

Periodic Report (Convention)

A. General information

Name of State Party

Croatia

Date of Ratification

2005-07-28

Question A.1

Executive summary

Please provide an executive summary of the report that will allow general readers to understand the overall status of legislative, regulatory and other measures taken at the national level to implement the Convention. This should follow the organizational structure of the form.

Work on recognizing and encouraging the preservation of intangible cultural heritage has been going on in the Republic of Croatia for a hundred years. It has been done through the work of many experts and through organization of many events related to the traditional rural cultures. Work on the preservation of intangible heritage was given a legal framework in 1999 by entering into force of the Act on the Protection and Preservation of Cultural Goods. The Act stipulates that “intangible cultural goods may be various forms and phenomena of spiritual creation passed on from one generation to the other or by other methods, and in particular:

1. languages, dialects, idioms and toponyms, as well as all form of oral literature;
2. folklore in the field of music, dance, tradition, games, rituals, customs as well as other traditional folk values;
3. traditional skills and crafts.”

In accordance with the Act, the Intangible Cultural Heritage Department was established within the organizational framework of the Ministry of Culture and Media in 2004. In the same year, the professional valorisation started and the first immaterial cultural goods were inscribed in the National Register of Cultural Goods. By a decision of the Croatian Parliament passed in 2005, the Republic of Croatia was the seventeenth state to ratify the Convention for the Safeguarding of the Intangible Cultural Heritage (2003). All these steps greatly contributed to better, more organized actions related to the protection and preservation of intangible heritage in the Republic of Croatia.

By the end of 2021, more than 200 elements of intangible heritage were inscribed in the National Register as a result of collaboration with relevant holders, associations and communities, as well as experts from various scientific fields and institutions. The entries in

the National Register and on the UNESCO lists have greatly contributed to the visibility of intangible cultural heritage, as well as to the launching and implementation of larger and smaller projects and programs with the aim of preservation and further promotion of such intangible cultural heritage. The Ministry of Culture and Media, through the relevant conservation departments located all over Croatia according to the administrative division of the country, ensures direct communication with relevant persons related to intangible cultural heritage in certain areas.

Communities, groups and individuals are educated and continue to pass on their tradition (this is also a direct contribution of the entry in the national Register, and especially on the UNESCO lists) being aware that protection and preservation depends on them. Therefore, they are always ready to collaborate and independently launch projects related to intangible cultural heritage. Additionally, there is a positive trend in recognition of intangible cultural heritage by schools and university institutions as important determinants of the identity of both individuals and communities. They introduce it as part of inter-curricular content or as separate courses. However, the inclusion and equality is a focus that needs to be insisted on within all areas and at all levels, and that needs to be respected when implementing the preservation measures.

The preservation measures implemented by communities and holders of intangible elements inscribed in the National Register include a wide range of activities, from ensuring direct knowledge transfer, presentation and documenting of goods, to the publication of various promotional and educational materials.

It happens more and more that the intangible cultural heritage is included in various local and national strategic programs and plans. There are many ways of raising the awareness of the importance of intangible heritage (through the media, festivals, exhibitions, workshops, education in schools and universities, the establishment of relevant centres of intangible heritage, and research).

Question A.2

Contact information of the focal point for the periodic report

If you need to update the information related to the focal point, please write to the Secretariat (ich-reports@unesco.org) indicating the information to be updated, and the Secretariat will make necessary changes.

Title (Ms/Mr, etc)

Mr

Family name

Kuhar

Given name

Mladen

Institution/position

Head of Department for Ethnographic and Intangible Cultural Heritage

Directorate for the Protection of Cultural Heritage

Ministry of Culture and Media

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+35814866200; +35814866503

E-mail address

mladen.kuhar@min-kulture.hr

Other relevant information**Question A.3****Institutions and organizations involved in the preparation of the periodic report**

- Governmental institutions

1.

Ministry of Culture and Media – Movable, Ethnographic and Intangible Cultural Heritage Office

Role: coordinator, collects information required for preparation of the Report, and the coordinator and the party preparing the report

2.

Ministry of Tourism and Sports
Krapina-Zagorje County Tourist Board
Town of Korcula Tourist Board
Ministry of Agriculture
Ministry of Regional Development and EU Funds
Education and Teacher Training Agency
Education and Teacher Training Agency
State Intellectual Property Office

Role: Submitted the requested information within their respective scope of work.

Ministry of Culture and Media, Directorate for the Protection of Cultural Heritage:
Conservation Department in Dubrovnik

Conservation Department in Karlovac
Conservation Department in Osijek
Conservation Department in Pula
Conservation Department in Varaždin
Conservation Department in Split
Conservation Department in Šibenik
Conservation Department in Rijeka
Conservation Department in Zadar
Conservation Department in Zagreb
Conservation Department in Požega
Conservation Department in Bjelovar
Conservation Department in Gospić
Conservation Department in Trogir
Conservation Department in Krapina
Conservation Department in Sisak
Conservation Department in Imotski
Conservation Department in Slavonski Brod
Conservation Department in Vukovar
City Institute for Cultural and Natural Heritage Conservation

Role: Submitted the requested information within their respective scope of work.
Covered also the data on all counties as administrative-territorial units (including local municipalities).

- National commission for UNESCO

Role: Submitted the requested information within their respective scope of work.

- Cultural centres

"Gatalinka" Cultural Centre Vinkovci, Vinkovci

Role: Submitted the requested information within their scope of work.

- Research institutions

1. Institute of Ethnology and Folklore Research Zagreb
2. Department of Chakavian Assembly in Kornic, Kornic (island of Krk)
3. Department of Chakavian Assembly in Grobinščina, Grobnik

Role: Submitted the requested information within their scope of work.

- Centres of expertise

National Costume Rental and Manufacture, Zagreb

Role: Submitted the requested information within their scope of work.

- Universities

University of Zagreb, Faculty of Humanities and Social Sciences in Zagreb,
Department of Ethnology and Cultural Anthropology

University of Zagreb, Faculty of Croatian Studies, Zagreb

University of Zadar, Department of Ethnology and Anthropology

University of Rijeka, Faculty of Pedagogy, Faculty of Tourism and Hospitality

Management, Faculty of Civil Engineering, Department of Physics

Catholic University of Croatia, Zagreb

Educational Institution Gospic (Pucko otvoreno učilište Gospic)

Educational Institution Ivanic Grad (Pucko otvoreno učilište Ivanic Grad)

Educational Institution Otocac (Pucko otvoreno učilište Otocac)

Role: Submitted the requested information within their scope of work.

- Museums

Ethnographic Museum Zagreb, Zagreb

Ethnographic Museum Split, Split

Dubrovnik Museums – Ethnographic Museum, Dubrovnik

Ethnographic Museum of Istria – Museo etnografico dell'Istria, Pazin

National Museum Zadar, Zadar

Museum of Slavonia, Osijek

Museum of Medimurje, Čakovec

Museum of Brodsko Posavlje, Slavonski Bod

Museum of Gacka, Otocac

Museum of Hrvatsko Zagorje – “Old Village” Museum, Kumrovec

Museum and Galleries of Konavle, Cilipi

Museum of Wooden Shipbuilding Betina, Betina

Maritime and History Museum of the Croatian Coast, Rijeka, Rijeka

Šibenik City Museum, Šibenik

Varaždin City Museum, Varaždin

Vinkovci City Museum, Vinkovci

Stjepan Gruber Museum, Županja

Role: Submitted the requested information within their scope of work.

- NGOs

“Spod Ucke“ Association, Plomin

Iva Perkovac Association, Šenkovec

"Družina" Association – Guardians of Tradition of the Croatian Family Cooperatives, Zagreb

“Ojkamine” a platform for research of the intangible heritage, Krivaj

“4 GRADA DRAGODID” Association, Zagreb

“Danica Bresler” Lace-Making Association, Lepoglava

Ecomuseum Batana Association / Ecomuseo Batana (House of Batana Association), Rovinj

Ecomuseum Lepoglava Association, Lepoglava

“Pjevana Baština” Croatian Cultural Association, Zagreb

Istrian Union of “Pljockari”, Svetvincenat

Association of Sopila Players of the Island of Krk, Krk

Role: Submitted the requested information within their scope of work.

- Others (if yes, specify)

Secondary Schools

Secondary School Bol, Bol (Island of Brac)

Role: Submitted the requested information within their scope of work.

Individuals :

Noel Šuran, PhD, Bibici

Tomislav Livaja, Osijek

Role: Submitted the requested information within their scope of work.

Professional folklore ensembles

National Folklore Ensemble LADO, Zagreb

Role: Submitted the requested information within their scope of work.

Please provide any comments in the box below

Question A.4

Accredited Non-Governmental Organizations

For information, please find below the list of accredited NGOs located in your country, if any. You can find detailed information on each NGO, by clicking on the question mark symbol.

Name of the NGO	Year of accreditation
Association House of Batana (NGO-90457)	2020

Please provide in the box below observation(s), if any, on the above-mentioned information.

House of Batana Association – Casa della batana was registered in accordance with the UNESCO Convention 2003 in 2020. The manager participates in the work of the Research Work Group.

Question A.5

Participation to the international mechanisms of the 2003 Convention

Question A.5.1

Elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding

For information, please find below the list of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, if any. You can find detailed information on each element, by clicking on the question mark symbol (*Periodic reporting on these elements is done under a separate set of guidelines using form ICH-11*).

Name of the element	Year of inscription
Ojkanje singing (00320)	2010

Please provide in the box below observation(s), if any, on the above-mentioned information.

Question A.5.2

Elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity

For information, please find below the list of elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity, if any. You can find detailed information on each element, by clicking on the question mark symbol (*the report on these elements will be made in section C of this form*).

Name of the element	Year of inscription
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Annual carnival bell ringers' pageant from the Kastav area (00243)	2009
Festivity of Saint Blaise, the patron of Dubrovnik (00232)	2009
Lacemaking in Croatia (00245)	2009
Procession Za Krizen ('following the cross') on the island of Hvar (00242)	2009
Spring procession of Ljelje/Kraljice (queens) from Gorjani (00235)	2009
Traditional manufacturing of children's wooden toys in Hrvatsko Zagorje (00233)	2009
Two-part singing and playing in the Istrian scale (00231)	2009
Gingerbread craft from Northern Croatia (00356)	2010
Sinjska Alka, a knights' tournament in Sinj (00357)	2010
Bećarac singing and playing from Eastern Croatia (00358)	2011
Nijemo Kolo, silent circle dance of the Dalmatian hinterland (00359)	2011
Klapa multipart singing of Dalmatia, southern Croatia (00746)	2012
Mediterranean diet (00884) <i>Multiple: Cyprus, Croatia, Spain, Greece, Italy, Morocco, Portugal</i>	2013
Art of dry stone walling, knowledge and techniques (01393) <i>Multiple: Croatia, Cyprus, France, Greece, Italy, Slovenia, Spain, Switzerland</i>	2018
Međimurska popevka, a folksong from Međimurje (01396)	2018

Please provide in the box below observation(s), if any, on the above-mentioned information.

Falconry, a living human heritage (01708) 2021

Question A.5.3

Programmes selected for the Register of Good Safeguarding Practices

For information, please find below the list of programmes selected for the Register of Good Safeguarding Practices, if any. You can find detailed information on each element, by clicking on the question mark symbol.

Name of project/programme/etc.	Year of inscription
Community project of safeguarding the living culture of Rovinj/Rovigno: the Batana Ecomuseum (01098)	2016

Please provide in the box below observation(s), if any, on the above-mentioned information.

Question A.5.4

Projects financed through International Assistance (Intangible Cultural Heritage Fund)

For information, please find below the list of projects financed through the ICH Fund in your country, if any. You can find detailed information on each project, by clicking on the question mark symbol.

none

Please provide in the box below observation(s), if any, on the above-mentioned information.

UNESCO-EU Joint Project 2018 European Year of Cultural Heritage: Engaging Youth for an Inclusive and Sustainable Europe

2018-2021

US\$ 349,650

Question A.6

Inventories

Please provide information on the inventory or inventories of the intangible cultural heritage present in your State's territory, as referred to in Articles 11 and 12 of the Convention and paragraph 153 of the Operational Directives. The 'Add' tab allows you to add as many inventories as you wish to include. If no inventory has been established yet in your country, leave this section blank.

1

a. Name of inventory

Registry of Cultural Property of the Republic of Croatia

b. Hyperlink to the inventory (if any)

<https://registar.kulturnadobra.hr/#/>

c. Responsible body

Ministry of Culture and Media

d. Date of establishment

1968 (a digital record keeping system was introduced in 2002)

e. Updated since ratification or during the reporting period (provide further details in section 7.3

)

Yes

Date of latest update

11-10-2021

f. Method and frequency for updating

The data are entered and deleted on a daily basis.

g. Number of elements included

204 items of intangible cultural property

h. Applicable domains

1. Language, dialects, utterance and toponymics, oral literature of all kinds
2. Folklore creation in music, singing, oral tradition, games, rituals, customs and other traditional folk values
3. Traditional arts and crafts

i. Ordering principles

The principles of inscription in accordance with the inscription procedure and Act on the Protection and Preservation of Cultural Goods (Official Gazette no. 69/1999, 151/2003; 157/2003 Ispravak, 87/2009, 88/2010, 61/2011 , 25/2012, 136/2012, 157/2013, 152/2014, 44/2017, 90/2018, 32/2020, 62/2020, 117/2021)

j. Criteria for inclusion

- 1) Belonging to one or more domains of intangible heritage listed in Article 9 of the Act on the Protection and Preservation of Cultural Heritage (OG 69/99).
- 2) The intangible goods must be in accordance with the existing international instruments on human rights, the requirements related to mutual respect between communities and sustainable development.
- 3) The intangible goods are recognised by the community as part of their cultural heritage.
- 4) The intangible goods provide the community and the individual with a sense of belonging and continuity, which is based on the transfer of experience and shared memory.
- 5) The intangible goods are rooted in the community, transferred and re-created.

6) The intangible goods contribute to the diversity of intangible cultural heritage inscribed in the Register of Cultural Heritage of the Republic of Croatia and thus testifies to its cultural diversity.

7) The proposal for entry in the Register of Cultural Heritage is submitted with the prior consent of the community, a group or individuals to whom it relates and with their participation in all phases of drafting the relevant proposal, from identifying, defining, documenting to proposing.

8) The proposal should include the necessary documentation (according to the prescribed Application Form for proposing the establishment of the protection of intangible cultural good) and relevant protection measures that need to be explained and feasible.

k. Does the inventory record the viability of each element?

Yes

Please provide further details, if appropriate:

l. Does the updating of the inventory reflect the current viability of elements included? (provide further details in section 7.3

)

Yes

Please provide further details, if appropriate

m. Does the inventory identify threats to the ICH elements included?

Yes

If yes, what are the main threats you have identified?

Depopulation, modern lifestyle (lack of interests), financial unsustainability.

n. Is this a specialized inventory or an inventory of specific scope? (provide further details in section 7.2

)

No

Name of the associated element, domain, ethnic group, geographical region, etc.

o. Is access to the inventory facilitated while respecting customary practices governing access to specific aspects of ICH? (provide further details in section 7.4

)

Yes

p. Do communities, groups and NGOs participate inclusively in the inventorying process? (provide further details in section 8.1

)

Yes

q. Does the inventory respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society and all regions? (provide further details in section 8.2

)

Yes

r. Does the inventory include the practices and expressions of all genders? (provide further details in section 8.2

)

Yes

Question A.7

Synergies with other international frameworks

States Parties are invited to share examples of concrete activities developed within other international frameworks which contributed to the safeguarding of ICH:

1

Programme/Convention /Organization

1972 Convention Concerning the Protection of the World Cultural and Natural Heritage

Activity/project

1.

World Heritage Volunteers for Starogradsko polje on the island of Hvar, September 1-12, 2021

The Croatian Commission for UNESCO with the Ministry of Culture and Media proposed to

the UNESCO World Heritage Centre a project for young World Heritage Volunteers for World Heritage - Starigradsko polje on the island of Hvar.

The UNESCO World Heritage Centre accepted the initiative of the Croatian Commission for UNESCO with the Ministry of Culture and Media and within the World Heritage Volunteers (WHV) 2020-2021 Campaign, titled Encouraging Youth Commitment to World Heritage. The workshop was held in Starigradsko polje on the island of Hvar from 1 to 12 September 2021. This was the first time that such a workshop was held in Croatia.

2.

“Together for Heritage!” the European Young Heritage Professionals Forum, Zadar, 20-24 May 2019

“Together for Heritage!” the European Young Heritage Professionals Forum took place in Zadar from 20 to 24 May 2019. It was organised by UNESCO and the European Commission, the Croatian Commission for UNESCO and the Ministry of Culture and Media and the City of Zadar as a part of the European Year of Cultural Heritage.

The aim of this Forum was to induce intercultural dialogue by empowering and involving young people in the protection and preservation of cultural heritage with a special focus on the UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage (1972) and the Convention for the Safeguarding of the Intangible Cultural Heritage (2003).

Contributions to the safeguarding of intangible cultural heritage

1. World Heritage Volunteers for Starigradsko polje on the island of Hvar, September 1-12, 2021 - Volunteers participated in the reconstruction of the dry stone walls under the supervision of experts. The Republic of Croatia applied the art of dry stone walling as a cross-border nomination for inscription on the Representative List of the Intangible Cultural Heritage of Humanity. The aim of this project is to restore the dry stone walls using traditional construction technology, and especially to restore fully the parcels of land called striga (ancient Greek), as in the time of Greek colonisation and division of Starigradsko polje. The aim of the workshop is to use the professional support and teach volunteers the technique of dry stone walling after a series of theoretical lectures on this topic. As part of the Starigradsko polje project, the World Heritage Volunteers promote the importance and role of World Heritage sites as well as the role of the local community in the preservation of heritage.

Partners in this campaign are UNESCO, the Croatian Commission for UNESCO, the Ministry of Culture and Media in close cooperation with the Agency for the Management of Starigradsko polje.

2. “Together for Heritage!” the European Young Heritage Professionals Forum, Zadar, 20-24 May 2019 - The forum gathered 28 young professionals with experience in the field of cultural heritage from 28 European Union countries aged 25 to 32. They were selected as part of an open public call, which was announced through the World Heritage Centre (WHC) and UNESCO social networks, European Commission websites and social networks, through

the National Commissions of EU Member States and locally through the Croatian Commission for UNESCO and the Ministry of Culture and Media of the Republic of Croatia.

During the Forum, the young professionals had the opportunity to exchange experience, discuss common issues, create synergies, cooperate with each other and network. Participants were provided with a range of activities including group discussions, practical activities, workshops and visits to the property. The Forum focused on the challenges of protecting heritage assets and preserving the intangible heritage using synergies between the 1972 Convention and the 2003 Convention.

The program included two case studies:

- a. Defence systems of the Republic of Venice of the 16th and 17th centuries – inscribed on the World Heritage List together with Italy and Montenegro.
- b. The art of dry stone walling – inscribed together with Cyprus, France, Greece, Italy, Slovenia, Spain and Switzerland on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

B. Reporting against core indicators

The **Section B** of the form will allow you to report on your safeguarding activities and priorities according to the [Overall Results Framework](#) approved in 2018 by the General Assembly of States Parties to the 2003 Convention. Distributed in eight thematic areas, **26 core indicators** have been established. To each of the indicators correspond assessment factors.

Each tab under Section B corresponds to one of the 26 indicators. The answers provided for each assessment factor determine the extent to which the indicator is satisfied. It constitutes your **baseline** and it is represented by a scale. You are invited to define a **target** for the next reporting exercise in six-year time and to explain how you intend to achieve this target, referring to the specific aspects and assessment factor(s) that the State may wish to address.

1. Extent to which competent bodies and institutions and consultative mechanisms support the continued practice and transmission of ICH

Guidance note corresponding to indicator 1 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 1.1

Have one or more competent bodies for ICH safeguarding been designated or established?

Yes

1

Name of the body

Committee for the Intangible Cultural Heritage of the Ministry of Culture and Media

Brief description of the safeguarding functions of the body

The task of the Committee is to propose measures for the protection, preservation and promotion of intangible cultural heritage, and in particular:

- selection, consideration and preparation of proposals for entry of intangible cultural assets in the Register of Cultural Property of the Republic of Croatia
- encouraging and monitoring the implementation of measures for the protection of registered intangible cultural property
- selection and proposing of intangible cultural assets for inclusion in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity and the List of Endangered Cultural Heritage in Need of Urgent Protection.

The Committee submits the adopted programmes and proposals to the Minister of Culture and Media.

Website

<https://min-kulture.gov.hr/izdvojeno/kulturna-bastina/vrste-kulturne-bastine/nematerijalna-kulturna-bastina/povjerenstvo-za-nematerijalnu-kulturnu-bastinu/3821>

Contact details

Address

Runjaninova 2, 10000 Zagreb, Croatia

Telephone number

+385 1 4866 200

E-mail address

zebec@ief.hr

Question 1.2

**Do competent bodies for safeguarding specific ICH elements exist in your country?
(whether or not inscribed on one of the Lists of the 2003 Convention)**

Yes

1

Name of the body

Select the element if it is inscribed on one of the Lists of the 2003 Convention

-

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Brief description of the safeguarding functions of the body

The collected and professionally processed documentation materials are used for monitoring the condition of the property, building better visibility of the property by issuing various publications, and further professional guidance towards more effective preservation work.

Website**Contact details****Address****Telephone number****E-mail address****Question 1.3**

Do any consultative bodies or coordination mechanisms encourage and support broad and inclusive involvement of communities, groups and individuals in ICH safeguarding and management?

Yes

Explain briefly how such bodies or mechanisms involve/encourage communities, groups and individuals in ICH safeguarding and management.

Question 1.4

Are institutions, organizations and/or initiatives for documenting ICH fostered and supported by the State?

Describe briefly how the State supports such institutions, organizations and/or initiatives for documenting ICH.

Are the documentation materials produced utilized to support the continued practice and transmission of ICH?

Describe briefly how the documentation materials are utilized for these purposes.

Question 1.5

Which of the following institutions contribute towards ICH safeguarding and management?

