTANGIBLE CULTURAL HERITAGE.

I am founder and former president of the not-for-profit organization Sevdah North America, Inc., formed to preserve and promote sevdalinka in diaspora communities. In that capacity, I worked with numerous artists in Bosnia and Herzegovina, appeared in concerts and media, recorded CDs and DVDs, and performed on a US concert tour with the late renown Omer Pobric. With a board member in each major diaspora city, Sevdah North America, Inc., organized concerts for hundreds that featured sevdalinka artists living in the diaspora. We also organized a North American tour of 18-year old Alma Subašić in 2012.

I witnessed first-hand the intensity and depth of emotion with which people from Bosnia and Herzegovina respond to sevdalinka. Truly, it goes beyond music, it is a part of their very identity. In a population racked by war and displacement, sevdalinka offers a critical anchor and is an important element in forging community in the diaspora. The great sevdalinka singer Dr. Himzo Polovina, himself a professional psychiatrist, used sevdalinka effectively in his practice with the mentally ill. He was truly a pioneer in the field of music therapy.

Sevdalinka is a genre of traditional music often compared to Portuguese *fado* and American blues. Its creative expression has been part and parcel of life in Bosnia and Herzegovina for hundreds of years. Sevdalinka used to be sung *a capella* or accompanied by *saz*, a long-necked lute, in the privacy of homes. Lyrics hold history, love stories, places, and traditions. Sevdalinka then moved into coffee houses and later, with the advent of electronic media, was featured on radio, television, and published on record albums. From the quiet *saz*, the accompaniment expanded into *tamburica* and accordion orchestra.

Due to the critical need for legal protection and recognition of this cultural treasure, I, Mary Sherhart, support the nomination of Sevdalinka for UNESCO'S REPRESENTATIVE WORLD LIST OF INTANGIBLE CULTURAL HERITAGE.

Sincerely,



Mary Sherhart
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USA
+1 206.321.4714

INTERNATIONAL COUNCIL FOR TRADITIONS OF MUSIC AND DANCE
A Non-Governmental Organisation in Formal Consultative Relations with UNESCO

President

Svanibor Pettan



Secretary General

Lee Tong Soon

RECOMMENDATION LETTER
TO DIRECTOR-GENERAL OF UNESCO

I am writing this recommendation letter as President of the International Council for Traditions of Music and Dance (ICTMD), the leading association of ethnomusicologists and ethnochoreologists in formal consultative relations with UNESCO, as an active researcher in the field of ethnomusicology, and as professor at the University of Ljubljana, Slovenia. In the past, I worked as music editor of the Croatian Radio and as a researcher in the Institute of Ethnology and Folklore Research in Zagreb, Croatia. My academic research interests are focused on music of the Roma and other minority groups; music and politics on a war – peace continuum, musics of the world (field research done in the territories of former Yugoslavia, Zanzibar, Egypt, USA, Australia, Norway, and Sri Lanka), popular music, and applied ethnomusicology.

My initial encounter with the music of Bosnia and Herzegovina and with its musical genre known as *sevdalinka* took place back in my student years in the 1980s. Later, I followed with great interest the research of ethnomusicologists in Bosnia and Herzegovina and their focus on *sevdalinka*. Together, we were involved in research projects and conference presentations, I had the opportunity to do fieldwork in Bosnia and Herzegovina, and to organize their guest lectures at the University of Ljubljana.

During the wars that marked the end of Yugoslavia, I was involved in research of the musical life of migrants and refugees from Bosnia and Herzegovina living in Slovenia, for whom *sevdalinka* had the central position. Furthermore, they performed together with Slovenian popular music artists. Such musical collaborations based on *sevdalinka* between the Bosnian migrants and Slovenian musicians nicely demonstrated the importance of artistic dialogue in bridging cultural differences and in creating the sense of togetherness in difficult times.

While sharing the teaching with the Norwegian professor Kjell Skjellstad at the University of Oslo in mid 1990s, the two of us created a project named Azra. It came out from the classes on music and war on the territories of former Yugoslavia, fieldwork on musical life of Bosnian refugees in Norway,

INTERNATIONAL COUNCIL FOR TRADITIONS OF MUSIC AND DANCE
A Non-Governmental Organisation in Formal Consultative Relations with UNESCO

President

Svanibor Pettan



Secretary General

Lee Tong Soon

and rehearsals and public performances of the Norwegian – Bosnian ensemble named Azra. The presence of the Bosnians in Norway was the result of their escape from the immediate life-threatening danger in their homeland and many experienced physical, psychological, and cultural issues. Without ignoring the peculiarities of various Bosnian ethnic groups, the ensemble Azra performed different genres of traditional music. During the dynamic process of communication between the musicians and their audiences, sevdalinka gradually received the central position as the shared cultural value with recognizable cultural meanings. As the project encompassed three mutually connected fields of ethnomusicological work – education, research, and music making – I could add that joint lectures and concert took place in a wide variety of settings, including refugee camps. Musical concept in which sevdalinka and some other genres from Bosnia and Herzegovina were performed along with various Norwegian musics assured the balance of giving and getting, of teaching and learning, among the mixed Norwegian and Bosnian ensemble members and their equally mixed audiences.

Sevdalinka helped the Bosnians and Herzegovinians originating in different ethno-religious communities and in different parts of the country to think about their shared identities and cultural values. It proved to be a suitable tool for healing the war-related wounds. It should also be exposed as an educational tool for prevention of interethnic tensions in the future.

In conclusion, I give my heartfelt support to the nomination of sevdalinka for the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

In Colombo, 2 September 2023

A handwritten signature in black ink, reading 'Svanibor Pettan'. The signature is written in a cursive, flowing style.

Prof. Dr. Svanibor Pettan

August 31, 2023

Ministry of Culture
Federation of Bosnia and Herzegovina
Sarajevo, Bosnia and Herzegovina



RE: Letter in support of inclusion of sevdalinka/sevdah to the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity

To Whom It May Concern,

I write to express support for the inclusion of sevdalinka/sevdah as a representative element of the Intangible Cultural Heritage of Humanity. Smithsonian Folkways Recordings recently worked with Damir Imamović on an album celebrating sevdah's role as a sonic window into World War I Sarajevo. This album, *The World and All That It Holds*, accompanies Aleksandar Hemon's novel that explores, through sevdah and Sephardic music, the love, life, and longing of the novel's two main characters.

As Hemon writes in the Smithsonian Folkways' album liner notes, "sevdah is more than a mere genre of traditional music; it is an outlook, a way of being in the world that is not easily translatable or performable. . . Life, love, and longing are indeed much the same thing wherever sevdah is at home. A song becomes an evanescent domain of imaginable freedom, a place where the subject has agency to convert the soul pain into the pleasure of singing." The beauty of Hemon and Imamović definition of sevdah is that it is not confined to a specific set of intervals, scales, song forms, or other "musical genes" that outline its essence. Rather, it is the combination of these musical characteristics with the specific history, place, and loss experienced by all residents of Bosnia and Herzegovina that make sevdah an ineffable, yet substantial phenomenon, a music that belongs to everyone.

We gladly provide this letter of support for the inclusion of sevdah/sevdalinka to the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Sincerely,

A handwritten signature in cursive script that reads "Maureen Loughran".

Maureen Loughran

Director and Curator, Smithsonian Folkways Recordings

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