1.5

Cultural centers

- "Gatalinka" Vinkovci Cultural Centre, Vinkovci

Since 2010, "Gatalinka" Cultural Centre has been organising the "Ethno Hairstyles of the World" event. The event is attended by hairdressers, ethnologists, folklorists and other interested parties from various countries. The traditional hairstyles of Slavonia, Baranja and Srijem as an intangible cultural property is preserved through research, reconstruction, education, competition, production of photo and video documentation, publishing of magazines in both Croatian and English, publications on the Cultural Centre website and four facebook pages.

Centres of expertise

- National Costume Rental and Manufacture, Zagreb

The National Costume Rental and Manufacture works on the preservation and protection of intangible cultural heritage as the only institution of this type in the Republic of Croatia. This is achieved through various programmes and projects organised over the years, but also through the regular activities of the institution. The regular activity of the National Costume Rental and Manufacture includes the reconstruction and restoration of folk costumes, but also work on their constant maintenance and preservation, as well as further collection of the relevant items in the field. Over the years, this institution has continuously collaborated with many related institutions and ensembles on organisation of exhibitions, concerts, seminars, education, workshops, shows and many other programmes that contribute to

preserving cultural heritage and helping to establish ties with individuals in the field. Although many of the programmes implemented by the National Costume Rental and Manufacture are ultimately represented through the material and physical objects that are made, none of this would be possible without the transfer of knowledge and skills that this institution actually strives to save from oblivion.

Research institutions

- Institute of Ethnology and Folklore Research, Zagreb

Continuous scientific research activities are carried out that outline the basic research of the traditional culture that includes the intangible culture as an integral part. The Research is based on ethnographic field insights and archival and study work presented by participation in scientific conferences, publishing and applying expert knowledge. The associates of the Institute of Ethnology and Folklore Research organised several scientific and professional conferences, symposia, congresses, forums and round tables on the topic of intangible heritage. Furthermore, they also published articles in the internal magazine titled "Folk Art", many other journals and/or monographs. Many cultural aspects have been documented through basic research, and the efforts of promoting interdisciplinary and intercultural dialogue contribute to development of the tradition of ethnology and folklore as a cultural critique. The critical evaluation and analytical understanding of culture in the broadest anthropological sense is considered a priority. The research dynamics is inseparable from the longterm goals of documenting, valorising and preserving cultural heritage and monitoring changes within the complex processes of positioning the identity characteristics of the Croatian culture in the European and global context. The field material is processed, digitised and stored in the Institute's documentation and in the IEF digital repository (dief.eu). IEF is also a member and external associate of the Committee for Intangible Cultural Heritage of the Ministry of Culture and Media. The Institute employees are also members of expert committees for certain properties (Mediterranean Diet; the institute serving as a focal point). Furthermore, the Institute employees are members of expert committees of folklore festivals, and artistic directors and associates of the international folklore festival.

- Department of Chakavian Assembly in Kornić, Kornić (Island of Krk)

The Department organises Glagolitic Summer Schools on the island of Krk and elsewhere (the art of reading and writing Glagolitic alphabet – the old Croatian alphabet, entered in the Register as an intangible cultural property). The awareness of the value and need to preserve this cultural heritage is raised by continuous activities related to organisation of the Glagolitic School, making small Glagolitic mosaic monuments on Kornić and Karst, by keeping records on the current monuments and the occurrence of the Glagolitic alphabet in recent times in various materials and places. Additionally, the Department is preparing an overview of the occurrence of the Glagolitic alphabet in churches, advertisements, uniforms, advertisements, rest areas, monuments and all other places. A Glagolitic Register has been established within the Department and it provides transcription services from the Glagolitic to Latin alphabet and advice in various situations. The Department encourages learning of

the Glagolitic alphabet and points out the value of monuments, their distribution and significance. Lastly, the Department manages the heritage locally.

Museums

- Ethnographic Museum Zagreb, Zagreb

The Ethnographic Museum in Zagreb is the central and largest ethnographic museum in the Republic of Croatia, serving as the level I parent museum in the museum system founded by the City of Zagreb. Taking into consideration its importance, scope of activities, collections and tradition, the Ethnographic Museum has been actively researching, documenting and communicating a variety of ethnographic topics since it was established, including those related to intangible cultural heritage as defined by the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. Several museum experts were actively involved in activities related to the nominations for the UNESCO list of intangible cultural heritage (e.g. Nerina Eckhel: Lacemaking in Croatia; dr. sc. Iris Biškupić Bašić: Traditional Manufacturing of Children's Wooden Toys in Hrvatsko Zagorje and Gingerbread Craft in northern Croatia and Gingerbread craft from Northern Croatia): Ms. Iris Biškupić Bašić, PhD, the Museum Advisor of the Ethnographic Museum, is a member of the Croatian Commission for UNESCO with the Ministry of Culture and Media. The Ethnographic Museum approaches the protection (preservation) of the intangible cultural heritage following the footsteps of the 2003 UNESCO Convention and thus ensures its sustainability by identifying, documenting, researching, promoting, increasing value and revitalising in accordance with applicable regulations related to museum activities, by the strategic plans and their:

1. Mission

The Ethnographic Museum is an institution open to the public: In order to promote the understanding of its own and other cultures and peoples, as well as learning and entertainment, the Ethnographic Museum collects, interprets and shares knowledge about tangible and intangible culture of the past and present. It increases the awareness of the need to preserve ethnographic heritage and cultural identity and thus serves the society and the community. In order to achieve its goals, the Museum communicates with visitors, institutions, interested communities and users and promotes the acceptance of ethnology as a science of men and their culture, a positive attitude towards the entire heritage, understanding of the world we live in, creation and deepening of scientific knowledge, curiosity and innovation.

2. Vision

The Ethnographic Museum is an institution open to the public that for the purpose of studying, understanding and promoting the national culture and the cultures of other peoples, collects, interprets and shares knowledge about everyday tangible and intangible culture in the past and present. It serves the society and the community by promoting the knowledge of Croatian ethnographic heritage and various cultural identities. The Museum induces curiosity of their visitors and a positive attitude towards the entire heritage and

understanding of the world in which we live. Additionally, it promotes contemporary ethnological/cultural anthropological and museological thought by creating and deepening scientific knowledge and by its innovative approach.

3. Key values

The Museum defined the following key values that it promotes:

1. Preservation of all forms of ethnographic heritage of the Republic of Croatia and promotion of its protection through various forms of institutional and non-institutional collaboration.
2. Networking of resources with other sectors, especially entrepreneurship, creative industries and tourism.
3. Focus on developing joint products that use new technologies and develop partnerships with start-up companies.
4. Implementation of national and regional strategies that increase the cultural and heritage capital of the country.
5. Establishment of business operations based on quality management and advocacy for responsible and effective organisation of work where every employee plays their role and gives their contribution.
6. Recognition of inventiveness and creativity as special values in the society relevant for the interpretation of the past and present and shaping museum activities based on these values.
7. The Museum expands its cultural approach to heritage by implementing the international conventions and protecting, not only the museum artefacts, but both tangible and intangible heritage in general, and by inscribing the ethnographic heritage on national and UNESCO lists of cultural heritage.
8. Promotion of the profession in all segments of work and through partnerships in culture and science with the aim of strengthening the community and their role in further building a democratic society.
9. Research of different cultural forms and reflection on cultural phenomena that are currently taking place, focusing on the issues they may raise, making them relevant and bringing them into connection with our collections.

The Ethnographic Museum implements relevant programmes related to intangible cultural heritage using financial instruments of the founders (City of Zagreb) and the Ministry of Culture and Media of the Republic of Croatia related to museum activities, but also specifically related to the protection and preservation of intangible cultural property.

- Ethnographic Museum Split, Split

According to its mission, the Ethnographic Museum of Split is primarily dedicated to the collection, protection, professional processing and presentation of tangible cultural heritage. Therefore, we believe that the Museum has made valuable contributions to the preservation of intangible cultural heritage and raising of the public awareness of its importance.

The Museum's professional staff supports all the efforts made to include certain cultural assets in the Intangible Heritage List of the Republic of Croatia. Additionally, by organising exhibitions, issuing publications and carrying out pedagogical activities the Museum has worked on the promotion and protection of certain intangible cultural properties.

In the coming period and within its spatial, financial and human resources, the Museum plans and undertakes to continue the activities aimed at preserving intangible cultural heritage, also due to the fact that the intangible heritage is often closely related to tangible heritage or collections preserved by the Museum.

Furthermore, in the coming period (specifically in 2023), on the 10th anniversary of inscription of the Mediterranean Diet on the list of protected heritage, the Museum plans to organise a relevant exhibition. This project will be implemented in cooperation with or with the support of the Split Conservation Department. The planned new exhibition of the Museum will also cover the segments of intangible culture, as an opposite aspect of the material culture or as an expression of knowledge, traditions, memories and oral narrations.

Obstacles in the implementation of the planned ideas are: finances and human resources, and these problems will be solved with the founder, the City of Split.

- Ethnographic Museum of Istria –Museo etnografico dell'Istria, Pazin

The Ethnographic Museum was founded in 1962 and its activities include the collection, preservation, documentation, interpretation and presentation of tangible and intangible cultural heritage of the Istrian peninsula. The mission of the Museum is reflected in nurturing of the traditional culture of Istria and the research contemporary cultural phenomena.

The Strategic Plan of the Ethnographic Museum of Istria (EMI) emphasizes focusing on the intangible cultural heritage for two reasons. On one hand, the ethnologists and anthropologists perceived the intangible heritage as a necessary cultural context that provides more comprehensive information on phenomena and topics that are interpreted through museum projects. On the other hand, the Centre for Intangible Culture of Istria was established as a separate unit of the Ethnographic Museum of Istria in 2012. This Centre is co-financed by the County of Istria, and individual projects are funded by the Ministry of Culture and Media (<http://www.cenki-cecii.com/>).

The County of Istria (founder of the Museum), i.e. its Administrative Department for Culture, also comprises the Council for Intangible Cultural Heritage, which discusses the quality of

proposed programmes, and the minutes of those sessions are available on the website of the Administrative Department of Culture in Croatian. <https://www.istra-istria.hr/hr/ustrojstvo/zupanijski-ustroj/upravna-tijela/upravni-odjel-za-kulturu-i-zavicajnost/>).

Intangible cultural heritage, as an important domain, is strongly included in the Cultural Strategy of the Istrian County (<https://www.istra-istria.hr/hr/dokumenti/istarska-kulturna-strategija/>).

- National Museum Zadar, Zadar

In addition to collecting objects and data on objects, and data on the comprehensive traditional culture of the Northern Dalmatia, presented through various thematic exhibitions, the Ethnology Department also collects photo and audio documentation, which thematically belongs to the rural traditional culture of the Northern Dalmatia and its contact with the city (Zadar). However, the film documentation is of particular importance. It was created mostly in collaboration with the Ethnological Institute of the Faculty of Humanities and Social Sciences in Zagreb. Various forms of handicrafts and crafts characteristic of the Northern Dalmatia were recorded through film documentation, as well as some customs, such as the customs of Holy Week in Novigrad and customs related to transhumance, the practice of seasonal droving of livestock in the Northern Dalmatia.

The Ethnological Department of the Zadar National Museum has always believed that ethnological heritage should find its active place in the contemporary expression, i.e. that it is necessary to maintain dialogue between the heritage and the contemporary. Therefore, the Museum has organised various workshops to bring the heritage closer to the interested audience. The aim of these workshops is primarily to introduce the teaching staff with the traditional culture of the Northern Dalmatia as a significant part of the cultural identity of this area, and the possible application and modifications of certain segments in modern life.

From its very beginning, the Ethnographic Department cooperated with the Department of Ethnology of the Faculty of Humanities and Social Sciences in Zagreb and served for the museum and field practice for many generations of ethnology students. Following the establishment of the Department of Ethnology and Cultural Anthropology at the University of Zadar in 2005, this Department has continued this tradition.

Today, the Ethnology Department is not only a place where one can learn about the rural traditional culture of the Northern Dalmatia, but also a place of dialogue between the population of this area and their own cultural heritage and search for their own cultural identity in the modern cultural and civilizational circumstances.

- Museum of Slavonia, Osijek

Since it was established up until today, the Museum has been one of the main bearers of the cultural life of the city of Osijek. The Museum of Slavonia was given the status of a national museum in 1994 and, as a public institution, it performs museum activities as a public service.

The holdings of the Ethnographic Department are organised into nine collections with sub-collections that represent a horizontal cross-section of significant elements of the traditional culture of Slavonia and Baranja in the 19th and 20th century. The ethnologists of the Ethnographic Department research individual ethnological topics in the field. They work on collecting, recording, protecting and preserving the museum material. They publish material and research, organise exhibitions and participate in professional and scientific conferences. They collaborate with individuals, professionals, institutions, associations and media.

- Museum of Međimurje, Čakovec

The Museum of Međimurje Čakovec (MMČ) comprises an Ethnographic Department where a curator is employed responsible for intangible heritage. The Ethnographic Department collaborates closely with the competent Conservation Department in Varaždin.

In 2017, a list of active bearers of skills of protected intangible cultural property in Međimurje was prepared. Since then, the situation on the ground has been monitored and the list has been updated. The curator of the Ethnographic Department monitors events (events, exhibitions, workshops, tourist events) that are in any way related to intangible heritage on a regular basis. Photographs and audio-visual materials are stored in the secondary funds of the Ethnographic Department. The relevant information on them can be found on the Museum website and social networks (Facebook, Instagram, YouTube).

- Museum of Brodsko Posavlje, Slavonski Brod

The Museum of Brodsko Posavlje is a general museum that collects, researches and presents tangible property and valuable intangible phenomena. It also takes care of the overall heritage values in the area of Brodsko Posavlje. The activities of the Museum are based on preservation of the local identity of the region it presents and promotes in cooperation and active communication with the community, for the benefit of its diverse audience, implementation of good-quality education on the local region at all levels of education and more successful inclusion in the region's tourism offer.

The objects of the traditional culture of Brodsko Posavlje have been collected since the establishing of the Museum. The Cultural-Historical Department and Ethnographic Department were established in 1961, and a more systematic collection, processing and presentation of ethnological material began in 1968. The Ethnographic Department preserves objects that present the rich traditional heritage of Brodsko Posavlje and testify to the way of life and various forms of folk art from the first half of the 19th century to the

present day. The Ethnographic Department has several collections according to the topics of the traditional culture and the type of ethnographic material.

By arranging a museum complex with its permanent exhibition, the Museum of Brodsko Posavlje intends to become an important regional museum in Croatia. In addition to collecting and preserving heritage objects and phenomena in situ, the Museum will also encourage the transfer of knowledge and skills to new generations. Stronger connections with other heritage institutions will contribute to more active promotion of the values and identity of the region to both targeted tourist visitors and travellers in transit through Slavonski Brod and Brodsko Posavlje region. The Museum plans to become a forum for different reflections and needs of the community it has served professionally for years and as such it will encourage the participation of the community in the recognition, protection and presentation of heritage in the immediate environment.

- Museum of Hrvatsko Zagorje – “Old Village” Museum Kumrovec

Since the 1990s, the Museum "Old Village" Kumrovec has been cooperating with master craftsmen representing traditional crafts, knowledge and skills. The cooperation intensified since 1996, when the first contracts were signed with the master craftsmen as external collaborators of the Museum. The permanent museum collections presenting the way of living and dwelling of the Zagorje population at the turn of the 19th and 20th century have been complemented by vivid paintings, masters who present and demonstrate traditional crafts such as blacksmithing, pottery and weaving.

Guided by the interests of visitors of different structures and age, including education, the Centre for Traditional Crafts, Knowledge and skills was established in the MHZ - Museum "Old Village" Kumrovec, in 2007 as part of the project "CRAFTATTRACT – Traditional crafts as an attraction for cultural tourism" skills. The work plan of the Centre included a field trip, registration of existing traditional crafts, knowledge, skills and customs, and good cooperation, both with masters of traditional crafts and with holders of knowledge, experts in skills and customs. The work of the Centre in the following years has continued in parallel with the programme work of the curator at the Museum "Old Village" Kumrovec and over the years various workshops and presentations of traditional crafts and intangible cultural heritage were organised: weaving on a loom, making traditional Christmas jewellery, pottery, foot potter's wheel, painting traditional wooden toys, and many others.

The regular work programme of the Museum includes the presentation of intangible cultural heritage to all museum visitors. The Museum, and in cooperation with the local Ethno Association Zipka (Cradle), organises every year at the end of the 4th month, presentation of St. George's customs - processions of the Green George and the traditional pastoral dish cvrtje is prepared. Every year an association or folk ensemble participates in the implementation of the programme.

The Museum "Old Village" Kumrovec cooperates with various institutions and associations for the preservation of intangible heritage: Krapina-Zagorje County, Krapina-Zagorje County Chamber of Crafts and the Department of the Guild of Traditional Crafts; Krapina-Zagorje

County Tourist Board, Municipality of Kumrovec, Elementary School Josip Broz in Kumrovec, Elementary School Antun Mihanović in Klanjec, High School Oroslavje, High School ŠUDIGO Zabok, Association Our Children Kumrovec and Klanjec, Ethno Association Zipka, Association Gotali, Ensemble Zabok, Ensemble Zabok winemakers and winegrowers "Grozđ" Kumrovec, and many others.

Museum "Old Village" Kumrovec cooperates with various institutions, holders and associations for the preservation of intangible heritage.

- Museums and Galleries of Konavle, Čilipi

The Museums and galleries of Konavle are a public institution in the segment of culture that deals with research, processing and presentation of museum materials and sites in the Konavle area. The Konavle County Museum is an integral part of the Konavle Museums and Galleries. It was founded in 1974 at the initiative of the Čilipi Tourist Association for the purpose of creating an additional offer during Sunday folklore events. Until the Homeland War in 1991, the Museum was decorated as a typical Konavle house with exhibits of men's and women's costumes and embroidery. During the Homeland War, the building was burned to the ground, and part of the museum's holdings was completely destroyed. The material exhibited today in the permanent exhibition has survived thanks to the evacuation and storage of the exhibits in the Museum's tank.

By presenting and interpreting all forms of ethnographic heritage through exhibitions, publications, lectures, educational programmes and multimedia content, the Konavle County Museum promotes the understanding of local cultural heritage. By involving the local population in the activities of the museum, the aim of the Museum is to revive heritage memories and pass them on to future generations.

- Museum of Wooden Shipbuilding Betina, Betina

The Museum of Wooden Shipbuilding Betina takes care of the shipbuilding heritage of the island of Murter and the wider area. Among the cultural property protected in the Republic of Croatia, the activities of the Museum of Wooden Shipbuilding Betina include the art of building the Betina gajeta and the gajeta cicibela. The Museum works on preservation of the traditional shipbuilding skills and related practices in cooperation with its founder - local self-government, associations that protect maritime heritage and shipbuilding and numerous volunteers. Preservation of maritime and shipbuilding heritage is not a priority in the Republic of Croatia, especially when it comes to building of small wooden ships. Conservation and promotion activities are carried out using the funds provided by the local self-government units, tourist boards. The funds also include donations from business entities, and, in recent years, the EU funds obtained through various public tenders, and smaller funds from the Ministry of Culture and Media.

- Maritime and History Museum of the Croatian Coast, Rijeka

The Maritime and History Museum of the Croatian Coast, Rijeka is a regional museum of the level II that operates in the Primorje-Gorski Kotar County, which is its founder. The Museum has an archaeological, a cultural-historical, a maritime history and an ethnographic department. It also manages local collections in Kastav, Lipa, Sv. Vid (Cickini), Dobrinja and Kraljevica. The Museum strives to be equally focused on the tangible and intangible aspects of heritage in its collection, protection and communication of heritage.

Through its exhibitions, the Maritime and History Museum of the Croatian Coast, Rijeka strives to incorporate segments that it considers to be of intangible significance into each processed topic. For example, the intention is to record narratives that complement and give context to the exhibition concept and thus contribute to the life of intangible heritage.

When we talk about the protection of intangible cultural heritage at the national level, the Museum staff participated in the preparation of reviews or proposals for solutions to individual topics. For almost a decade, the staff has been participating in various events related to the communication of maritime heritage, always communicating one aspect of the intangible maritime heritage of Kvarner, most often through exhibitions and workshops where skills are practically demonstrated.

The Museum, through the work of its Pedagogical Department, also organises workshops on topics relevant for the preservation and presentation of intangible cultural heritage. Numerous workshops are organised for children of preschool and school age. The Maritime and History Museum of the Croatian Coast, Rijeka seeks to include in all its activities the presentation and revitalization of intangible cultural heritage, both through exhibition, programme and publishing activities and through pedagogical work.

- Šibenik City Museum, Šibenik

The Museum of the City of Šibenik is a museum of a complex type. It consists of an archaeological and a cultural-historical department, a department of recent history and an ethnographic department. There is also a restoration and conservation shop within the Museum. The Museum activities include collection, preservation, processing and presentation of cultural and historical heritage of the Šibenik region.

The Museum ethnologists strive to research, document and present the intangible heritage of the city and its wider surrounding and to encourage holders, associations and the general public to the same activities. So far, workshops and courses have been held in cooperation with holders of intangible heritage, and scientific and professional publications related to various elements of intangible cultural heritage have been published.

- Varaždin City Museum, Varaždin

The ethnographic department of the Varaždin City Museum was established in 1933 and is the second oldest museum department. Rich collections of ethnographic material that testify to the tangible and intangible traditional cultural heritage of Varaždin region and wider region (Varaždin County) are result of the professional work, research and collection

of traditional cultural objects during almost nine decades of the Ethnographic Department. Today, the Ethnographic Department has over 6,000 exhibits. The oldest exhibits in the holdings of the Ethnographic Department date from the mid-19th century, while the most numerous are from the beginning of the 20th to the mid-20th century. The entire ethnographic material from the holdings is divided into thematic units and organised into eight thematic collections.

The Museum experts have been cooperating for many years with the City of Lepoglava, the Tourist Board of the City of Lepoglava, and the Lepoglava Lace Cooperative on the occasion of the International Lace Festival. Cooperation is also established with local folklore ensembles on the preservation of intangible cultural heritage of this area and contact is established with holders of various intangible cultural property.

- Vinkovci City Museum, Vinkovci

The pedagogical-educational service of the Vinkovci City Museum operates through professional guides, lectures, workshops, educational exhibitions and close communication while respecting the diversity of the audience so that each Museum visitor becomes an active participant in the cultural life of their environment. In the next few years, the Museum plans to organise educational and pedagogical workshops related to the intangible cultural heritage of this area, all in cooperation with the bearers of local traditions.

- Stjepan Gruber Museum, Županja

For many years, the Stjepan Gruber Museum in Županja has been conducting systematic research on the intangible heritage of this area (especially the art of decorating zucchini), organising professional lectures, exhibitions, in cooperation with other museums in Slavonia, institutions, secondary and primary schools and associations and individuals. The Museum continuously organises workshops for the heritage holders who pass on their knowledge and skills to younger generations. Additionally, the Museum successfully promotes the preservation of intangible heritage in the press and other forms of media.

Archives

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Libraries

Hum na Sutli National Library

The library opened in the newly renovated premises in 2001. Besides the main department for adults, there is also a children's department, a corner with a computer, a reading room, a book storage etc. The larger space and the new equipment enabled adequate accommodation of existing books and other material (about 15 7000 titles) as well as presentation and storage of material to be purchased. The users are provided with greater opportunities to use library services.

The library will continue to perform a key task in informing, spreading literacy and cultural development of local citizens and citizens of the surrounding area. Its locally organised

activities will help the Library fulfil its mission: serving the community for the benefit of its citizens. This is the best way to contribute to the implementation of the UNESCO Public Library Manifesto saying that the public library must be a local way to knowledge, as a vital force in education, culture and information, and an important factor in fostering peace, spiritual prosperity and building a democratic society. During the past decade the library was a centre for activities related to the preservation of the speech of Hum na Sutli (intangible well entered in the national register), and has successfully collaborated with many holders and experts on this topic.

Others

- LADO, the National Folk Dance Ensemble of Croatia, Zagreb

LADO, the National Folk Dance Ensemble of Croatia, is a national professional folk dance ensemble founded in 1949, with the task and goal of research, collection, artistic processing and stage presentation of the most beautiful examples of the rich Croatian music and dance tradition.

The Lado Ensemble promotes the protection of Croatia's intangible cultural heritage by interpreting and adapting for performance on stage tunes, dances and customs that are on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Mechanisms in the work on protection and preservation of intangible cultural heritage have been established within the organisational and legislative framework. Due to the fact that the copse of work, additional entries in the national Register, as well as the implementation of the protection measures are constantly increasing, in the future it should be worked on

the increase if human capacities that would contribute to the work and better results in the segment of preservation within the established system.

2. Extent to which programmes support the strengthening of human capacities to promote safeguarding and management of ICH

Guidance note corresponding to indicator 2 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 2.1

Do tertiary education institutions offer curricula and degrees in ICH safeguarding and management, on an inclusive basis?

Yes

Describe briefly, using examples and focusing on the course content relevant to ICH safeguarding and management.

In addition to compulsory and elective courses where students are introduced to concepts related to intangible cultural heritage, mechanisms and stakeholders of protection and preservation of heritage, the Faculty of Humanities and Social Sciences of the University of Zagreb, within its Department of Ethnology and Cultural Anthropology also conducts three courses on intangible cultural heritage dedicated to: "Ethnological and cultural anthropological approaches to the protection and preservation of heritage" (lecturer dr. sc. Sanja Lončar), "Croatian lacemaking" (lecturer dr. sc. Tihana Petrović Leš) and "Intangible cultural heritage" (doc. dr. sc. Petra Kelemen). At the Department of Ethnology and Anthropology of the University of Zadar there are two connecting courses - compulsory undergraduate course (preparation for the corporate education practice) "Cultural Institutions and Heritage" and compulsory graduate course "Creating Heritage" (lecturer dr. sc. Jadran Kale). The Faculty of Tourism and Hospitality Management of the University of Rijeka included in its curriculum the topic of protection and management of intangible cultural heritage, which is presented from the aspect of tourism. The topic is covered within courses dealing with the study of cultural tourism and cultural resources. The Faculty of Teacher Education of the University of Rijeka included intangible cultural heritage in its curriculum of visual arts methodology 1 and 2 and visual art methodology in the integrated curriculum, nature science and society methodology and pedagogy of sustainable development (values). In the field of music the intangible cultural heritage through the courses of music practicum (singing and playing traditional songs of the Republic of Croatia, but also the world) as well as in the course folk music (customs and traditional music). Croatian Catholic University included the topic of intangible cultural heritage through the teaching activities (courses and seminars), field and theoretical research and documentation, conferences (general and focused topics), publishing (scientific and professional papers, proceedings, and special thematic publications), promotion and more. In the study programmes of sociology, communication and history, courses are taught that partially or completely cover the topic of intangible cultural heritage.

Do these programmes ensure inclusivity?

Yes

If yes, describe briefly how these programmes ensure inclusivity.

The educational programmes are implemented in accordance with the policies of the above-specified institutions of higher education that ensure the inclusion of all stakeholders in the society.

The actual examples from the students' own communities are analysed on "community-based learning" principles with results presented in the local communities themselves. The models of field research and practice enable students to communicate directly with holders and representatives of other institutions. During all activities, holders can be involved, for example in presenting publications, as guests at lectures about their intangible heritage and experiences and the like.

At the Faculty of Tourism and Hospitality Management, students are educated about the values of intangible heritage. The sources of the Ministry of Culture and Media related to intangible heritage are included in the teaching process. At the Faculty of Teacher Education, various thematic activities are carried out in designing didactic games (in which the tasks are the direct application of intangible cultural heritage), designing research tasks, writing final and graduate theses, applying intangible cultural heritage in working with children of early, preschool and primary school age.

At the Faculty of Humanities and Social Sciences in Zagreb, besides the students of ethnology and cultural anthropology, other students of this faculty as well as students of other faculties of the University of Zagreb may enrol into these courses. Depending on the financial and organisational possibilities, professional excursions and field research are organised within individual courses. Students present the results of independent and joint field research in seminar papers, and some of them are further elaborated in graduate theses. Additionally, within the course and within the public lectures organised by the relevant Department, depending on the possibilities, various guests and experts (domestic and foreign) dealing with intangible cultural heritage are invited to give lectures. The new Postgraduate Doctoral Study of Ethnology and Cultural Anthropology, which is in the process of obtaining accreditation, will also include several courses that will address topics related to intangible cultural heritage. The teachers involved in this study programme will be available as mentors for the students who would like to dedicate their doctoral dissertations to research of the intangible heritage. During 2020 and 2021, the pandemic of the COVID-19 disease affected the research and teaching activities of the employees of the Department in many ways and significantly hindered or completely prevented the implementation of field research and other planned activities. The devastating earthquakes only worsened the situation. However, they pointed out once again the importance of research, documenting and transmitting knowledge about the cultural heritage.

Question 2.2

Do governmental institutions, centres and other bodies provide training in ICH safeguarding and management on an inclusive basis?

Yes

Describe briefly, using examples and focusing on the nature of the training offered and the body providing it.

There is collaboration between the Ministry of Culture and Media and the University of Zagreb. The Zagreb University student pay visits to the premises of the Ministry as a part of their regular study programme and the employees of the Cultural Heritage Protection Administration organise for them smaller lectures, guided tours and presentations of work of the Ministry.

Additionally, "Gatalinka" Cultural Centre has been organising the "Ethno Hairstyles of the World" event with the participation of hairdressers and schools, ethnologists, folklorists and other interested parties from various countries (the art of making traditional hairstyles from Slavonia, Baranja and Srijem has been entered in the national Register) since 2010. The Centre is engaged in research, reconstruction, education, competitions, publishing of a magazine in Croatian and a magazine both in Croatian and English. It publishes content on the website of "Gatalinka" and on four Facebook pages. Lastly, the Centre publishes a magazine titled Ethno Magazine - hairstyle magazine for citizens.

Do these programmes ensure inclusivity?

Yes

If yes, describe briefly how these programmes ensure inclusivity.

The staff of the Maritime and History Museum of the Croatian Coast in Rijeka have been participating in various events related to the presentation of maritime heritage for the past ten years. They always focus on one aspect of the intangible maritime heritage of Kvarner, most often through exhibitions and workshops. One of such annual events, co-organised by the Museum, is "Fiumare, Kvarner Sea Festival" organised in Rijeka. The Museum serves as a link between the holder of the art (expert in particular intangible heritage) and the users. For example, the Museum initiated and organised the involvement of shipbuilding high school students in the renovation of traditional, wooden vessels carried out by local, small shipbuilders in Kvarner, and this was all done through the EU project "Mala barka 2" and "Arca Adriatica". All activities have been documented and published on the website of the virtual museum of the sea www.malabarka.com.

Question 2.3

Do community-based or NGO-based initiatives provide training in ICH safeguarding and management, on an inclusive basis?

Yes

Describe briefly, using examples and focusing on the training offered and the organization providing it.

Initiatives organised by the community and non-governmental organisations inform the local community to a certain extent on which principles they should take care of their heritage. E.g. last year, the Batana Eco-Museum Association organised and implemented a workshop “What is the inventory of intangible cultural heritage? How to encourage the dynamics of collecting/documenting knowledge among local stakeholders and the profession?” The workshop participants were informed that the first and fundamental tool developed by the Convention is a participatory listing of the inventory of intangible cultural heritage. The workshop presented definitions, basic concepts, challenges and potentials of participatory inventories. The difference between scientific/ethnographic research and research aimed at developing inventory with the aim of preserving heritage was especially emphasised. Additionally, the participants learned how to organise the inventory process, involve local stakeholders and establish working groups.

Do these programmes ensure inclusivity?

Yes

If yes, describe briefly how these programmes ensure inclusivity.

The main activity of the Association and the Ecomuseum is documentation, interpretation and transmission of knowledge. The strategic plan of the Association for the period 2015-2020 focused in particular on transmission as a key conservation measure. In this sense, several activities should be emphasized:

- construction of batana (open-air in order to establish direct contact with visitors and interested members of society), workshops for children and youth, cooperation with other associations in Istria and Kvarner to share experiences and help build or maintain traditional boats
- bitinada singing workshops with emphasized intergenerational exchange
- workshops and demonstrations of traditional sailing; especially in the context of the regatta

Raising of the awareness is accomplished primarily through promotional activities thanks to numerous international projects, a new permanent exhibition and intersectoral cooperation (tourism, science, agriculture, and education).

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The training programmes aiming at strengthening of the capacities for the preservation of intangible cultural heritage exist; they are implemented and produce certain good results. This system should be developed further and implemented to a greater extent. All relevant institutions should be encouraged within the concept of formal education, and communities and associations within the concept of informal education. Additional efforts are required in work with communities and successors of the heritage; conservation experts should be involved more to work on the preservation and it is necessary to expand the educational network by additional institutions and facilities that would bring the further improvements.

3. Extent to which training is operated by or addressed to communities, groups and individuals, as well as to those working in the fields of culture and heritage

Guidance note corresponding to indicator 3 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 3.1

Do training programmes provide capacity building in ICH addressed to communities, groups and individuals?

Yes

Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).

The goal of the training programmes is to ensure strengthening of the capacities required for preservation of intangible heritage. Workshops and courses are open to all interested, without any restrictions. In 2019, Istrian Pljočkarski Savez (protected intangible cultural asset, the traditional game of pljočkanje) worked particularly fruitfully on programmes aiming at the transfer of cultural property to younger generations. They implemented a very well prepared project of educational workshops. For the first time they included teachers of physical education in primary schools through preparatory workshops. After the preparatory workshops, they organised workshops in primary schools in the region of Istria, with students of different ages. In total, 1,200 students and 30 teachers were involved in the project.

The results are also visible through the work of e.g. the Pedagogical Department of the Maritime and History Museum of the Croatian Coast that organises a series of workshops covering topics that are important for the preservation and presentation of intangible cultural heritage. Numerous workshops are organised for preschool and school children, such as those on making bell towers ("How to make a cat"), building dry stone walls ("Griže i gromače"). Additionally, presentations of traditional children's games and Glagolitic are held (workshops related to intangible cultural property entered in the National Register).

Do these programmes ensure inclusivity?

Yes

If yes, describe briefly how these programmes ensure inclusivity.

Education programmes are open to all interested, and there are no age or any other restrictions.

The example of this are the museum education programmes of the Ethnographic Museum in Zagreb related to intangible cultural heritage carried out by the Museum independently or in

cooperation with successors/holders of traditional arts and skills, with the aim of promoting, increasing value and revitalization as part of regular or project activities of museum education. In the period from 2017 to 2020, a number of educational programmes related to four intangible assets included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity were held: 1. Gingerbread Craft from Northern Croatia (18 workshops with a total of 374 participants) , 2. Traditional Manufacturing of Children's Wooden Toys in Hrvatsko Zagorje (45 workshops with a total of 853 participants), 3. Annual Carnival Bell Ringers' Pageant from the Kastav Area (97 workshops with a total of 2,025 participants), 4. Lacemaking in Croatia (11 workshops in which a total of 61 participants participated). In the period from 2017 to 2020, 171 workshops were held with a total of 3,313 participants (average 20 participants per workshop), which means that the Ethnographic Museum organises between 40 and 45 workshops on an annual basis related to intangible cultural heritage on the UNESCO's list, with an average of 800 to 900 participants. It must be noted that after the outbreak of the epidemic caused by the SARS-CoV-2 virus, a large part of the educational programmes was cancelled or carried out in a significantly reduced volume, i.e. they were carried out online via the museum educational platform titled "Museum from the Couch". Although the age structure of the participants cannot be shown in more detail, the participants were mostly students attending primary and secondary schools (e.g. Traditional Manufacturing of Children's Wooden Toys in Hrvatsko Zagorje, Annual Carnival Bell Ringers' Pageant from the Kastav Area), family programme participants (e.g. Gingerbread Craft from Northern Croatia, Annual Carnival Bell Ringers' Pageant from the Kastav Area) and the elderly involved in lifelong learning programmes (e.g. Lacemaking in Croatia). The Ethnographic Museum did not organise the specialized workshops for successors/holders of traditional arts and skills in the period from 2017 to 2020. The National Museum Zadar has been organising workshops of the art of making četverokuka embroidery regularly every year. The Ethnology Department considered it his duty to issue a manual on the making of the četverokuka embroidery because it was one way of protecting it. Namely, the manual is always a corrective of preservation. Thus, the Ethnological Department has previously published a detailed manual on the art of making četverokuka embroidery and its application on various textile items, primarily from the holdings of the Ethnological Department of the Zadar National Museum, then from the Ethnological Department in Šibenik and the Ethnographic Museum in Split and Zagreb. Thus, the Manual presents different versions of the četverokuka embroidery. Its value is also in the very detailed description of the četverokuka embroidery, starting from the original material, dimensions, thread type, colour, motif, etc. A few years ago, a brief manual was printed that only presents the technique of making the četverokuka embroidery and its English edition is also being prepared. The manual was prepared by Marija Vrkić Žuvanić, an external associate of the Ethnological Department of the Zadar National Museum. Seeing her love of connection, meticulousness, patience and diligence, we simply persuaded her to prepare the manual. Fun fact: she used to be an accountant by profession. The aim of the workshop is to introduce members of cultural and artistic societies to the četverokuka embroidery, to make this art become part of the school curriculum and thus find its place in everyday life. Additionally, we would like this motif to be preserved in its entirety as an artistic expression, and as such, it could also find different applications. We tried to make this motif, as a characteristic symbol of the cultural identity of the Dinaric area of Northern Dalmatia and a part of the primary school curriculum. However, there are teachers who became interested in it and are already passing it on to children. From the very beginning, cooperation was

established with the Zadar School of Applied Arts and Design. Every year we have a group of textile design students who get acquainted with the making of the četverokuka embroidery. One of the teachers also prepared a worksheet for students, which is related to the art of making the četverokuka embroidery.

Some of the participants also managed to organise a četverokuka embroidery course in their places. This year we have a participant from Obrovac (so far no one has been from Obrovac) who is already considering inviting the course leader to Obrovac and to gather women there. She was suggested to invite Serbian women from Žegar to teach their četverokuka embroidery, which differs from the Croatian especially in the colour scheme.

As a special workshop held at Narodni trg, we singled out the workshop of braiding gajtan and struk, which are an integral part of the četverokuka embroidery. Along with those, the art of weaving of the garter for socks is taught. This workshop has been held for several years, and is led by the moderator of četverokuka embroidery workshops, who is a religion teacher in a primary school, and several of her students. Passers-by (locals and tourists) can join the workshop and learn something about these handicrafts while on the go.

Being aware of the risks of the "top-down" approach, museum staff of the Ethnographic Museum of Istria have always had an advisory, but never a dominant role when it came to choosing cultural phenomena, as well as methods and measures of preservation. Therefore, the holders have already recognised this institution as advisory and supportive in the process of shaping their interest in preservation of intangible cultural heritage.

Are any of these training programmes operated by communities themselves?

Yes

Provide examples of such trainings, describing the involvement of communities in operating these programmes

Some of the examples of educational workshops in which the engagement of the community, groups or individuals can be observed are as follows:

- Regular lacemaking course (intangible cultural property, the art of making Primošten lace) has been organised since 2012 in the reading room of the Municipal Library in Primošten, at the initiative of the Museum of the City of Šibenik, and since 2013 it has been held by the newly established lacemaker association "Pekljica" from Primošten (about 80 lacemakers was included so far, and the association currently has about 20 lacemakers)

- Since 2013, the Ethnographic Department of the Šibenik Museum has been organising occasional embroidery workshops on making the Šibenik hats (the art of making Šibenik hats has been entered in the national Register). So far about 200 women have participated in the workshops. The didactic set "Šibenska kapa", a collection of replicas and teaching aids, has been distributed to kindergartens and schools since 2009 (reaching so far about a thousand children)

-Association of 4 cities Dragodid organises "Suhozidarska gradionica" (the art of dry stone walling is inscribed on the national Register and on the representative list). May workshops have been organised at one of the sites of the Srma peninsula (Vodice-Šibenik), continuously since 2012 and so far there were several hundreds of participants mostly from the Šibenik area (2020 a competition in the construction of dry stone walls was organised with ten teams from Dalmatian places). The workshop has a FB page and the group "Dry Stone Wall Park Srma".

Question 3.2

Do training programmes provide capacity building in ICH addressed on an inclusive basis to those working in the fields of culture and heritage?

Yes

Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).

Every year, the association Lepoglava Ecomuseum organises educational programmes for its members and/or in case of a large interest and for external users in the city of Lepoglava. The programmes aim at preservation of the cultural heritage. These are primarily programmes for making of Lepoglava lace (intangible cultural property entered in the national Register and inscribed on the representative list). The programmes were actually created from the programme for the preservation of the intangible heritage of the Ministry of Culture and Media of the Republic of Croatia. These programmes focus on preservation of the tradition and art of making lace and passing the tradition and knowledge of lace making to younger generations.

Do these programmes ensure inclusivity?

Yes

If yes, describe briefly how these programmes ensure inclusivity.

The desire to learn about and preserve traditional knowledge, including the presented example of the implementation of the educational programmes of the Lepoglava Ecomuseum is the only prerequisite for the participation in the majority of the organised courses and workshops. It is always emphasized that this is the only correct way that can ensure the strengthening and upgrading of the capacities required to preserve an intangible property. All stakeholders are invited to engage in the transmission of knowledge, regardless of age, gender and any affiliation.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting

exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

It can be concluded that a lot of effort has been put in groups and communities to educate new resources that would continue to preserve intangible heritage in the future. It is necessary to continue to encourage communities and groups and to support financing of programmes of knowledge transfer and creation of new young successors who would be involved and active in protection.

4. Extent to which both formal and non-formal education strengthen the transmission of ICH and promote respect for ICH

Guidance note corresponding to indicator 4 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

In your country, is ICH transmitted through or used as a medium of teaching and learning in the following?

formal education no

non-formal education yes

Question 4.1

Are practitioners and bearers involved in designing and developing ICH education programmes and/or are actively presenting and transmitting their heritage?

Yes

Explain briefly how practitioners and bearers are involved in these activities.

It is not possible to organise any transfer of knowledge in an acceptable way without experts and holders because the criteria must be met that provided by interpretation and techniques presented in a good and proper manner with reference to traditional patterns and the community that inherits them.

At the Faculty of Teacher Education of the University of Rijeka, experts and lecturers participate directly in the teaching process with students. They also work on the popularisation of intangible cultural heritage in the public and media. The course of folk music includes numerous external associates (kalpaks, folklore ensembles, folk musicians etc.). At the Department of Physics of the same university, there is Rajka Jurdana Šepić, an employee of the Department of Physics, who is an autochthonous Chakavian speaker and who has been actively promoting Chakavian through written and spoken words for over 40 years. She is the author of two independent and several group collections of poems; her work is presented in two anthologies of Chakavian poetry, she is the collaborator of two radio shows in Chakavian, editor of three collections of Chakavian poetry and cd collection of read Chakavian poetry "Chakavian bards". Since 2009, she has been the editor and host of the daily radio show on the Croatia Radio, Radio Rijeka. Since 2020, she has been the editor and host of the Chakavian talk show "Ča bi reć" on the internet television novinet.tv.

At the University of Zadar, the compulsory graduate course "Creating Heritage" covers the problem analysis of cultural practices of heritage preservation from the Intangible Cultural Heritage as a fundamental phenomenon of study. The graduate course dedicated to cultural heritage has been taught since the establishment of the study programme in 2004/2005 and recorded so far over two hundred students. The actual examples from the students' own

communities are analysed on "community-based learning" principles with results presented in the local communities themselves. Furthermore, doc. dr. sc. Katica Burić Čenan leads a vocal group of students and performs the klapa repertoire with them (klapa singing is recognised as the intangible cultural property and entered in the national Register and on the representative list of klapa singing). They perform at university events and cultural events in Zadar. They also performed at the Ethnographic Museum in Zagreb during a student visit.

A number of projects of the Ethnographic Museum of Istria (EMI) aim to raise awareness of the importance of intangible cultural heritage and education, which in modern times (when knowledge transfer is no longer carried out in the traditional context) stimulates and enables heritage transfer.

In this sense, the international festival of ethnographic film <https://www.etnofilm.com/> - ETNOFILM should be highlighted, which has been held since 2009 and which affirms film as the most comprehensive method of recording and transmitting Intangible heritage. There was also the international event "Watch What You Eat, which lasted until 2017. It was dedicated to the skill of preparing traditional food. The "Handicraft Days", which have been held for years, emphasise the skills and knowledge needed to make certain traditional items, and include workshops where the skills can be learned to some extent.

During the summer until 2019, workshops were organised for tourists where they could master some of the simpler techniques related to making of traditional dolls, jewellery or learning of dance steps. They were guided by the comprehension that visitors, tourists, will feel the local culture much stronger if given a chance to try a certain skill by themselves.

The Centre for Intangible Culture of Istria (CENKI) hosts various programmes related to storytelling, music and other categories of intangible heritage. In addition to such promotional activities, the Centre also has an archive in which material on the intangible culture of Istria is stored. Besides the sources arising from the work of EMI, the material also consists of copied materials from the archives of the Institute of Ethnology and Folklore Research (with which a cooperation agreement was signed), Radio Pula and other entities.

Two years ago, an exhibition was prepared (as a part of the work of CENKI): "Traditional knowledge and skills" intangible cultural heritage of Istria on the National and UNESCO Lists - which then visited a number of Istrian cities, with an aim of raising the awareness of the intangible cultural heritage. The exhibition was accompanied by a richly illustrated book.

EMI and CENKI collaborated in 2020 and 2021 on development of the Dictionary of Žminj Speech, which they are also co-published.

Research and documentation of children's games in Istria is in progress. Manifestations of traditional music and dance are regularly monitored and documented.

A series of lectures by museum workers and their appearances in media relate to the intangible cultural heritage, as well as numerous workshops and professional gatherings.

The permanent exhibition at EMI includes a number of aspects of the intangible culture. An audio guide will be prepared that will include examples of local speeches, information on customs and elements of folklore.

Question 4.2

Are modes and methods of transmitting ICH that are recognized by communities, groups and individuals, included or strengthened in formal and non-formal educational programmes?

Yes

Explain briefly, using examples, how such modes and methods of transmission are included and/or strengthened.

When it comes to informal educational programmes, we usually talk about the modalities and methods of transmission recognised by the successors, because very often they are the ones who participate in these programmes.

E.g.

The association of sopila players dedicated to the preservation of two-part and kanat singing (intangible cultural property entered in the National Register) reached a general agreement on the establishment of new sopila schools on the island of Krk. The programme was applied for the tender for non-institutional education of the Ministry of Education, and partial financing of costs in the budgets of local government units was agreed.

As part of the "Ethno Days of Zadar County", the Ethnological Department of the National Museum of Zadar also prepared workshops on zalistavac ornaments (decorative embroidered chest plastron characteristic of the Adriatic area of northern Dalmatia). The workshops of this type have been organised for quite some time now, and a manual for making zalistavac was published. In 2017, the School of Applied Arts and Design hosted all design schools from Croatia. As the organiser, the Zadar Design School proposed a topic, zalistavac. Thus, the students of textile schools and the schools of applied arts and design had a fashion show in Zadar where they presented their works on the topic of zalistavac. The School of Applied Arts and Design also produced jewellery, i.e. a textile necklace in the shape of zalistavac. There is a growing interest among members of cultural and artistic societies from the Adriatic part of Zadar County to learn how to make zalistavac. The Ethnology Department together with the School of Applied Arts and Design, presented zalistavac to passers-by on a Zadar square. They combined it with a matching shirt and skirt. Teachers of Applied Art and Design demonstrated its contemporary application. The ethnology department plans to protect zalistavac as intangible cultural property.

In the last couple of years, the Department of Ethnology invited the Hospitality School from Zadar to the "Ethno Days of the Zadar County". The students and teachers jointly presented the traditional food of the Zadar area and the passers-by at Narodni Square where the event took place could taste it. It was obvious then that direct communication with the audience at the square was a great way to pass on the heritage and to make people appreciate it better.

The dance workshops in the museum are especially nice. Thus, several dance workshops were organised: the Naval Ball from Jezera on the island of Murter, the Dinaric Carriage Workshop, Adriatic Dances (traditional dances entered in the National Register), and the Zadar Dance Workshop, which will be held this Saturday at the Narodni Square. The ethnological department tried to make the Silba tanac dance (intangible cultural asset) a dance of Zadar high school graduates, i.e. that on the day of their "madness" around the city they perform this dance and include interested passers-by. The school principals expressed their interest and a number of physical education teachers who are actually in charge of this type of dance, but it was impossible to coordinate the free hours of teachers from different schools and leaders of this workshop, i.e. several leaders of the Silba Source Group. The ethnology department suggested recording of a CD a detailed explanation of all the steps, which would be distributed to physical education teachers and they would learn from it. Members of the Original Folklore Group Silba (IFS) disagreed because they believe that direct contact is necessary from the very beginning of learning. One of the members of IFS is also a teacher at the Agricultural School, so she teaches interested students there. IFS members organise Silba tanac dance workshops on the island of Silba throughout the summer. Their wish is to overcome organisational obstacles and to bring tanac to life among high school graduates and beyond.

Question 4.3

Do communities, groups, NGOs or heritage institutions offer educational programmes and/or extra-curricular activities concerning ICH and strengthening its transmission, and do they receive any support?

Yes

Explain briefly, with examples, how these programmes strengthen ICH transmission and who provides them.

Communities, groups, associations and institutions dealing with heritage offer educational programmes on intangible cultural heritage and strengthening of its transmission. The programmes are organised with the support of state and local authorities, experts and cultural institutions, and the funding is provided through programmes that are applied for tenders or as a part of funds dedicated for regular activities.

The association "4 cities Dragodid" organises meetings on dry stone walling. It brings together various holders and their associations, organises exchange of experience and competitions in building of elements of the dry stone wall architecture...

Dragodid association, together with the Faculty of Civil Engineering of the University of Rijeka, conducts a programme of dry stone wall workshops. As part of the "River 2020" programme (European City of Culture), such workshop was held and a landscaping intervention was carried out in the dry stone wall technique titled "I'm not a robot" by the artist Darko Fritz next to the faculty building.

Provide additional details here of the nature of any support (financial, technical, in-kind or other) they receive.

The support is provided by financing programmes from the funds for the protection and preservation of intangible cultural heritage of the Ministry of Culture and Media, co-financing of the local community and sponsor donations.

The programmes related to the example of the University of Rijeka were funded the Primorje-Gorski Kotar County through the annual public tender.

Question 4.4

Do teacher training programmes and programmes for training providers of non-formal education include methods for integrating ICH and its safeguarding into education?

Yes

Provide additional details here of these training programmes, in particular the methods taught and the target audience.

Intangible cultural heritage is always mentioned in the context of the public good and the good of the closer or wider community that inherits it. Methods of integration and protection of intangible cultural heritage within formal primary and secondary education do not exist (they exist only in higher education), but through informal education, educational workshops, organised by several different types of institutions and association, we can highlight the existence of initiatives that reflect efforts of the community to preserve the intangible cultural heritage through the lectures.

The Cultural Centre of the Municipality of Bol, as a municipal cultural institution, organises Bol's cultural and social life with many educational activities. They organise various activities and workshops, and the leader of the Student Cooperative Reful from Bol High School often participates as their creative leader. The aim is to motivate students to volunteer in all local projects, to initiate charity actions, to be carriers of environmental protection activities and to participate in programmes to preserve the Mediterranean diet. Students from all over Croatia are enrolled in the Secondary School Bol (tourism school with several study programmes). In this way, get acquainted with the tradition of the island of Brač, cultural heritage and its value. Developing awareness of this and applying knowledge of specific local values also contributes to easier integration and affirmation of these students in the School and in the local community.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

In the past period since the ratification of the Convention, many things have been done in the field of education about the values of intangible cultural heritage and promotion of respect for its successors and beyond. Further efforts are required and experts as well as all stakeholders involved in the protection and preservation should increase their engagement to achieve better media visibility and creating conditions for protection of intangible heritage.

5. Extent to which ICH and its safeguarding are integrated into primary and secondary education, included in the content of relevant disciplines, and used to strengthen teaching and learning about and with ICH and respect for one's own and others' ICH

Guidance note corresponding to indicator 5 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 5.1

How is ICH included in the content of relevant disciplines? (you may check several)

As a means of explaining or demonstrating other subjects **yes**

The intangible heritage is not a separate subject within the national education curriculum. However, the values that contribute to the development of personal identity, recognition and respect for national natural and cultural heritage, while respecting diversity and different ways of thinking and living occupy an important position within the interdisciplinary theme titled "Sustainable Development". The intangible heritage, its contents and topics, is implemented and integrated into the course curricula and curricula of interdisciplinary topics (Croatian language, Geography, History, Music and Arts). Each school includes it within their curricula by means of projects on the level of class, school, among schools (at the level of villages, cities, counties and states), extracurricular activities and additional and optional classes. Specifically, it is about the development of dictionaries (standard Croatian language, dialect; in areas where Roma and other national minorities live, preservation of customs, oral literature, ethnographic content ...).

Others **yes**

As additional educational material, the Croatian Committee for UNESCO with the Ministry of Culture and Media together with the Ministry of Science, Education and Sports organises and implements seminars for teachers on implementing the adaptation of the Croatian edition of UNESCO educational material "Heritage in the hands of young people in the Croatian education system". The Croatian Committee for UNESCO with the Ministry of Culture and Media together with the Ministry of Science, Education and Sports translated, printed and adapted the Croatian edition of the UNESCO educational material for schools "Heritage in the Hands of Young People".

Question 5.2

Do school students learn to respect and reflect on the ICH of their own community or group through educational programmes and curricula?

Yes

Explain briefly, with examples, how school students learn this.

Primary and secondary school students from different regions of the Republic of Croatia learn to respect the cultural heritage of their own community through additional curricula that include local and regional specifics and content.

1. Some educational institutions joined gladly and actively a number of programmes that include preservation and transmission of intangible cultural heritage. We can point out Grohote Elementary School whose students participated in the presentation of the dry stone walling organised in 2016 by the Conservation Department in Split in cooperation with the Association 4 grada DRAGODID during the relocation of a little stone house (bunja) from the local road construction site. The cooperation continued in 2018 with the Dry Stone Wall Project – construction of a bunja in the schoolyard, which involved students, teachers, parents and local associations, libraries and locals. Later, the school presented the project at the event "CROATIAN VOLUNTEERS". During this collaboration, we also noticed that the change of population on the island (immigration) led to lack of knowledge of the phenomena related to the traditional culture of the island. The passing on of knowledge and skills as well as the awareness of the traditional culture of the island from generation to generation got lost.

2. Cooperation with schools was established in other programmes as well, e.g. related to the Mediterranean diet and speeches entered in the Register of Cultural Heritage of the Republic of Croatia. A part of the holder of specific types of dialects (Split dialect, Cokavica of the island of Vis, various dialects on the island of Brač) actively cooperate with schools in their area. However, some experiences are not positive: we tried to introduce the representatives of the school from the area where several cultural properties are present to the Programme for the Protection and Preservation of Intangible Cultural Property and the possibility of participation, but they were not interested. They said that their task is the education of children and not writing projects. The referred to us younger teachers who also did not want to get involved.

3. At the initiative of the Association "ZEMLJA ZA NAS" an exceptional vapnenica (a lime kiln – a simple construction for traditional production of lime from the limestone) project was implemented in 2017. It included Pučišća Elementary School, which has been active in preserving dry stone wall architecture and other local associations, associations and individuals. Teachers designed a thorough activity observing the construction of limestone from the aspects of several subjects (Croatian language – recording of local expressions, chemistry – chemical process of obtaining lime, etc.), which resulted in a vapnenica and a publication dedicated to restoration of lime kilns and history of traditional limestone manufacturing on the island. As we followed the activities related to the construction and participation of primary schools, Grohote Elementary School was observed a positive example of preserving and transmitting several elements of traditional culture. This school followed the program of dry stone walling in the schoolyard (for example: through the subject Physics, various measurements and calculations of the buoy dimension were included). Although they applied for the Programmes of the Ministry of Culture and Media, Pučišća Elementary School gave up using the funds of the Ministry of Culture and Media in 2019 for a project that also included the transfer of dry stone wall construction skills.

4. In 2021, the Centre of Excellence of the Split-Dalmatia County announced a competition for the selection of school projects for participation in the program "Guardians of Heritage". The theme for the school year 2021/2022 is "Naše užance" (Our Customs) and refers to the intangible heritage in the area of Split-Dalmatia County. The competition is intended for secondary and primary schools, and projects will be included in the curriculum as extracurricular activities. The results of the tender have not yet been announced.

Students of the Faculty of Tourism and Hospitality Management learn about intangible heritage within specific courses and as a part of relevant activities. The emphasis is put on the intangible heritage protected by UNESCO, and its role in tourism. The students explore the possibilities of forming a tourist product based on intangible heritage, respecting the principles of sustainable development.

Students of the Faculty of Teacher Education in Rijeka are introduced to intangible heritage through various content, experience and meaningful creation. They are encouraged to find answers to what intangible cultural heritage means to them and what its value is and where they can apply it. When it comes to music, they learn by reproducing the content (singing and dancing), and by listening to folk songs.

The intangible heritage of Rijeka and Rijeka region is taught at the Faculty of Civil Engineering in Rijeka as a part of the subjects covering the industrial intangible heritage, restoration of architectural heritage (specialist graduate professional study) and the history of construction (undergraduate university study, undergraduate professional study). The classical lectures and field practices are used as methods to introduce students to traditional skills and art of construction (building structures – dry stone walls).

Do school students learn to respect and reflect on the ICH of others through educational programmes and curricula?

Yes

Explain briefly, with examples, how school students learn this.

Primary and secondary school students learn to respect diversity both in terms of ethical principles and in the field of cultural diversity. E.g. in the area of western Istria there is a large Italian minority that, in coexistence with the majority Croatian population, inherited their own traditions. In educational programmes, one can learn about the traditions of both ethnicities (e.g. Juraj Dobrila Elementary School, Rovinj), by respecting differences and each other.

Students of the Faculty of Tourism and Hospitality Management in Rijeka use various activities within individual subjects to explore examples of good practice, whereas the students at the Faculty of Teacher Education in Rijeka do it with specific examples and tasks in educational activities in teaching. At the Faculty of Civil Engineering, students get acquainted with the intangible cultural heritage of Croatia and the world in their courses using lectures as the main method.

Question 5.3

The diversity of learners' ICH is reflected through educational curriculum via:

Mother tongue education Yes

At the Faculty of Tourism and Hospitality Management in Rijeka, education in the mother language is encouraged through lectures, exercises, preparation of seminar papers, "case studies", and preparation of final and graduation theses on the topic of intangible heritage. At the Faculty of Teacher Education in Rijeka, education is conducted in the mother language. Students are also given the opportunity to present the values of intangible cultural heritage from the areas of the Republic of Croatia that they come from.

As part of the celebration of the International Mother Language Day 2019, organised by the Association Marko Uvodić Splitski govori, one of the holders of intangible cultural property "Splitski govori" (Split Dialects), lectures on intangible heritage were organised with an emphasis on various ways and examples of documenting, transmitting and preserving speech, language, dialects. A remark has to be mentioned here given in an informal conversation by a teacher on a central Dalmatian island when asked if they nurture the local language in primary school. The teacher noticed that children are less and less using the local island dialect, which she linked to the fact that most of the children's mothers are not from the island.

Multilingual education Yes

At the Faculty of Teacher Education in Rijeka (although the practice is common at all other educational institutions) the provided multilingual education gives students of foreign universities the opportunity to present intangible cultural heritage and adopt and learn about Croatian cultural heritage.

Istro-Romanian language or "Vlach language" (intangible cultural property entered in the National Register) which is included in the UNESCO Atlas of the World's Languages in Danger is integrated into educational school programmes, and students learn the language of their parents, grandparents from an early age. This language is no longer transmitted naturally (from parents to children) and the number of living speakers of this language is constantly decreasing (estimates for 2021 – about 50 speakers).

Inclusion of 'local content' Yes

Primary and secondary school content includes intangible heritage-related educational programmes on more levels, primarily when it comes to the local tradition. As part of the teaching content of certain school subjects (nature and society, music education, Croatian language, etc.).

Example: the project "Divlji pijat" (Wild Plate) – Bol High School

The purpose of the "Divlji pijat" project is to contribute to the strengthening of Brač as an emblematic Mediterranean community (cultural asset Mediterranean food) in two aspects. The first aspect is education about wild plants, healthy Mediterranean food that grows around us. The second is raising the awareness of the fact that the space around us is a

limited resource, a heritage that we have only inherited from previous generations on preservation, which is a link to nutrition. The project was based on wild greens, mišanca. Young people are less familiar with these plants, so this project aimed to popularise this less known segment of Dalmatian folk cuisine. At the field workshops, the students would pick about twenty different species of wild plants. They learned to recognise them first and about medicinal and nutritional properties of the plant and which part of the plant is used. They would sort the edible plants at school and stored them for later use. After the field workshops, a gastronomic workshop was held. The students talked to people who have been picking and storing mišanca since childhood and they were happy to share their experiences with them. The students who participated in the project talked to their grandparents to get acquainted with the topic, which plants they picked or still pick, about the dishes they prepared from the mice. In this way they came up with ideas for dishes they learned to prepare at gastronomy workshops. These were traditional dishes as prepared by their grandmothers, but they also created some new dishes that have thus become a model for the development of living heritage.

All materials for the book "Divlji pijat" were collected, which was published with the help of the editor of the book Maja Duka, the author of the book "Bračka marenda" (Brač brunches). She is well acquainted with the traditional diet of the island of Brač, especially Brač brunches, which she deals with as a form of cultural tourism within the "Names" festival. They are collaborating on the project with the association Imena. Students of Bol High School participated for the first time in the morning part of the festival "Trudna teća – Bol marenda" (Fruitful pot – Bol brunch) at the Bol market in June 2019. It was an opportunity to promote the Mediterranean diet as part of their gastronomic project "Divlji pijat". Previously, they listened to old ladies from Bol who told them about "spara" (a cake reminding of a small cushion used by women for carrying e.g. water buckets on their heads – translator's comment) and for this occasion in the gastronomic workshop of Bol High School and made spara - dry, healthy cake with flavors and aromas of Dalmatia in several variants. That is how this traditional, yet new cake became a model of developing living heritage. For "Trudna teća", the students prepared typical Mediterranean dishes that are recognised as "the dish" that should be found more often in the gastronomic offer of Bol. The intention is for students to promote healthy and indigenous dishes in the future as part of the offer at their workplaces.

The book titled "Divlji pijat" that came out of the project, was published and promoted in September 2019. At the same time, a gastronomy festival of the same name was organised where visitors, with music and socializing, could taste fine wild dishes prepared by students in the school kitchen with the project leader. Guests at the festival were also representatives of five ERASMUS countries from Finland, Poland, Greece, Italy and Germany, with which Bol High School cooperates. This means that the promotion of the project expanded beyond the borders of our beautiful country. The visitors really liked what we did and what they tasted so it was our best promotion after all.

At the competition the Gourmand World Cookbook Awards, the book Divlji pijat won in two categories in Croatia: C05 Mediterranean and C07 eastern Europe. The book thus qualified for the competition for the best cookbook in the world in 2020 with winners from other countries in the same category. In the C05 category, 18 countries participated in the competition, and in the C07 16 there was a total of 225 countries. Divlji pijat won 3rd place in the world in one of the categories. After this the book is eligible for the Best in the World certificate. The project goes further, again with the support of the Ministry of Culture and

Media, because it was approved at a public invitation. Certainly, the aim is to develop good governance in education and culture by strengthening cooperation with the local and wider community.

In June 2021, the students of the Bol High School, after a one-year break due to the pandemic, participated in "Trudna teća". A gastronomy workshop "SPARA" and a gastronomy workshop where dishes were cooked as part of the Divlji pijat project were organised. In September 2021, there was also a gastronomic workshop "SPARA" and a gastronomic workshop where dishes with wild herbs and traditional and new dishes typical of the Mediterranean diet were cooked. A workshop was organised in students created a new cocktail containing Mediterranean herbs. Apart from locals and tourists, the guests at the festival were also representatives of the ERASMUS + project from the Czech Republic, Slovakia and Italy with which our school cooperates.

This project was implemented in cooperation with the Municipality of Bol, Bol Tourist Board, the Centre for Culture Bol, hotel companies Sunce hoteli d.d. and Bretanide Resort d.o.o., the Imena Association.

Question 5.4

Do educational programmes teach about the protection of natural and cultural spaces and places of memory whose existence is necessary for expressing ICH?

Yes

Briefly explain, giving examples, how educational programmes teach this

As a part of certain educational programmes, children learn about the protection of natural and cultural spaces and places of remembrance necessary for the preservation of intangible cultural heritage. In addition, extracurricular activities and programmes are taught outside of school, where these places are introduced first hand.

Example: Elementary School Čazma – Regional School Miklouš ensures that its students are always present at the place where their tradition originated and is preserved: the intangible heritage "Zapovijed pod lipom" (entered in the national register) and linked exclusively to a particular area.

At the Faculty of Teacher Education in Rijeka, the values of sustainable development are promoted, citing examples of local communities and culture (Matetić's days, "Mantinjada pul ronjgi", Two-part singing and playing in the Istrian scale in Istria and Croatian Coast as intangible cultural property study). Furthermore, at the Faculty of Civil Engineering in Rijeka the protection of natural and cultural spaces and places of remembrance is taught through the subjects of building design (undergraduate university study) and public buildings and spaces (graduate university study).

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

6. Extent to which post-secondary education supports the practice and transmission of ICH as well as study of its social, cultural and other dimensions

Guidance note corresponding to indicator 6 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 6.1

Do post-secondary education institutions offer curricula and degrees that strengthen the practice and transmission of ICH in the following fields?

Music

The Academy of Music of the University of Zagreb and the Arts Academy in Split both have courses in ethnomusicology, ethnomusicological research and traditional music. The courses offer knowledge and values of traditional music and dance as intangible heritage, some of which are registered as intangible cultural property.

The Faculty of Teacher Education in Rijeka has courses where various traditional songs are taught and the traditional music performed on folk instruments.

Arts

The pottery and painting departments of the arts academies in Zagreb and Rijeka, there are educational parts of the curriculum that relate to the introduction to the concept and application of the traditional pottery in Croatia and naive painting on glass, phenomena that are registered as intangible cultural property.

At the Faculty of Teacher Education in Rijeka there are courses in Dance Structure and Dialect Expression are attended, and at the Faculty of Civil Engineering in Rijeka, intangible cultural heritage in the field of fine arts is included in most courses in the field of architecture and urbanism.

Crafts

The students of the institutions of higher education are educated in the topics of traditional crafts on a theoretical and historical level. Students of ethnology and cultural anthropology have compulsory courses on this topic within their study programmes.

The curriculum of the Faculty of Teacher Education in Rijeka covers the topics such as museums, reproduction of movement of certain actions in space, revival of folk customs (behaviour on various occasions and in various places).

Technical education/training

As a part of higher education at the faculties of architecture in Croatia, courses are taught related to traditional architectural heritage and techniques of traditional construction.

Furthermore, the students are introduced to the material, types and geographical occurrence of forms of traditional architecture.

At the Faculty of Civil Engineering in Rijeka, intangible cultural heritage in the field of technical education (traditional skills and construction skills) is covered in most courses in the field of architecture and urbanism and in some subjects in the field of civil engineering as a regular part of the curriculum.

Vocational education/training

-

Others

At the Faculty of Tourism and Hospitality Management in Rijeka, the intangible cultural heritage is studied as an important segment of tourism, especially cultural tourism in some relevant courses.

At the Faculty of Teacher Education in Rijeka, methodology of nature and society is taught as cultural content within the on the pedagogy of sustainable development course.

Question 6.2

Do post-secondary education institutions offer curricula and degrees for the study of ICH and its social, cultural and other dimensions?

Yes

Describe briefly, giving examples, how these programmes and degrees relate to the study of ICH.

Within their research projects and independent research, the Faculty of Humanities and Social Sciences in Zagreb and the University of Zadar (Departments of Ethnology and Cultural Anthropology) deal with various topics related to intangible cultural heritage. In doing so, they are in direct contacts and work closely with individuals, associations, institutions and local authorities in the places where they research, which arises from the very nature of field research. Here are three courses of the Zagreb Department that are especially dedicated to the issue of intangible cultural heritage: "Ethnological and cultural anthropological approaches to heritage protection and preservation" (lecturer doc. dr. sc. Sanja Lončar), Croatian Lacemaking (lecturer prof. dr. sc. Tihana Petrović Leš) and "Intangible Cultural Heritage" (lecturer doc. dr. sc. Petra Kelemen). The relevant courses at the Department of Ethnology and Cultural Anthropology cover the topic of intangible cultural heritage very analytically: special emphasis is put on recognition and analysis of roles assigned to heritage, the processes generated by heritage, the involved stakeholders, the context in which heritage recognises and valorises, the agreement and friction that heritage carries with it and encourages.

Certain courses at the Faculty of Tourism and Hospitality Management teach intangible heritage through lectures, exercises and seminars, and within the final and graduate theses. Furthermore, some courses study the role of the intangible cultural heritage as a resource in tourism and the possibility of creating a tourist product. At the Faculty of Civil Engineering in

Rijeka, knowledge of traditional construction skills is studied, since it is necessary to analyse historical buildings and structures and compare them with modern methods of construction. At the Faculty of Teacher Education in Rijeka, intangible heritage is introduced as a way of living; students are introduced to its application in everyday life, as well as a method of carrying out educational activities in work with children. Students are introduced to intangible cultural heritage through the content of study programmes of the teacher education.

The course titled "Cultural Institutions and Heritage" is a mandatory course at the University of Zadar, an undergraduate course (preparation for the work practice as a part of the corporate education). During the course, students are introduced to the categories of cultural heritage and types of related institutions (where students have their two-week student internship; if possible at the student's local community). So far, about two hundred students were included and trained.

At the Croatian Catholic University intangible cultural heritage is represented in courses such as Introduction to Cultural Anthropology, Language and Society, History of Everyday Life, From Dialectology to Sociolinguistics, Croatian Local Dialects as Part of Cultural Heritage, Society, History and Intangible Cultural Heritage, Croatian Traditional Culture and Identity Creation, Traditional Mythical Beings, Croatian Written Culture.

At the Faculty of Croatian Studies, University of Zagreb, intangible cultural heritage is represented in the following courses: Croatian Protected Natural and Cultural Heritage, Croatian Glagolitic Alphabet (the art of reading and writing Glagolitic is entered in the National Register), Croatian Gastronomy and Oenology (important for preserving the Mediterranean diet) , Culture of Croatian Emigrants, Croatian Ethnology, Religious Components of Croatian Identity, Croatian Civilisational Values, Traditional Culture and Education, Cultural Identities of Croatian Emigrants, etc.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The number of study programmes related to intangible cultural heritage grew in the last couple of years and the study programmes are developing in a positive direction. It is necessary to strengthen them further and work on strengthening of practical teaching methods. Cooperation between the Ministry of Culture and Media and the Ministry of Science and Education needs to be improved further.

7. Extent to which inventories reflect the diversity of ICH and contribute to safeguarding

Guidance note corresponding to indicator 7 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 7.1.a

To what extent are the inventories identified in section A.6 oriented towards safeguarding of ICH?

Fully

Explain briefly, giving examples, how these inventories are oriented towards safeguarding of ICH. If you have answered 'Not at all' or 'Minimally', explain what obstacles you face in having them do so.

The Register of Cultural Property recognises the importance of an individual cultural property at the national level. Each cultural property entered in the Register is of special importance for the Republic of Croatia. It is one of the best tools for achieving visibility and promotion of intangible cultural heritage. The decisions on registration are sent to each holder individually via mail.

Question 7.1.b

To what extent do these inventories reflect the diversity of ICH present in your territory?

Fully

Explain briefly, giving examples, how these inventories reflect the diversity of ICH. If you have answered 'Not at all' or 'Minimally', explain what obstacles you face in so doing.

The Register of Cultural Property contains over 200 registered intangible cultural goods that cover all areas of intangible heritage listed in the Law on the Protection and Preservation of Cultural Heritage and the Convention for the Protection of the Intangible Cultural Heritage (2003). The register includes various traditional dances (such as the Krk tanac dance), traditional games (e.g. pljočkanje), speeches (e.g. Istrovenetian speech), customs (e.g. Ijelje / Gorjani queens), traditional crafts (Blacksmith's art of the Nogalo family) legends (legend of Veronika Desinička) etc.

Question 7.2

Do specialized inventories and/or inventories of various scopes also contribute to the safeguarding of ICH and reflect its diversity?

No.

Based on your response in section A.6 Inventories, explain how such specialized inventories and/or inventories of various scopes contribute to the safeguarding of ICH and reflect its diversity

There are no specialised lists and registers of intangible heritage in the Republic of Croatia.

Question 7.3

To what extent are existing inventories regularly updated, taking into account the current viability of the elements included therein?

Fully

Based on your response in section (f) and (l) of A.6 Inventories, explain the method(s) of updating the inventories, giving examples of how those take into account and reflect the current viability of the inventoried elements.

The Register is updated on a daily basis. Depending on the changes, corrections, deletions or entries are made, depending on the information received from the competent conservation departments (19) of the Ministry of Culture and Media, distributed across the local network of counties. Meetings of the expert Committee for determining the cultural property are held several times a year. The Committee is authorised to declare a property a cultural property and register it. Meeting of the Committee for intangible cultural heritage are held several times a year. This Committee functions as an advisory body of the Ministry of Culture and Media that proposes and validates proposals for intangible assets for entry in the Register.

Question 7.4.a

To what extent is access to ICH inventories facilitated, while respecting customary practices governing access to specific elements of ICH?

Fully

Based on your response in section (o) of A.6 Inventories, explain briefly, giving examples, how this is accomplished.

Decisions on entry in the Register of Cultural Property are sent by mail individually to each holder and/or competent institution. The information and access to data on each intangible cultural property is available via the Croatian-language web register. The additional information can always be obtained by filing a request to the relevant register department.

Question 7.4.b

To what extent are ICH inventories utilized to strengthen safeguarding?

Largely

Explain briefly, giving examples, how the ICH inventories are utilized to strengthen ICH safeguarding. If you have answered 'Not at all' or 'Minimally', please explain what obstacles you face in having them do so.

Following the entry in the Register of Cultural Property, a relevant decision is issued as a legal act. The decisions includes an elaborate list of protection measures that the holders and institutions that take care of the specific cultural property are obliged to implement.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The developed system of entry in the National Register reflects the diversity in a positive was and it positively affects the visibility and further work on the preservation of intangible cultural heritage. It is necessary to continue this trend of work and strengthen professional human capacities in the implementation of conservation measures.

8. Extent to which the inventorying process is inclusive, respects the diversity of ICH and its practitioners, and supports safeguarding by communities, groups and individuals concerned

Guidance note corresponding to indicator 8 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 8.1

To what extent do communities, groups and relevant NGOs participate inclusively in inventorying, thus informing and strengthening their safeguarding efforts?

Large

Based on your response in section (p) of A.6 Inventories, explain briefly, giving examples, how this is accomplished.

When entering an individual element of intangible heritage in the Register, the procedure of the bottom-up model is followed. Any person or institution can submit a proposal for entry of an element in the Register; each proposal is evaluated at the meetings of the Committee for Intangible Cultural Heritage, and further explained at the sessions of the expert committee for entry of cultural property in the Register. During the expert evaluation, the proposers, individuals, professional institutions or holders are consulted in order to process the proposal as well as possible, and to reduce the possible error to a minimum. E.g., when registering “kantanje Gospina plača” (Chanting of Mary's Crying) in Imotska Krajina almost all residents and stakeholders associated with this intangible cultural property were consulted in order to make the text of the description of the property and determine each holder by name and surname. During the enrolment each of the listed holders, over 350 of them were included in the list of holders and the decision on enrolment was delivered to them.

Question 8.2

To what extent does the inventorying process in your country respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society, all genders and all regions?

Fully

Based on your response in section (q) and (r) of A.6 Inventories, explain briefly what measures are taken to ensure respect for diversity of ICH and its practitioners as well as gender inclusiveness in the inventorying process.

When the proposal is evaluated, all possible differences of intangible cultural heritage and experts are taken into account. Care is taken not to pose any barriers in relation to lifestyle, gender or region. The evaluation of proposals encourages greater involvement of diverse social, ethnic, regional and gender groups to a great extent.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The established procedure of entry into the National Register is based on the bottom-up principle and responds well to the tasks and goals set in the protection and preservation of intangible cultural heritage. However, further work is required on strengthening of capacities of the heritage experts involved in the process.

9. Extent to which research and documentation, including scientific, technical and artistic studies, contribute to safeguarding

Guidance note corresponding to indicator 9 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 9.1

Are there any financial or other forms of support oriented towards safeguarding in one or more of the fields below? (please only include those in conformity with the [Ethical Principles](#)):

Research, scientific, technical and artistic studies

The specified studies have the above-mentioned financial support, but within already existing mechanisms of financing of such programmes by state authorities. There are no separate programme lines that refer exclusively to intangible cultural heritage. The continuous scientific research activities of the Institute's associates at the Institute of Ethnology and Folklore Research outline basic research of the traditional culture, of which intangible culture is an integral part. The research is based on ethnographic field insights as well as archival and study work, which are presented by participating in scientific conferences, publishing and applying expert knowledge (the Institute employees organised several scientific-professional conferences, symposia, congresses, forums and round tables on the topic of intangible culture; they also published articles in the institute's magazine "Narodna umjetnost", many other magazines and/or monographs). Numerous aspects of culture are documented through basic research, such as the tradition of ethnology and folklore as a cultural critique, with the aim of promoting interdisciplinary and intercultural dialogue. Critical evaluation and analytical understanding of culture in the broadest anthropological sense is considered a priority. The basic ethnological and cultural anthropological, folkloristic, ethnomusicological and ethnochoreological research, with a number of subdisciplines, contribute to the understanding of current social challenges such as: lifestyles, work and family transformations, gender issues, demographic change, migration and integration, urban and social practices, programmes and topics related to consumerism, religious pluralism, cultural amateurism, cultural tourism, multiculturalism etc. (www.ief.hr). Research dynamics is inseparable from the longterm goals of documenting, valorising and preserving cultural heritage and monitoring changes within the complex processes of positioning the identity features of Croatian culture in the European and global context. Materials collected in the field are processed, digitised and stored in the Institute's Documentation and in the IEF digital repository (dief.eu). Within the project Croatian Intangible Cultural Heritage, Social Identities and Values funded by the Croatian Science Foundation (2012-2014), in addition to field research, documentation and scientific interpretation, the Institute organised a series of workshops and lectures, and created virtual exhibitions on traditional Međimurje traditional music and photo-documentation by Franz T. De Laforest. Upon completion of the project, the Reference Centre for Intangible Culture established in 2014 as a result of an agreement between the Institute and the

Ministry of Culture and the Ministry of Science and Education continued to operate. As a unique example of good practice in the EU, the IEF Reference Centre for the Intangible Culture has been included in the European Cultural Heritage Strategy for the 21st Century of the Council of Ministers of the European Council. IEF staff leads significant expert discussions in magazines, at conferences in the country and abroad, and they share their knowledge and experience with local communities in workshops within the projects they implement.

In addition to EU projects and competitive projects funded by the Croatian Science Foundation, the Institute finances smaller internal projects from the funds of the Ministry of Science and Education. They represent the long-term and fundamental research that IEF is known by in the domestic and international scientific community. The projects originate from basic disciplinary areas and are typical for their methodological and conceptual interdisciplinarity. Research that contributes to the documentation, processing and promotion of intangible culture, among other areas, is carried out on the following projects: "Ethnography of islands: the contribution of ethnology and cultural anthropology to island and Adriatic studies", "Ethnochoreological topics: origins, concepts and complexity of dance", "Ethnomusicological approaches to heritage music: documentation and research", "Culture of nutrition and ethnology of everyday life", "Cultural animalistics: animal and man: interdisciplinary analyses and multiple cultural practices", and "Intangible culture and digital humanities". The fundamental research is carried out by field work that was substantially reduced in size in 2020 and 2021 due to the outbreak of COVID-19. Institute staff participate with topics on intangible heritage in the graduate and postgraduate studies and as mentors of graduate and doctoral theses at the Faculty of Humanities and Social Science of the University of Zagreb, and the Department of Ethnology and Anthropology, University of Zadar.

At the Faculty of Civil Engineering in Rijeka there is financial support provided by the University of Rijeka through several scientific projects related to heritage, which included research of intangible heritage (traditional skills and construction techniques).

The project "Cooperation with Croatian Indigenous Communities in the Diaspora" was implemented at Croatian Studies. The aim of the project was to preserve the idioms and culture of indigenous communities in the diaspora as part of the intangible Croatian heritage and Croatian identity. As part of the project, the course Teaching the Croatian Language in the Diaspora was designed, in which our students went abroad to teach Croats in diaspora as a part of their internship. Also, the Summer School of Croatian Language and Culture was organised for teachers and students of Croatian language from the diaspora.

The Ethnographic Museum in Zagreb carried out the Research of Carnival customs of "Didi s Kamešnice", i.e. carnival costumes from Giljevo (intangible cultural property entered in the national register) 2012 within the project Carnival King of Europe II, which aimed to identify and explore common roots of European carnival in as part of the winter fertility ceremonies still alive in a large number of rural and post-rural communities in Europe. The result was the exhibition "How does the mask change you?" in 2017 at the Ethnographic Museum (as well as its guest exhibition at the Sinjska Alka Museum at the end of the same year). The exhibition presents masks and complete equipment of "Dida" characters, which are contextualised by the ethnographic film "Mačkare iz Giljeva" (Costumes from Giljevo) by Michele Trentini from the Ethnographic Museum Trentino from San Michele in Adygea (Italy). The film documented and promoted the phenomenon of the annual carnival procession of costumes from the villages at the foot of Kamešnica, included in the National Register of Cultural Heritage of the Republic of Croatia.

On several occasions in 2018, field research was conducted for the needs of the exhibition "Hats Down! The Story of (not) Covering the Head" about the art of making various types of hats and caps of the production trade "Škrgatić Hats", the art of making traditional hats from different parts of Croatia of the production trade "Cahun" (intangible property entered in the National Register). In 2021, a number of field researches (documentation) were carried out about the art of making traditional Christmas cribs in Zagorje villages, Kumrovec and Bistra for the needs of contextualization of the Christmas Crib Collection of the Ethnographic Museum. Dr. sc. Iris Biškupić Bašić is continuously documenting the phenomenon of the art of making traditional wooden toys from the area of Hrvatsko Zagorje and Gingerbread craft from Northern Croatia, conducting several research field campaigns every year. Matija Dronjić is continuously researching the phenomenon of Lacemaking in Croatia as part of his doctoral studies at the University of Zadar. He actively researches and documents Lepoglava lacemaking with the aim of critical analysis of the contemporary effects of the process of creating/preserving intangible cultural heritage from the perspective of the local community.

Documentation and archiving

Documentation and archiving are financed from the annual programmes for the protection and preservation of intangible cultural heritage of the Ministry of Culture and the Media. Additionally, these activities are financially supported through projects related to financing of the Institute of Ethnology and Folklore Research and the Institute of Croatian Language and Linguistics.

In the contemporary technological environment, digitisation is also developing in the field of intangible culture, especially in the research part. Following the repository project of the Institute of Ethnology and Folklore Research, the digital humanities is being developed as a core activity, so that the Ministry of Science and Education has assigned IEF the role of national coordination for research infrastructure in humanities and arts (DARIAH.HR). Thus, the intangible culture, as a large area of activity of the IEF Reference Centre for Intangible Culture with the relevant digital repository (dief.eu) helps in the restoration aspects of creation and use (reception) of cultural content by the holders themselves, as well as in production and distribution.

We can also mention the example of the Maritime and History Museum of the Croatian Coast Rijeka where photographic material recording the last vapnenica in the area of Plas in the vicinity of Rijeka is currently recorder, with all segments of the production process (the art of lime production is registered in the National Register). This material is also intended to be used for the exhibition planned to be prepared in several years. It would present this traditional method of lime production, which is preserved today almost exclusively in oral tradition. In this context, it is important to record this process with the hope of its revival in this area. When it comes to photographic material, we can point out that the Museum in its secondary documentation maintains hundreds of photographs, mostly from the 1970s, showing bell ringers in the region of Kastav, who are already on the Representative list.

Question 9.2

Is research on approaches towards, and the impacts of, safeguarding ICH in general and of specific elements (whether or not inscribed) encouraged and/or supported?

Yes

Describe briefly the research conducted, in particular the impacts studied.

The research into the approach to the protection of intangible heritage is encouraged through the work of institutes, museum institutions, professional and cultural organizations, associations and individuals. In order to include an element into the Register, it must first be researched in the field.

Employees of the Institute of Ethnology and Folklore Research (IEF) are also members and external associates of the Committee for Intangible Cultural Heritage of the Ministry of Culture and Media. They also participate with their works in the exhibition Croatian Intangible Cultural Heritage Inscribed on the UNESCO Lists organised by the Institute of Ethnology and Folklore Research and Ministry of Culture and Media. Furthermore, the Institute of Ethnology and Folklore Research, through its staff dealing with food culture, is recognised as a focal point for the Mediterranean diet, which by the inscription on the UNESCO Representative List actually connects several Mediterranean countries (http://www.mediterradiet.org/en/partners/focal_points).

The IEF associates participate in the activities of the network of emblematic communities of the Mediterranean Diet, e.g. in designing content for a new website. They also continuously cooperate with the Croatian local, emblematic community in the implementation of programmes related to the Mediterranean diet as well as with institutions whose programmes deal with this intangible cultural property (Stari Grad Museum, Jelsa Municipality Museum).

Furthermore, the IEF associates regularly monitor local, regional and county folklore festivals, which were held partly live and partly online during the pandemic. Numerous elements of intangible cultural property are presented at them. The associates of the Institute, as members of the expert committees of amateur folklore festivals, significantly contribute to a better understanding of intangible culture. The IEF associates act as artistic directors and associates of the International Folklore Festival, which relies heavily on the implementation of the UNESCO Convention (2003). The 54th and 55th International Festivals, as well as all previous ones (since 1966), were held during the pandemic by selecting appropriate topics. In moments of limited gathering and public appearances, they engaged individuals, artists and bearers, creators of a certain cultural element, who as solo singers or musicians or in small groups could, even in times of pandemic restrictions, promote their cult of good in an acceptable and appropriate way. The 54th and 55th International Festivals were held by careful selection of topics and performers at the time of limited gatherings and public appearances. Individuals, artists and holders, creators of certain cultural elements were engaged, who as solo singers or musicians or in small groups, could promote their cultural work in an acceptable and appropriate way, even in times of restrictions caused by the pandemic.

The possibilities of valorisation of intangible heritage in design of tourism products were explored at the Faculty of Tourism and Hospitality Management within the specific courses in the form of project assignments, and within research in the form of final, diploma and doctoral thesis, but respecting the principles of sustainable development, in order to avoid negative effects of tourism on heritage through valorisation. The research focused on intangible heritage protected by UNESCO. At the Faculty of Civil Engineering in Rijeka,

traditional construction techniques and their impact on architecture and urbanism of the Kvarner region as well as materials, constructions and techniques of physical impact control in the historical architecture of Kvarner were studied as part of the research project of the University of Rijeka.

Question 9.3

Do ICH practitioners and bearers participate in the management, implementation and dissemination of research findings and scientific, technical and artistic studies, and with their free, prior, sustained and informed consent?

Yes

Describe briefly the nature of practitioners' and bearers' participation and how their consent is secured.

Experts participate in various thematic scientific-professional conferences, symposia, congresses, forums and round tables where they present the results of their work. Additionally, stakeholders participate in organised round tables and discussions. Cooperation and mutual communication, consents and agreements are a part of standard communication between stakeholders and their cooperation is constant.

E.g. experts from the field of art, guest lecturers participate at the Faculty of Teacher Education in Rijeka and consent is ensured by their good will.

Rajka Jurdana Šepić, a university professor at the Department of Physics at the University of Rijeka, as an autochthonous speaker (Chakavian Kastav language is entered in the national register) participated in numerous presentations of professional, scientific and artistic publications and projects at the invitation of the organisers (e.g. presentation of the "slovník kastavskog govora" (Dictionary of Kastav speech), organising the anniversary concert of the Croatian National Theatre Ivan Zajc on the occasion of the anniversaries of Ivan Matetić Ronjgov, etc.).

In the Ethnographic Museum of Istria, methods of ethnographic research and field trips enable the establishment of relations with the holders of certain cultural elements that imply collaborative relations and result in the development of a "bottom-up" approach. During many years of work on the promotion and transmission of intangible cultural heritage, but also after other efforts and general guidelines in society, many local communities in Istria have become aware of certain segments of their culture as potentials to become more visible, to strengthen their internal connections and ensure survival and the transmission of those values that are deeply rooted in the experience of one's own cultural identity. As this is a tourist area, some of these elements can be communicated in an economic context. Local communities in Istria have educated members, who are aware and understand the purpose and goal of preserving intangible cultural heritage.

The Croatian Catholic University organised and/or co-organised multiscientific and scientific-professional conferences related to intangible heritage such as Ethnocultural identity of Croats in Vojvodina: Historical and Contemporary Processes (2019) and Demographic

Changes and Cultural heritage of Croats in Boka Kotorska (2017), and actively produces/co-produces their own university publications, e.g. Vrgada: Glagolitic Folk Church Singing in the Zadar Archdiocese (Glagolitic folk church singing is entered in the National Register) and Govori otoka Šolte (Dialects of the Island of Šolta) (intangible cultural property entered in the National Register).

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Within the current technical and financial possibilities, research and documentation are being carried out satisfactorily. More programmes and projects are required, as well as financial resources, which are focused on research work. It is also necessary to work on improvement of the status of documentation and digitisation.

10. Extent to which research findings and documentation are accessible and are utilized to strengthen policy-making and improve safeguarding

Guidance note corresponding to indicator 10 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 10.1

Are documentation and research findings made accessible to communities, groups and individuals, while respecting customary practices governing access to specific aspects of ICH?

High

Provide any additional details here.

Documentation and research results are available to all stakeholders in the preservation of elements of intangible heritage, either through publishing or on the website. These materials are key in policy-making and improvement of protection.

E.g. many publications and research results are available in digital version on the portal of the Croatian scientific and professional journals Hrčak.hr.

Additionally, the Ethnographic Museum in Zagreb publishes the yearbook titled Ethnological Research (A2) with professional and scientific papers in the field of ethnography, ethnology and cultural anthropology, museology and related humanities and social sciences. In the last few years, the magazine has increasingly focused on specific topics related to the activities of museums in contemporary society, as well as topics related to intangible cultural heritage. Papers by domestic and foreign authors are published bilingually. All scientific and professional articles are peer-reviewed and the journal is referenced in the Directory of Open Access Journals (DOAJ).

Question 10.2

Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to strengthen policy-making across different sectors?

Some

Provide any additional details here.

The results of research and documentation of these studies are used in the development of policies and strategies, but mainly within the scientific, educational and cultural sectors. The economic and financial sectors take partial account of research results and documentation.

E.g. in Istria, the Ethnographic Museum of Istria (EMI) cooperates with the tourism segment, as well as with all those related to certain cultural phenomena that we deal with in

cooperation with communities. In cases of cooperation on the evaluation of the traditional cake, "Cukerančić" (intangible cultural property entered in the national register), cooperation was established with the Central Istria local action group (Creation of local partnerships, called local action groups (LAG), starts with connecting local stakeholders from all three sectors. LAGs are an original and important part of the LEADER approach. Their task is to create local development strategies, direct and monitor their implementation including the use of support funds). During the work on the traditional game "Pljočkanje" (intangible cultural property entered in the National Register) cooperation was established with associations related to traditional sports. In 2014, the County of Istria and its Department of Culture initiated the Local Training project for preschool children, pupils and students. EMI staff were involved in almost all activities (lectures, workshops, program proposals, etc.) aimed at children as well as educators, teachers and professors. On the other hand, the strong involvement of EMI in the topics of intangible cultural heritage resulted in the involvement of the museum in two European projects. The first, bilateral (with the Republic of Slovenia) was based on beliefs in supernatural beings and phenomena and traditions in this regard. It was titled "živa štrigarija – živa coprnija". The work on personal life stories and testimonies, in this case those who emigrated from Istria, resulted in the inclusion of EMI in the four-year EU project "Ugroženi identitet" (Identity on the line), within the Creative Europe Fund. It is a project related to "difficult heritage", which mostly relies on the personal testimonies of individuals who participated in major migration movements in the post-war history of Europe, and on marginalised groups. As a public institution, EMI (including the Centre for Intangible Culture of Istria – CENKI) has a wide range of visitors and associates. This partly refers to kindergartens and schools, then to representatives of communities, families and tourists. Through its activities, EMI certainly contributes to the inclusion of this type of culture and sends the message that these are highly valuable cultural elements, both for the bearers and for all interested parties.

Question 10.3

Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to improve safeguarding?

High

Provide any additional details here.

Research results and documentation are widely used to implement better measures that would improve the system of protection of elements of intangible heritage. The problem is that it would be necessary to do much more research in order to obtain the best possible documentation and to be able to improve the system of protection measures even better.

As the illustration of the work on research and documentation, and the implementation of the results to achieve the better work on the preservation of intangible heritage, we can describe the plan of the Maritime and History Museum of the Croatian Coast Rijeka. The museum plans to set up an exhibition "Ne drži me za bulina: boćanje i boćarsko prigovaranje" (Bocce Ball and Bocce Ball Tradition). So far, bocce as a social interaction, and then a sports discipline, has been the subject of ethnologists' interest only occasionally. Records can mostly be found in monographic publications of certain places where the

presence and importance of bocce is recorded, without the need for a theoretical background. The intention of this exhibition project is to analyse bocce primarily as an anthropological theme, a mode of interaction between different social groups that takes place during outdoor activities. The history of this sport will be just one of the topics covered, but the emphasis is put on the significance of bocce as a way of spending free time, leisure, as it is still present today, but less and less, at local bocce alleys. In this context, this is an important topic in the domain of intangible heritage. A catalogue will be printed with the exhibition, and the exhibition is planned to be prepared in the open, in the museum park. In order to emphasize the social and interactive aspect of the topic, the intention is to fence off a temporary space in the museum park, where pedagogical and andragogic workshops would be organised during the exhibition, in cooperation with bocce ball players. The implementation includes cooperation with local schools and the Pensioners' Convention that already successfully cooperated with the Museum. Furthermore, the Museum's Facebook profile will be used to invite followers to cooperate, in order to contribute to the research of the topic and to record personal experiences that also make up the intangible corpus of the topic.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The research results and their availability are satisfactory. Additional work is required on the coordination of research results and documentation and their implementation in strategies and policies in sectors that are not fundamentally concerned with the preservation of intangible cultural heritage.

11. Extent to which policies as well as legal and administrative measures in the field of culture reflect the diversity of ICH and the importance of its safeguarding and are implemented

Guidance note corresponding to indicator 11 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 11.1

Have cultural policies and/or legal and administrative measures been established (or revised) and implemented that incorporate ICH and its safeguarding and reflect its diversity?

Yes

It is a

Name of the policy/measure

Cultural policy – Strategic Plan of the Ministry of Culture for the period 2020-2022

Legal instrument - Act on the Protection and Preservation of Cultural Property

Administrative measure – Decision on the protection

Established -

Revised -

Is the policy/measure being implemented? Yes

Brief description

The Ministry of Culture and Media has included in its strategy and implemented a set of measures aiming at protection and preservation of intangible cultural property. Additionally, in accordance with the provisions of the Act on the Protection of Cultural Heritage, legal provisions related to the preservation of intangible cultural heritage are implemented, and the decision on entry in the register defines the rights and obligations of the relevant stakeholders.

Question 11.2

Have national or sub-national strategies and/or action plans for ICH safeguarding been established (or revised) and implemented?

Yes

Describe briefly the strategies and/or action plans and how they contribute towards safeguarding ICH.

The first objective specified in the national development strategy of the republic of Croatia until 2030, is a competitive and innovative economy where the priority areas of public policy include the development of sustainable, innovative and resilient tourism, as well as encouraging the development of culture and media.

As part of the general strategic plan of the Ministry of Culture and Media 2020-2022, General Objective 2: Protected and preserved cultural heritage. Cultural heritage, both tangible and intangible, is the common wealth of humanity in its diversity and uniqueness, and its protection is one of the important factors for recognition, definition and affirmation of cultural identity. The Ministry of Culture develops mechanisms and establishes measures for the protection of cultural heritage in order to ensure its sustainability. This includes identification, documentation, research, maintenance, protection, use and promotion of values of the cultural heritage. Cultural heritage comprises movable and immovable cultural property of artistic, historical, paleontological, archaeological, anthropological and scientific importance, as well as documentation and bibliographic heritage and buildings, i.e. spaces in which cultural property and documentation on such property are permanently stored or exhibited. Furthermore, cultural heritage comprises archaeological sites and archaeological zones, landscapes and their parts that testify of the man's presence in space, as well as intangible forms of cultural heritage and the appearance of men's spiritual creativity in the past. The values of cultural heritage are recognised as age values as well as historical, cultural, artistic and authentic values. By protecting and preserving cultural heritage, the Ministry of Culture ensures the consistency of cultural values as well as the potential for further development of the Republic of Croatia, its affirmation, stimulation of economic competitiveness and better quality of life in the European environment. The Cultural Heritage Protection Service will focus on an integrated approach, taking into account social, economic, territorial and scientific-educational components for the purpose of participatory management of cultural heritage, its sustainable use and raising community awareness through educational programmes. The main strategic guidelines of the objectives and activities within this general objective are contained in the strategic documents European Strategy for Cultural Heritage in the 21st Century and all basic documents that are the basis for the Strategy, signed by Ministers in February 2017; "Protection Strategy, Preservation and Sustainable Economic Use of the Cultural Heritage of the Republic of Croatia for the Period 2021-2027", "Strategic Plan of the Ministry of Culture 2020-2022", "Strategy for the Development of the Archives Service in the Republic of Croatia", National Spatial Data Infrastructure of the Republic of Croatia, "Apolitika" Architectural Policies of the Republic of Croatia, "Cultural Tourism Development Strategy", "Croatian Tourism Development Strategy", "Regional Development Strategy of the Republic of Croatia" and "Competitiveness and Cohesion Operational Program", Directive 2012/27 / EU of the European Parliament and of the Council of 25 October 2012 on energy efficiency.

The Ministry of Culture of Media wants to establish a unique system of care for the national heritage, which is reflected in the systematic monitoring of the state of the protected cultural heritage by means of the protection and preservation of cultural heritage. The Ministry will carry out a five-year collection of data on the state of cultural property and

integrate the collected data into the cultural heritage information system. The development of criteria, the selection and systematic monitoring of the condition and dangers of cultural property should contribute to a reduced number of intervention, unplanned protection and conservation measures and will serve as a basis for development of a list of priorities for financing comprehensive protection and conservation programmes and contribute to optimum management of cultural property.

(Special objective 2.1. Development of the service for protection and preservation of cultural heritage of the Republic of Croatia, Special objective 2.2. The optimum model of protection and management of cultural assets ensured, Special objective 2.3. Development of museum activities, Special objective 2.4. Development of archival service and ensuring of conditions for regular acceptance of the archive material and Specific objective 2.5 Accessibility of cultural heritage in the digital environment)

In the Croatian Tourism Development Strategy of the Republic of Croatia, the Ministry of Tourism and Sports defined Cultural Tourism as one of the dominant tourism products. Particularly relevant cultural tourism products for Croatia include urban tourism, heritage tourism, event tourism, creative tourism and religious tourism. Further growth of cultural tourism is envisaged and the great importance of this product for the future growth of the overall tourism sector is emphasised. The trend of further diversification of demand and growth of specific products will support the growth of smaller, specialized service providers. In particular, the growth of 'creative tourism' is envisaged. This form of tourism enables in a way more active involvement of visitors in the local culture. The growing sensitivity of customers to ethical issues, especially related to the impact of travel on the environment and local communities, will contribute to further strengthening the 'responsibility' in the offer of cultural tourism products.

The development of special forms of tourism represents added value. Tourist valorisation of natural and cultural heritage and the development of special forms of tourism will be encouraged. The development of functional and sustainable tourist regions in order to offer a complete tourist experience, with the extension of the season and the shift to higher value-added tourist products, will enable smart micro-regional specializations in various segments of special forms of tourism. These are health, rural and gourmet tourism, eco-tourism, outdoor tourism, nautical, cultural and religious tourism, sports tourism, etc. Furthermore, investments in public tourism infrastructure will be encouraged, including museums and visitor centres. Special investments will be made in the infrastructure related to the valorisation of culture, historical and natural heritage, in accordance with the smart micro-regional specialization of functional and sustainable tourist regions. The tourist valorisation and presentation of culture and natural heritage, gastronomic and oenological offer has been recognised as one of the priorities.

The point 3.2.11 Cultural Heritage of the Croatia's Agriculture and Rural Development Strategy for the period until 2030 emphasises that in addition to immovable cultural heritage, intangible heritage is directly related to the strategy. Additionally, it emphasizes the importance of dry stone walling and Mediterranean diet (both elements of the intangible are inscribed on a representative list).

Articles 69 through 78 of the Act on the Provision of Services in Tourism (Official Gazette, No. 130/17, 25/19, 98/19, 42/20 and 70/21) regulate the provision of services of tourist guides who, inter alia, provide services related to presentation and professional interpretation of intangible cultural heritage.

The tour guide license exams are performed by institutions of higher education that obtained a decision from the relevant Ministry for this activity. The exams are performed in accordance with the Ordinance on the Tour Guide License Exam and the examination programme for tour guides (Official Gazette, No. 50/08 and 120/08). The ordinance stipulates that tour guides in the general part of their license exam learn about the basic features of ethnographic heritage, within the subject "cultural and historical monuments and other Croatian landmarks". This includes material and spiritual features of ethnographic heritage, with an overview of regional specifics of traditional architecture, design, use of usable objects, folklore creativity in the field of music, dance, tradition, games, rituals, customs etc. and traditional arts and crafts.

Additionally, we would like to point out that the "heritage interpreters" are not regulated by law and are not considered tour guides. We are familiar with educational programmes related to the acquisition of the status of the heritage interpreter. However, the persons who complete them are not authorised to provide tour guide services. On the other hand, a licensed tour guide, can use such "interpreter" course to broaden their knowledge and as added value in accordance with the above-specified act and regulations.

Are there plans designed for safeguarding specific elements (whether or not inscribed on the Lists of the 2003 Convention)?

Yes

If yes, provide details.

Certain elements of the intangible heritage have developed plans, especially those that have a great influence and role in the community and during the preservation of which organisations were established that work in an organised way on preservation of such an element. A good example of a protection plan is the Sinj Alka Knights Game, where the Alka Knights Society uses its organisation and membership, to work systematically in all fields where it is possible to ensure the preservation of this property, from cultural and scientific to financial sustainability and planned work on preservation of the tradition.

Question 11.3

Is public financial and/or technical support for the safeguarding of ICH elements (whether or not inscribed on the Lists of the 2003 Convention) provided on an equitable basis in relation to the support given to culture and heritage as a whole?

Yes

Describe briefly, giving examples, the nature of the support provided and how equity is ensured.

As for all other segments of cultural activities, and other types of heritage, there is a program line for the intangible cultural heritage within the budget of the Ministry of Culture and Media, which finances protection and preservation activities. The equity is regulated in accordance with the Act on the Financing of Public Needs in Culture (OG 47/90, OG 27/93, OG 38/09).

An example of a project co-financed by the Ministry of Tourism and Sports, and the city of Pleternica is "Bećarac Interpretation Centre". Bećarac is an intangible cultural property, and since 2011, it is on the representative list.

An example of a project funded by the municipality of Marija Bistrica is the Visitor Centre in Marija Bistrica. The representative list also includes the Gingerbread Craft from Northern Croatia (2009) and the Traditional Manufacturing of Children's Wooden Toys in Hrvatsko Zagorje (2010). These products are the subject matter of the above-mentioned Centre.

Do these forms of support prioritize ICH in need of urgent safeguarding?

Yes

Please explain how this is done or, if not, why this is the case.

The endangered intangible cultural heritage and programmes related to its preservation are one of the priorities in financing. This is defined by the Assessment of the justification of financing programmes for protection and preservation of intangible cultural property, which is made based on main criteria and in order of priority, and the endangered cultural property being on the first place.

Question 11.4

Are cultural policies and/or legal and administrative measures that incorporate ICH and its safeguarding informed by the active participation of communities, groups and individuals?

Some

Explain briefly, giving examples, how these policies and/or measures are informed by the active participation of communities, groups and individuals.

Communities, groups and individuals are actively involved in the implementation of funding programmes and are aware of the legal frameworks and policies adopted for protection and conservation. Furthermore, these stakeholders actively participate in the implementation of the protection measures and in the registration procedures. The information is provided in both directions. When adopting new or amended ordinances, stakeholders can participate in e-consultations via the website of the Ministry.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Mechanisms in terms of cultural policies and strategies for the preservation of intangible cultural heritage have been largely established, as well as the mechanisms for financial assistance to the preservation of intangible cultural. Additional work is required on the establishing more detailed work plans and action plans in order to achieve better results in an even better way.

12. Extent to which policies as well as legal and administrative measures in the field of education reflect the diversity of ICH and the importance of its safeguarding and are implemented

Guidance note corresponding to indicator 12 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 12.1

Have policies and/or legal and administrative measures for education been established (or revised) and implemented to ensure recognition of, respect for and enhancement of intangible cultural heritage?

Yes

It is a

Education policy

Name of the policy/measure

Established

Revised

Is the policy/measure being implemented?

Yes

Brief description

The National Framework Curriculum for Preschool Education, General Compulsory and Secondary Education (NFQ, 2010) emphasises the need for comprehensive personal development of students, but also development for "preservation and development of national spiritual, material and natural heritage of the Republic of Croatia, European coexistence and creation of a knowledge society that will enable sustainable development "(NFQ, 2010, 14).

E.g. standards and guidelines for quality assurance in the European higher education area "2.3.1 Quality policy and quality assurance procedures set out that the state should also be explicitly committed to developing culture that recognises the importance of quality and its assurance."

Question 12.2

Have policies and/or legal and administrative measures for education been established (or revised) and implemented to strengthen transmission and practice of ICH?

Yes

It is a

Education policy

Name of the policy/measure

Established

Revised

Is the policy/measure being implemented?

Yes

Brief description

The intangible heritage is not a separate subject within the curriculum. However, values that contribute to the development of personal identity, recognition and respect for national natural and cultural heritage, while respecting diversity and different ways of thinking and living occupy an important position within the interdisciplinary theme titled "Sustainable Development". The intangible heritage, its contents and topics, is implemented and integrated into the course curricula and curricula of interdisciplinary topics (Croatian language, Geography, History, Music and Arts). Each school includes it within their curricula by means of projects on the level of class, school or among schools (at the level of villages, cities, counties and states), extracurricular activities and additional and optional classes.

On several occasions, the Ethnographic Museum of Istria assisted the holders in articulating their own intentions and ideas when it comes to including elements of their heritage in the national register. Moreover, the Museum conducted additional research, especially in situations when the holders did not have the resources, knowledge or ability to do so themselves. In some cases, it recognised relevant cultural phenomena and tried to inspire holders to apply for the enrolment on the said national list.

Question 12.3

Have policies and/or legal and administrative measures for education been established (or revised) and implemented that promote mother tongue instruction and multilingual education?

1

It is a

Legal measure

Name of the policy/measure

Act on Primary and Secondary School Education (OG 87/08)

Established

Revised

Is the policy/measure being implemented?

Yes

Brief description

The language policy of the Republic of Croatia is partly determined by demographic factors, geographical location and cultural environment, and partly it is a legal response to the requirements of the European Union. It is primarily reflected in the legally regulated possibility of organizing different models of bilingual and multilingual education.

The law protects particularly sensitive language groups in the Republic of Croatia, such as national and linguistic minorities, children from international families, immigrants and unaccompanied foreign minors. It provides members of the linguistic majority with the opportunity to develop personal multilingualism in special educational programmes.

Furthermore, the law enables the implementation of international curricula, i.e. curricula in foreign languages; it provides access to international education for children from international families, but also for the local population wanting to educate their children according to international programmes in a foreign language.

These laws are considered advanced in the context of the European Union because they guarantee minorities the right to education in their own language and script, and this right, as a minority right, can be found only in a small number of countries.

Members of national minorities can also be educated according to the model of bilingual education or mother tongue based bilingual education), i.e. the fixed-nurturing version of bilingual education (static maintenance). The main feature of this model is the mother tongue of students and strengthening of the sense of identity.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Progress has been made in the segment of education and educational policy in relation to the preservation of intangible cultural heritage. The implementation of established policies and educational models has a positive effect on the development of awareness of the importance of tradition, heritage, diversity and tolerance. It is necessary to include intangible cultural heritage even more and to make it as an example of good practice in the field of inclusion of and collaboration between many stakeholders.

13. Extent to which policies as well as legal and administrative measures in fields other than culture and education reflect the diversity of ICH and the importance of its safeguarding and are implemented

Guidance note corresponding to indicator 13 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 13.1

Are the [Ethical Principles](#) for Safeguarding Intangible Cultural Heritage respected in development plans, policies and programmes?

Yes

Provide additional explanation, indicating the sector involved.

Ethical principles are respected within the development plans, policies and programmes that include policies for the preservation of intangible cultural heritage. It is certainly necessary to emphasize the even greater need to include the issue of intangible heritage in other segments as well.

The Rural Development Programme of the Ministry of Agriculture of Republic of Croatia there are two operations within which it is possible to get support for dry stone walls (the art of dry stone walling is registered as intangible cultural asset). These are measure 10.1.10. Dry stone wall maintenance and measure 4.4.1. Non-productive investments in agriculture for nature and the environment – investment in the construction of (external) dry stone walls. Funding is provided by the European Agricultural Fund for Rural Development (EAFRD). Eligible beneficiaries are farmers and groups of farmers, in accordance with the Agriculture Act, who are registered in the Register of Farmers and use land registered in ARKOD (a register of the Paying Agency for Agriculture, Fisheries and Rural Development). Eligibility conditions are also specified: agricultural land on which agricultural production is carried out is registered in the ARKOD system and has recorded external dry walls with a total length of at least 30 meters (supporting walls, terraces and interior drywall are not eligible). Traditional dry stone walls are considered dry stone walls at least 0.5 m wide, at most 2 m wide inside the plot and 4 m at the boundary of the plot, and at least 0.2 m high and at most 3 m high. The beneficiary assumes the obligation that includes a five-year implementation period. Every year during the mandatory five-year period, the beneficiary must complete training or individual counselling or participate in a demonstration activity of at least six hours. Additionally, the beneficiary must inspect the dry wall at least twice a year, no later than October 1 of the current year; maintain the dry wall using traditional materials and methods of construction, which means use exclusively the surrounding stone material without any binding and other material. The disposal of branches on top of the dry wall is acceptable as well as protective wire that must be placed so as not to disturb the natural structure of the dry wall. The beneficiary must also prevent overgrowing of the drywall with vegetation, by removing unwanted vegetation manually, without herbicides, and keep records of all actions on the prescribed form. The support is granted to the beneficiary as

compensation for the loss of income and additional costs resulting from complying with special conditions that go beyond the minimum prescribed conditions and usual agricultural practice. Grants are awarded in the form of an annual payment per square meter.

Measure 4.4.1. Non-productive investments in agriculture for nature and the environment – investment in construction of (external) dry stone walls is used for the construction of new or reconstruction of the existing dry stone walls that are used for fencing off land plots. The total amount of available public support for the last tender amounts to HRK 50,000,000.00. The intensity of the support is up to 100% of the value of the total eligible costs, and the amount of aid in kuna equivalent per project is from EUR 400 to 150,000. Eligible beneficiaries are agricultural holdings registered in the Register of Agricultural Holdings, public institutions and authorities, including public institutions for management of protected areas (state, regional and local public institutions), local government units and civil associations dealing with protection and promotion of cultural values and environmental protection. The location of the investment must be on the land that have been for agricultural purposes. The land must be entered in the records of the use of agricultural land in the Republic of Croatia (ARKOD) or in the land register marked as agricultural land. If the land of the investment is not registered in the ARKOD system at the time of applying for support, the beneficiary is obliged to register the land in the ARKOD system at the time of submitting the final application for payment at the latest. The investment in the construction of dry stone walls is carried out in the area where terraced plots or dry stone walls are traditionally present (Dubrovnik-Neretva County, Istria County, Lika-Senj County, Split-Dalmatia County, Šibenik-Knin County, Primorje-Gorski Kotar County and Zadar County). The investment must not have a significant negative impact on the environment and/or the conservation objectives and the integrity of the environmental network area, that is, if it is prescribed by the competent authority and if the protection and mitigation measures have been applied.

Question 13.2

Have policies or legal and administrative measures for inclusive social development and environmental sustainability been established or revised to give consideration to ICH and its safeguarding?

Yes

In which of the following themes, policies and/or legal administrative measures have been established or revised?

Health care

The beneficial effect of the Mediterranean diet (intangible cultural property entered in the National Register and on the Representative List) on health has so far been confirmed by numerous world and domestic studies. For example, in 2013, a therapeutic project for obese children was launched at the Outpatient Clinic for Paediatrics of the University Hospital Centre Zagreb, with the aim of treating obesity and preventing later complications. The Mediterranean diet has proven to be the best model for achieving healthy eating habits. It is associated with the reduced overall mortality that decreased with the more pronounced adherence to the principles of the Mediterranean diet. Individuals who comply with the

principles of the Mediterranean diet live 2 years longer on average compared to persons who did not do it. This is supported by a research study which has shown that adherence to the principles of this type of diet is associated with longer telomere length and thus slower aging. Besides that the adherence to the principles of the Mediterranean diet, is associated with reduced overall mortality, it is also associated with the reduced incidence and mortality from cardiovascular disease, reduced incidence of ischemic heart disease, reduced incidence of tumour deaths and reduced incidence of Parkinson's and Alzheimer's disease. The Mediterranean diet, together with physical activity, has a beneficial effect on metabolic risk factors in adults (body weight, body mass index, systolic and diastolic blood pressure, HOMA-IR index of insulin resistance, blood glucose levels, total cholesterol and HDL cholesterol). This type of diet plays a role in the primary and secondary prevention of cardiovascular disease, improves health in obese and overweight people. It also prevents weight gain and waist circumference in non-obese people, improves metabolic syndrome and reduces its incidence. It acts as a primary and secondary prevention of type 2 diabetes. It plays an important role in the prevention of obesity and metabolic syndrome in healthy and at-risk individuals, in reducing mortality in overweight or obese individuals, in reducing the incidence of type 2 diabetes and cardiovascular disease in healthy individuals, as well as reducing the severity of symptoms in patients. The Mediterranean diet in pregnancy has also proven to be extremely beneficial for both mother and foetus. The Ministry of Health promotes it as a healthy lifestyle and diet.

Question 13.3

Have policies and/or legal and administrative measures that respond to situations of natural disaster or armed conflict been established or revised to include the ICH affected and recognize its importance for the resilience of the affected populations?

No

Provide any additional details

Question 13.4

Have policies and/or legal and administrative measures for inclusive economic development been established that consider ICH and its safeguarding?

Yes

In which of the following themes, policies and/or legal administrative measures have been established or revised?

Impact of tourism on ICH safeguarding

Question 13.5

Have favourable financial or fiscal measures or incentives been established or revised to facilitate and/or encourage the practice and transmission of ICH?

No

Do they ensure the availability of natural and other resources required for the practice of ICH ?

If yes, explain how measures or incentives ensure the availability of natural and other resources required for the practice of ICH.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Partially

Target for the next report:

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

In areas outside culture and education, we can point out the satisfactory structure of the application of the importance of the diversity of intangible cultural heritage in the segment of tourism, sports and agriculture. Greater efforts are required to exploit the potential of intangible cultural heritage as a carrier of social development and environmental sustainability and other benefits in other segments of public action. It is also necessary to increase human capacities in other fields of work. These capacities would be educated to work with intangible cultural heritage. In financial respect, it is especially necessary to create stimulating environment for the positive development and preservation of intangible cultural heritage.

14. Extent to which policies as well as legal and administrative measures respect customary rights, practices and expressions, particularly as regards the practice and transmission of ICH

Guidance note corresponding to indicator 14 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 14.1

Are forms of legal protection, such as intellectual property rights and privacy rights, available to communities, groups and individuals when their ICH is exploited by others for commercial or other purposes?

Yes

Provide any details with regard to (a) intellectual property rights and (b) privacy rights.

a) Forms of legal protection as intellectual property rights are available to communities, groups and individuals. The Copyright and Related Rights Act (OG 111/21) regulates this area of law, and the State Intellectual Property Office of the Republic of Croatia is the competent legislation authority for the implementation of the law.

b) The right to privacy is regulated by the Constitution of the Republic of Croatia.

Question 14.2

Do policies and/or legal and administrative measures recognize the importance of protecting the customary rights of communities and groups to land, sea and forest ecosystems necessary for the practice and transmission of ICH?

Yes

Explain briefly, giving examples, how policies and/or legal and administrative measures recognize this.

The importance of protecting the customary rights of communities and groups to the ecosystems of the land, sea and forest required for the practice is supported only through the administrative measure of the Ministry of Agriculture Operation 10.1.10. dry stone wall maintenance (intangible cultural property: the art of dry stone walling) which regulates the financial support granted for the maintenance and construction of dry stone walls in areas where these structures are traditionally present as elements in space.

Question 14.3

Do policies and/or legal and administrative measures recognize expressions, practices and representations of intangible cultural heritage that contribute to peaceful conflict prevention and resolution?

No

Explain briefly, giving examples, how policies and/or legal and administrative measures recognize these.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Policies and legal frameworks largely respect the protection of the customary law of communities and groups. Some minor deviations conflict with the European legislative framework, so certain adjustments are required to meet traditional customary law and contemporary legislation.

15. Extent to which the importance of ICH and its safeguarding in society is recognized, both by the communities, groups and individuals concerned and by the society at large

Guidance note corresponding to indicator 15 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 15.1

Do communities, groups and individuals use their ICH for well-being, including in the context of sustainable development programmes?

Yes

Describe briefly, giving examples, how they do so.

Communities, groups and individuals use their intangible cultural heritage for the benefits of sustainable development, especially in the field of tourism related to the economic development of a specific geographical area in which a particular intangible property is situated. This is especially the case when it comes to preparing traditional dishes or traditional desserts that are offered to guests and thus economically help the development of the area (e.g. intangible cultural property: the art of making Pag cheese, the art of preparing soparnik, etc.). These traditional dishes are prepared in limited quantities using only ecological and home-made ingredients.

Question 15.2

Do communities, groups and individuals use their ICH for dialogue promoting mutual respect, conflict resolution and peace-building?

Yes

Describe briefly, giving examples, how they use their ICH for one or more of these purposes.

Communities, groups and individuals mostly use their intangible cultural heritage to express their traditional values, proudly maintain and preserve their heritage. They are very happy to show it to other communities and individuals. Preservation of intangible cultural property does not incite hatred and conflict, but promotes the values important for the tradition, preservation of one's own identity, pride in the past and a sense of uniqueness. If we take the example of Bećarac singing and playing (on the UNESCO list), we see that it is a song that describes and sings about life, political and social situations presented in a funny and humorous way with sharp humour. The broad community that inherits the tradition of Bećarac is aware of this, but the community does not want to change it, because Bećarac is an element that unites a wide and diverse population in the regions of Slavonia, Baranja and Srijem who enjoys hearing and performing it.

Question 15.3

Do development interventions recognize the importance of ICH in society?

Yes

If so, how do development interventions recognize the importance of ICH?

As a source of identity and continuity yes

As a source of knowledge and skills yes

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The importance of intangible cultural heritage and its protection is recognised in the society in general, as well as in communities and groups that are successors of such cultural heritage. It is very important to continue working in the already set direction and on the further increasing of visibility. The improvement of education is also important so that intangible heritage could be preserved in an even better way.

16. Extent to which the importance of safeguarding ICH is recognized through inclusive plans and programmes that foster self-respect and mutual respect.

Guidance note corresponding to indicator 16 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 16.1

Are ICH safeguarding plans and programmes inclusive of all sectors and strata of society, including:

Indigenous peoples

The dialect of Stari Perkovci (protected intangible cultural property) as an archaic domicile idiom of the inhabitants of the village of Stari Perkovci is gradually becoming more and more endangered as the number of native speakers of this dialect decreases. Thanks to scientific research, efforts to document, present and popularise this dialect by doc. dr. sc. Emina Berbić Kolar from the Department of Croatian Language at the Faculty of Education, Josip Juraj Strossmayer University in Osijek, and earlier by prof. dr. sc. Ljiljana Kolenić, and the perspectives for the preservation of this important linguistic heritage are becoming much better. The dialect is transmitted and popularised at the primary school level, in the Regional School in Stari Perkovci, whose teachers presented the dialect to children with the participation of native speaker Marica Benić as part of school activities in 2017, and in "Matija Gubec" Primary School Piškorevci, where the teacher of the Croatian language Ivana Arambašić, encourages students from Stari Perkovci to use the dialect of Stari Perkovci dialect.

Groups with different ethnic identities

The programme for the preservation of the art of building the Rovinj batana fishing boat is a good example of how both the Croatian majority and the Italian minority is involved in the activities of the Association House of Batana-Casa della batana and the Ecomuseum Batana/Ecomuseo Batana. The Batana House Association-Casa della batana is an example of a bottom-up approach at all levels of activity, from the local and regional advocacy of cultural policies to national the advocacy activities on the national level.

Migrants, immigrants and refugees No

People of different ages

Some educational institutions gladly and actively participated in a number of programmes that include the preservation and transmission of intangible cultural heritage. Grohote Elementary School whose students participated in a presentation of the art of dry stone walling (protected intangible cultural property) organised by the Conservation Department in Split, in cooperation with the DRAGODID Association. The presentation was organised on

the occasion of relocation of a bunja (a type of dry stone shelter) from the construction site of the local road in 2016. The cooperation continued in 2018 with the project Dry Stone Wall – building a bunja in the school yard, which involved students, teachers, parents and grandparents, local associations (comprising members of all ages), libraries and local people (mostly more experienced, older). The construction was later presented by the school at the CROATIA VOLUNTEERS event.

People of different genders

There are many examples of the inclusion of all genders in the programmes for the protection and preservation of intangible heritage, and it can be concluded that practically all genders participate in all conservation programmes equally. Many traditional songs and dances (even Klapa singing, which was previously considered a male way of singing, includes more and more female singers), carnival to Christmas customs, traditional crafts, preparation of various traditional dishes and desserts, etc. they all have a high level of inclusion of different genders.

Persons with disabilities

The nomination of the Batana Ecomuseum Project for entry in the Register of Good Safeguarding Practices was prepared in cooperation with experts: dr. Sc. Lidija Nikočević, director of the Museum of Istria, Tamara Nikolić Đerić, expert-program manager of the Batana Ecomuseum, and Dragana Lucija Ratković Aydemir Rovinj and the local community presented by the Istria County, City of Rovinj, Marko Garbin Association, Italian Community Rovinj, Centre for Historical Research Rovinj, the Rovinj Museum, the Rovinj Tourist Board, Vladimir Nazor Elementary School and the Association of Persons with Disabilities Rovinj.

Members of vulnerable groups

"Let's give children roots and wings" (project manager: Mirjana Drobina) is an educational project of the Ethnographic Museum in Zagreb and Radio "Kaj" Krapina for the implementation of actions related to donation of the Croatian traditional wooden toys to children in kindergartens and orphanages. The aim of the project was to introduce children, starting from the earliest age, with traditional Croatian toys, environmental aspect of wooden products and with the roots of the art of making children's toys. The project also aimed at promotion of this aspect of traditional crafts in order to create conditions for the transfer of traditional skills and knowledge of toy production, which would ensure their sustainability.

Others

Question 16.2

Do safeguarding plans and programmes for ICH in general and/or for specific elements of ICH (whether or not inscribed on the Lists of the 2003 Convention) foster self-respect within and mutual respect between communities, groups and individuals?

Yes

Explain briefly how they foster self-respect within and mutual respect between communities, groups and individuals, providing examples. Ž

There are examples of how the entry in the Register and professional evaluation of a certain element of intangible culture contributed to renewal of “reputation” of that element, making it again a symbol of identity. E.g. ojkanje singing (protected intangible cultural property and inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding) was a neglected element that was considered old, almost unattractive to perform and a symbol of the backwardness of the Dinaric region and its community as its holder. However, with proper work and evaluation, the image of this archaic way of singing began to change, performers became respected, and the property, regardless of ethnicity (inherited by Croats and Serbs) began to renew by means of its preservation and presentation.

A workshop on making the Samobor Kraluš (an intangible cultural asset entered in the National Register, which is the heritage of the area around the city of Samobor near Zagreb, not the city of Zadar) is organised at the National Museum Zadar. The objective of this workshop is to teach about a traditional good from another cultural environment thus achieving a better understanding and communication with another, different tradition. This year, the fourth workshop is organised, whereas the past three were organised in the last few years. The moderator of the workshop is a retired ethnologist curator from the Samobor Museum. This workshop is very popular in Zadar, and even some employees of the National Museum Zadar learned to make Samobor Kraluš. As a part of activities of the Ethnological Department of the Museum, it is planned to invite occasionally moderators of workshops on protected intangible cultural heritage from other geographical areas of Croatia.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

All previous plans and activities on the preservation of intangible cultural heritage at a very high level have promoted self-esteem and mutual respect and have been very inclusive. However, further work is required on promotion of these principles, which are an extremely important part of preservation of the intangible cultural heritage.

17. Extent to which communities, groups and individuals participate widely in raising awareness about the importance of ICH and its safeguarding

Guidance note corresponding to indicator 17 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 17.1

Do awareness-raising actions reflect the widest possible and inclusive participation of the concerned communities, groups and individuals?

Yes

Describe briefly, giving examples, how participation is ensured. If it is not, please explain why.

Activities aiming at raising the awareness of the importance of intangible cultural heritage and its protection include the greatest possible participation of communities and individuals. E.g. for many years, the Ministry of Culture and Media has been financing programmes of preservation and transmission of the skills of traditional pottery on a hand wheel in the village of Potravlje near Sinj (intangible cultural property entered in the National Register). At the beginning of the works on the preservation of this skill, it was almost distinct. However, the Conservation Department in Split, the Museum of Sinj Krajina with the help of the Tourist Board of Sinj began organising workshops and presentations that strengthened the visibility of the skill. The most important thing was to convince the last potters, but also the whole community, of the importance of their knowledge and skills. Today, these potters are valued and known in their community that begins to work consciously and with full commitment to preserve and transmit their tradition. The skill is currently nurtured by three potters and their workshops are always visited, especially by children, some of whom will surely continue this tradition.

Question 17.2

Do awareness-raising activities concerning specific elements of intangible cultural heritage secure free, prior, sustained and informed consent of the concerned communities, groups and individuals?

Yes

Describe briefly, giving examples, how their consent is secured.

All activities undertaken in raising the awareness of the importance of preserving intangible cultural property are exclusively agreed and organised in cooperation with the successors of the property (communities, individuals). The successors and holders of intangible cultural property are involved in the programmes as much as possible. They are informed about future steps and activities to be taken, and asked to participate in them (at least to some

extent). Furthermore, they are interviewed and consulted and kept in contact with through various means of communication.

Question 17.3

Are there mechanisms in place that duly protect the rights of communities, groups and individuals, and their moral and material interests during awareness raising activities about their ICH?

Yes

Explain briefly, giving examples, how these mechanisms protect the rights of communities, groups and individuals and their moral and material interests during awareness raising activities.

Mechanisms are used to protect properly the rights of communities, groups and individuals, as well as their moral and material interests during awareness-raising activities are implemented in a way that prescribes processes and procedures for initiating the evaluation process of proposals for entry in the Register (the bottom-up approach and participation in preparation during the drafting of the decision as a legal act). Additionally, there is a standard approach in work where the care is always taken to ensure that the moral and material interests of the holders of cultural property are largely respected and protected when implementing the programmes and financing them.

Question 17.4

Are there mechanisms in place that facilitate the active engagement of youth in awareness-raising activities?

Yes

Describe briefly, giving examples, what mechanisms exist to facilitate their active engagement. If 'no', please explain why not.

Mechanisms that facilitate the active involvement of the young in activities aiming at raising the awareness have also been implemented in the practice of approving and funding programme activities. Particular care is taken that the support is provided to programmes involving schools, kindergartens and educational institutions outside the formal education system. Such programmes are always a priority when evaluating and providing funding.

Are youth engaged in collecting and disseminating information about the intangible cultural heritage of their communities or groups?

Yes

Describe briefly how young people are engaged, giving examples.

The young are involved in collection, research, active participation, educational activities and activities of bringing intangible cultural heritage closer to their

community and group. E.g. Bol High School organised workshops in which students use the paper cutting and paper engineering techniques to devise ways to promote Mediterranean culture and traditions of flora and fauna (protected intangible cultural property inscribed on the Representative List) within the programme titled "Paper that paints and smells". Furthermore, they wanted to utilise their "Divlji pijat" project to contribute to strengthening of Brač as an emblematic Mediterranean community in two aspects. The first aspect is education about wild plants, healthy Mediterranean food that grows around us and that nature has given us to use. At that time, the students of the Bol High School participated for the first time in the morning part of the festival "Trudna teća – bolska marena" at the Bol market. It was an opportunity to promote the Mediterranean diet as part of their "Divlji pijat" gastronomic project.

Question 17.5

Do communities, groups and individuals use information and communication technologies or any other form of media, in particular new media, for raising awareness of the importance of ICH and its safeguarding?

Yes

Explain briefly, giving examples, which ICTs and media are used for awareness raising and how they are used.

Communities, groups and individuals use information and communication technologies, especially new media, to raise awareness of the importance of intangible cultural heritage and its protection. Many cultural and artistic societies, associations and communities use the media and new media as a means of communication and promotion of their work on the preservation of intangible cultural heritage. Only certain older members find it more difficult to accept some new forms of communication or these forms are inaccessible to them. Some holders, such as Lepoglava Lace Cooperative have their own websites where they offer their traditional products can be bought ([HTTP://WWW.LEPOGLAVSKA-CIPKA.HR/](http://www.lepoglavska-cipka.hr/)). Traditional potters also operate through websites (e.g. [HTTPS://WWW.MECENA.HR/](https://www.mecena.hr/)). The information on the conservation activities are often published on social networks through the profiles of the organising institutions or individuals.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Communities and groups are very much involved in raising the awareness of the importance of intangible cultural heritage. In most cases, they actively participate in many programmes aimed at raising the awareness of the importance cultural heritage. It is important that such practice is further expanded with additional content and that it continues to develop.

18. Extent to which media are involved in raising awareness about the importance of ICH and its safeguarding and in promoting understanding and mutual respect

Guidance note corresponding to indicator 18 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 18.1

Does media coverage:

Raise awareness of the importance of ICH and its safeguarding?

Media coverage contributes to raising the awareness of the importance of intangible cultural heritage and its preservation. The relevant activities are almost constantly monitored and information on them are distributed. All media are involved in monitoring of the information (TV, radio, newspapers, web, social networks). Larger events are regularly covered by the national television, and smaller events are regularly covered by local TV stations. Additionally documentaries and mosaic shows are produced in which the importance and preservation of intangible cultural assets is discussed in all types of media. When making reports for individual broadcasts, if talked about intangible cultural heritage, experts and holders are always invited as guests.

A good example is the last year's opening of the Museum of Intangible Heritage "Treasury of Međimurje" Čakovec.

(situated in the fortification of the Old Town in Čakovec. The Old Town complex which is the largest secular monument of Međimurje County with the status of protected immovable cultural property of national importance for the Republic of Croatia). The Museum of Međimurje Čakovec has been operating in the Old Town since 1954. The Museum is actually the owner of the Old Town and operates as a county institution. The permanent exhibitions are divided into two museum units: the classic local exhibition of the Museum of Međimurje Čakovec within the palace and the modern exhibition of intangible heritage titled the Treasury of Međimurje situated in the external fortifications. Intensive work was done on the inventory, archiving and documentation of intangible heritage in the Međimurje County during the past few years, and this project resulted in the 9 documentaries on the intangible traditional culture of Međimurje. This year, the national television started showing the films on the values and meaning of cultural heritage presented in the Treasury of Međimurje on the national television (HRT 3). A website about this content has also been opened (riznica.hr.)

Promote mutual respect among communities, groups and individuals?

When it comes to intangible cultural heritage and its stakeholders, media reports have always been affirmative and avoided emphasising possible antagonisms or encouraging competition. If heritage that is part of a wider community is subject of media reports, efforts

are made to include each part of that community. E.g. when the national television reports on bell ringers from Kastav and their colourful carnival processions (protected cultural property inscribed on the Representative List), it tries to include all participants coming from different villages in the Kastav region, who are not dressed the same and do not have the same carnival processions. Their respective carnival traditions are the most important to them and it is important that they are all equally represented in the media.

Question 18.2

Do various ICH stakeholders and media organizations jointly establish and implement specific cooperation activities or programmes concerning ICH, including capacity-building activities?

Yes

Describe, using examples, such joint cooperation activities or programmes.

Different stakeholders of the intangible cultural heritage and media organizations implement activities and cooperation programmes in various media.

The radio show of the Croatian Radio titled From the National Heritage has been providing information on all heritage aspects in Croatia for many years now, including intangible cultural heritage. Radio shows Škrinjica-čuvarica (folk heritage – music, language, costumes, and customs) Marulova kolijevka (culture and art) broadcast on Radio Marija at regular intervals talk about intangible cultural heritage. Shows about nurturing the regional native heritage and intangible culture are popular on many local radio stations (such as HIT Radio, Istarski Radio). Whenever it is possible, the national television live broadcasts via its four channels the major events and traditions (HRT) (e.g. Sinjska Alka Knights' Tournament, Klapa Festival in Omiš, Đakovački vezovi folklore festival etc.). If the live broadcast is not possible, then detailed reports on such events are prepared. All stakeholders (experts, holders, representatives of local communities etc.) are usually invited as guests in the shows.

Describe in particular any capacity-building activities in this area, with examples.

Children's Alka is broadcast by the media usually as a part of children's programmes of local media in which heritage is presented by children who are a constituent of future heritage capacities or who build up those. It is an example of how deep the roots of certain tradition in a certain area can be. Almost every street in Sinj has its own children's Alka. The most famous is Vučković children's Alka in the village of Brnaze (Vučkovići is a hamlet where, based on the famous Sinjska alka, they established their own, Vučković Children's Alka in 1955; it run by children up to 10 years; their assistants (alkarski momci) are older residents of Vučkovići hamlet, and the oldest villagers playing the role of their judges and leaders [HTTPS://WWW.YOUTUBE.COM/WATCH?V=OKCK-PWUUH0&AB_CHANNEL=CROPIX](https://www.youtube.com/watch?v=OKCK-PWUUH0&AB_CHANNEL=CROPIX)). However, the other children's alkas are also interesting, Alka Borićevac etc.). Most of them take place the "real" Alka, in the second half of August each year. Some like to brag that their rings are older than Vučković children's alka, some are run on bicycles ... Still, what they all have in common is that they all imitate the Sinjska Alka Knights' Tournament (intangible cultural property entered in the National Register and inscribed on the Representative List)

and are run by children who have the same dream – to become real alkars and participate in the "great" Sinjska Alka.

Question 18.3

Media programming on ICH:

Is inclusive

Media content on intangible cultural heritage provides information related to this topic in an inclusive manner. Journalistic articles in shows that talk about intangible heritage, whether on the radio, television or in newspapers and social networks, bring information in an affirmative way.

E.g. Coklje (type of footwear – translator's comment) (the art of making coklje is a protected intangible cultural asset) are most often produced and sold by women, but this art is not necessarily passed on within their families and is not so often part of a multigenerational family tradition.

The Gačanka Association, based in Otočac, has been actively involved in transmitting the art of making coklje and gathering women who master this skill since 2004. The association organises workshops and sells coklje. In the last few years, coklje bear the Lika Quality mark as an original souvenir from the Lika-Senj County. [LINK: [HTTPS://WWW.LIKA-ONLINE.COM/MARLJIVE-ZENE-IZ-UDRUGE-GACANKA-NEUMORNO-RADE-I-DOMA/](https://www.lika-online.com/marljive-zene-iz-udruge-gacanka-neumorno-ra-de-i-doma/)]

The "Coklje Fest" has been held in Otočac organised by the Cultural Association for Heritage and Creativity Baštinica from Otočac and partners since 2019, in July. An event that focuses on coklja – both the traditional one and the one adjusted to modern trends. KUBS Baštinica applies a more modern approach, closer to popular culture in the presentation of this art and related products: it brings together local family farms and creative people, producers of souvenirs and items that preserve tradition. It presents new potentials and talents, organises entertainment programmes with folk ensembles and local bands, and organises horseback riding and creative workshops for children. [LINK: [HTTPS://WWW.FACEBOOK.COM/THECOKLJE/](https://www.facebook.com/thecoklje/)]

Folk ensembles from the area of Otočac that also promote coklja with their performances as part of their folk costumes KUD Dangubice from Kuterevo, KUU Gacka from Lički Lešće, FD Otočac from Otočac and KUD Lipa from Sinac.

Over the last 5 years, the Gacko Public Open University Otočac has organised, 3 workshops for making coklje and woollen socks, with the financial support of the Ministry of Culture and Media of the Republic of Croatia (in 2016, 2019 and 2020). At the workshops, participants had the opportunity to get to know all the stages of the traditional way of making coklje.

[LINK: [HTTPS://WWW.GLASGACKE.HR/?ISPIS=DETALJI&NOVOST=25018&KAT=78](https://www.glasgacke.hr/?ispis=detalji&novost=25018&kat=78)]

The story of intangible cultural heritage is also presented in the permanent exhibition of the Gacka Museum, where traditional men and women's folk costumes are exhibited – with coklje on their feet – and in an audio guide available to all visitors, inside and outside the museum. [LINK: [HTTPS://WWW.IZI.TRAVEL/EN/58F6-ETNOGRAFSKA-ZBIRKA/HR#D29D-COKLJE/HR](https://www.izi.travel/en/58f6-etnografiska-zbirka/hr#D29D-COKLJE/HR)].

Utilizes language(s) of the communities and groups concerned

Media content on intangible cultural heritage uses the languages and dialects of communities and groups when making coverages on televisions, in radio shows, newspaper articles or social networks.

E.g. Gacka Chakavian dialects from the area of Otočac (protected intangible cultural property) are still a part of living practice and present in everyday speech among all age groups. A relatively large number of the inhabitants of the town of Otočac use Gacka Chakavian dialects on a daily basis and pass them on to new generations.

Milan Kranjčević was mostly engaged in the research and documentation of Gacka Chakavian dialects. Among many other publications, he prepared the Dictionary of Gacka Chakavian Dialect: *Kompoljski divan*. [LINK:

[HTTPS://WWW.INDEX.HR/VIJESTI/CLANAK/PREDSTAVLJEN-RICNIK-GACKE-CAKAVSCINE/235870.ASPX](https://www.index.hr/vijesti/clanak/predstavljen-ricnik-gacke-CAKAVSCINE/235870.aspx)]

Under the leadership of Dragocjenka Bilović, the children's drama group "Mali čakavčiči" is active in the Zrinski and Frankopan Elementary School in Otočac. It promotes chakavian dialects, cooperates with the local community and participates in the national projects.

[LINK: <https://www.glasgacke.hr/?ispis=detalji&novost=28372&kat=71>]

The seat of the Chakavian Assembly of the Gacka Province is also based in Otočac. The Assembly is actively involved in the promotion of the Gacka Chakavian dialect, primarily through publishing activities, but also through other activities related to speaking and writing in the Chakavian dialect. At the initiative of the Department in the last 5 years, collections of prose "Island Decameron I", "Island Decameron II" and "Coronameron" were published. A part of literary events was held online and through social networks, in the context of a specific epidemiological situation [LINK:

[HTTPS://WWW.FACEBOOK.COM/OTOČKI-DEKAMERON-1620414941539759/](https://www.facebook.com/otocki-dekameron-1620414941539759/)]

In its own production and through cooperation with external associates, the Croatian Radio Otočac produces shows dedicated to Gacka Chakavian dialects, and the last among them was the two-year cycle "Naš ča oduvik i zauvik" (Our Cha Always and Forever) from 2019 and 2020 by Snježana Orešković. [LINK: [HTTPS://HI-IN.FACEBOOK.COM/HROTOCAC/POSTS/2087431941547821](https://hi-in.facebook.com/hrotocac/posts/2087431941547821)]

Addresses different target groups

Media content on intangible cultural heritage is dedicated to different target groups, depending on the type of issue that wants to be highlighted by individual public appearances in the media.

E.g. the production of škripavac cheese (the art of making škripavac cheese is a protected intangible cultural asset) as cottage industry is intended for own consumption or retail, primarily on the doorstep or at the market. The cheese is most often produced and sold by women who learned the art of making the cheese within their families, which is most an often part of a multigenerational family tradition.

Škripavac cheese is produced at the Runolist Sirana (dairy), owned by the Tomaić family, which owns a production plant in Otočac, and sells cheese at the cheese dairy, family house in Krasno, local grocery stores, local butchers and other outlets throughout Croatia.

Presentations of the production process and cheese tastings (including škripavac) are organised at the dairy, and they are most often intended for tourist groups. In September 2017, Runolist Sirana hosted the event "12th Days of Croatian Cheese" where, among

others, škripavac cheese was presented. [LINK: [HTTP://WWW.UHMM.HR/12-DANI-HRVATSKIH-SIREVA-I-25-OBLJETNICA-SIRANE-RUNOLIST/](http://www.uhmm.hr/12-DANI-HRVATSKIH-SIREVA-I-25-OBLJETNICA-SIRANE-RUNOLIST/)]

In June 2017, with the financial support of the Croatian Ministry of Culture and Media, the Gacko Public Open University Otočac organised a workshop on making škripavac cheese where producers and experts from the dairy sector taught participants how to make cheese at home. After the workshop, a presentation and cheese tasting were organised at the square in front of the Gacko Public Open University. [LINK: [HTTPS://GLASLIKE.HR/?ISPIS=DETALJI&NOVOST=16609&KAT=78](https://glaslike.hr/?ispis=detalji&novost=16609&kat=78)].

Question 18.4

Is media coverage of intangible cultural heritage and its safeguarding in line with the concepts and terminology of the Convention?

Some

Provide any additional explanation.

Media coverage is in line with the concepts of the Convention and the media play a very important role in preserving the intangible cultural heritage. Television and radio program presentation and reporting, newspaper articles in written and digital form, social networks through affirmative coverages, texts, shows and reports bring information related to intangible heritage, responding positively to any form of preservation in accordance with principles and concepts of the Convention. There might be a negligible confusion about the terminology of the Convention itself.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Media reporting as an important component in preserving the intangible cultural heritage and creating better visibility functions in accordance with the Convention. Numerous local

and national media are involved in and follow the events related to programmes for the preservation of intangible cultural heritage, and the cooperation with them is good. Such a direction needs to be pursued further, and the cooperation should be increased in terms of a larger number of articles and shows dedicated to intangible cultural heritage.

19. Extent to which public information measures raise awareness about the importance of ICH and its safeguarding and promote understanding and mutual respect.

Guidance note corresponding to indicator 19 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 19.1

Do policies and programmes publicly acknowledge the practitioners and bearers of ICH on an inclusive basis?

Yes

Describe briefly, giving examples, how policies and programmes do this.

Experts on intangible cultural heritage and its holders have public recognitions within the framework of policies and programmes, which emphasize the success and value their work on the preservation of intangible cultural heritage. The Vicko Andrić Award is given (by the Ministry of Culture and Media) for outstanding achievements in the field of cultural heritage protection in Croatia for achievements in: conservation and restoration work on the preservation of cultural heritage; research and documentation of cultural assets; development of the conservation and conservation-restoration profession and improvement of the cultural heritage protection system; preservation and enrichment of the total fund of cultural heritage of the Republic of Croatia.

The award is given as an annual award, as a lifetime achievement award and as an award for contribution to the local community. The Local Community Contribution Award is given to individuals or civil society organizations for their contribution to the local community in preserving or promoting cultural heritage, especially intangible cultural heritage.

Describe in particular measures to ensure that they do so inclusively.

It is important to emphasize that proposals for the Vicko Andrić Award can be submitted by citizens, citizens' associations, institutions, companies, state authorities, local and regional government bodies, religious communities and other persons. The members of the Award Committee vote to choose the best proposal, taking into account all quality criteria, without prejudice and on their free will.

Question 19.2

Are public events organized that concern ICH, its importance and safeguarding, as well as the Convention?

Yes

Are these events organized for:

Communities, groups and individuals

Public events are organised for groups, communities and individuals related to intangible cultural heritage, its importance and protection. E.g. četverokuka embroidery workshops (the art of četverokuka embroidery is a protected cultural property) are held regularly every year. The Museum in Zadar considered that the Ethnological Department should issue a manual on the making of a četverokuka embroidery because that was one of the ways to protect it. The objective of the workshop was to introduce members of cultural and artistic societies to the četverokuka embroidery, to make it a part of the school curriculum and enable it to find its place in everyday life. Additionally, the intention is to preserve this motif in its entirety and as an artistic expression. As such, it could also find different applications. We tried to make this motif, as a characteristic symbol of the cultural identity of the Dinaric area of northern Dalmatia, a part of the curriculum, already in the primary school, but after certain educators became interested in it, they have already passed it on to children. From the very beginning, cooperation has been established with the Zadar School of Applied Arts and Design, and every year we have a group of textile design students who get acquainted with the making of četverokuka embroidery. A teacher also made a worksheet for students, which is related to the četverokuka embroidery. Some of the participants even managed to organise četverokuka embroidery workshops their places of living.

General public

Public events are organised for the public related to intangible cultural heritage, its importance and protection, as well as to the Convention. Thus e.g. the central exhibition project of the Ethnographic Museum, which promotes intangible heritage, is the exhibition Croatian Intangible Cultural Heritage on the UNESCO lists (author: dr. sc. Iris Biškupić Bašić).

The project started in 2011 at the initiative of the Ministry of Culture and Media of the Republic of Croatia, and is designed as a traveling exhibition consisting of 17 units that address each element of intangible cultural heritage that the Republic of Croatia has successfully nominated to one of the three UNESCO lists. There are currently two versions of the exhibition: the "A" version, which technically continues the original concept, in which specific elements are interpreted with the help of museum objects and multimedia systems set up in stand-alone plinths (this version is used mainly for guest appearances in the Republic of Croatia and nearby European countries) and the "B" version, which is a reduced version (intended for visits to faraway destinations, where for the logistical reasons it is impractical to organise the setting of "A" version of the exhibition), where each element is presented on a separate B1 poster and interpreted only through text and

photographs, with a unique multimedia system for all elements, without exhibited museum exhibits. Both exhibitions are accompanied by a catalogue published in various languages. From 2017 until today, the "A" version of the exhibition visited a total of 7 locations in 3 countries:

1. Montenegro (Multimedia Hall of the Church of St. Paul in Kotor [2017]),
2. France [Council of Europe in Strasbourg [2018]]
3. Croatia (Dubrovnik Museums – Rupe Ethnographic Museum [2018], Museum of Sinjska Alka [2018], Museum-Gallery of the Sacred Heart in Pula [2019], Ethnographic Museum Split [2019/2020], City Museum Nova Gradiška [2020].

From 2017 until today, the "B" version of the exhibition visited a total of 21 locations in 6 countries:

1. Australia (Embassy of the Republic of Croatia in Canberra [2019], Croatian Club "King Tomislav" in Sydney [2019], Georges River Council in Hurstville [2019]),
2. Lithuania [Visaginis Cultural Centre [2018], Kaunas City Museum [2018], Švenčionys Regional Museum [2018], Vilnius Museum of Applied Arts and Design [2018], Klaipėde Cultural Factory City Cultural Center [2018], Šiauliai Regional Library [2018], Telšiai Regional Academy of Arts Branch Gallery [2018], Jurbarkas District Main Library [2019], Vištytis Regional Park Administration Building [2019], Petras Kriaučiunas District Library in Marijampolė [2019], Paežeriai Castle in Vilkaviškis [2019], Jonava [2020] and Pagėgiai (2020),
3. Canada (Bytown Museum in Ottawa [2018]),
4. China (Tianyi Longyuan Art Life Experience Museum in Chengdu [2019]),
5. Poland (Gallery of the Służew Cultural Center in Warsaw [2017], Hotel Polonia Palace in Warsaw [2017]),
6. Turkmenistan (The Museum of Fine Arts of Turkmenistan in Ashgabat [2018]).

Researchers

Public events are organised for researchers related to intangible cultural heritage, its importance and protection. In addition to EU projects and competitive projects funded by the Croatian Science Foundation, the Institute finances smaller internal projects from the funds of the Ministry of Science and Education. They represent the long-term and fundamental research that IEF is known by in the domestic and

international scientific community. The projects originate from basic disciplinary areas and are typical for their methodological and conceptual interdisciplinarity. Research that contributes to the documentation, processing and promotion of intangible culture, among other areas, is carried out on the following projects: "Ethnography of islands: the contribution of ethnology and cultural anthropology to island and Adriatic studies", "Ethnochoreological topics: origins, concepts and complexity of dance", "Ethnomusicological approaches to heritage music: documentation and research", "Culture of nutrition and ethnology of everyday life", "Cultural animalistics: animal and man: interdisciplinary analyses and multiple cultural practices", and "Intangible culture and digital humanities".

Media

Public media events are organised related to intangible cultural heritage, its importance and protection. During promotional activities, such as e.g. entries of certain elements of intangible cultural property in the National Register, presentations of such important acts are organised for the media that always transmit and publish that information on the local, regional or national level.

E.g. the last highly covered media event was on July 9, 2021, when the Museum of Intangible Heritage "Treasury of Međimurje" was opened. The museum was created as part of the project "Reconstruction and Revitalisation of the Fortification of the Old Town of Čakovec into a Museum of Intangible Heritage". It was co-financed by the European Structural and Investment Fund under the Operational Programme "Competitiveness and Cohesion 2014-2020." The "Miniatures" exhibition is dedicated to intangible heritage and presents all the protected elements of intangible cultural property found in the area of Međimurje as well as beliefs and traditions as a form of oral heritage of this area.

Other stakeholders

Question 19.3

Are programmes for promotion and dissemination of good safeguarding practices encouraged and supported?

Yes

Explain briefly, giving examples, how such programmes are encouraged and supported.

Programmes for the promotion and sharing of good protection practices are encouraged and supported. We can emphasise that programmes with a promotional character that raise the level of visibility of intangible heritage are financed and co-financed through the financing of the Program for the Protection and Preservation of Intangible Cultural Heritage by the Ministry of Culture and Media. The same program line is used for financing of the activities

that result in promotion and sharing of good practices for the preservation of intangible property.

Question 19.4

Does public information on ICH promote mutual respect and appreciation within and between communities and groups?

Yes

Explain briefly, using examples, how public information on ICH promotes this.

Public information on intangible cultural heritage as well as mutual respect and esteem within communities are promoted. Public appearances in the media, professional meetings or round tables, lectures to students or the selection of funding for intangible heritage programmes always take into account the need for respect, and encourage cooperation between different groups and communities, such as and different groups within the same communities.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Public information on the importance of intangible cultural heritage and its protection has been organised in an effort to emphasise these values. Although the trends are positive, further work on training and education is required, as well as additional efforts to maintain this upward direction.

20. Extent to which programmes raising awareness of ICH respect the relevant ethical principles

Guidance note corresponding to indicator 20 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 20.1

Are the [Ethical Principles](#) for Safeguarding Intangible Cultural Heritage respected in awareness-raising activities?

Yes

Describe briefly, giving examples, how the Ethical Principles are respected in awareness-raising activities.

Ethical principles for the protection of the intangible cultural heritage are respected in activities aimed at raising of the awareness. The efforts are always made to point out, in a positive and affirmative way, the necessity of an ethical approach in the work on the preservation of intangible property and their promotion. In addition to promotional activities, ethics is always a requirement when presenting an intangible property. The communities and the holders also insist on ethics when promoting their own heritage or heritage of another community.

Question 20.2

Are ethical principles, as embodied in relevant professional codes or standards, respected in awareness-raising activities?

Yes

Describe briefly how professional codes and standards are respected in awareness-raising activities.

Ethical principles embedded in the relevant codes of ethics and standards incorporated in the work of organisations or institutions, which participate in awareness-raising activities, are respected. E.g. the Code of Ethics of the CES (Croatian Ethnological Society) is respected, whose members are numerous experts and employees working on the preservation of intangible cultural property. In addition, the Code of Ethics of ICOM is respected, which must be respected by all museum employees in the ethnological departments of museums. General codes of ethics are also in use, such as the Code of Ethics for Civil Servants.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Ethical principles are applied in the work at the best possible level, and in accordance with the adopted ethical principles of work. A lot has been done by the current application of ethics in the preservation of intangible cultural heritage. It is obvious that it is necessary to continue the trend of achieving good results and that additional efforts are required to achieve improvements where possible.

21. Extent to which engagement for safeguarding ICH is enhanced among stakeholders

Guidance note corresponding to indicator 21 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 21.1

Do communities, groups and individuals participate on an inclusive basis, and to the widest possible extent, in the safeguarding of ICH in general or specific elements, (whether or not inscribed on the Lists of the 2003 Convention)?

High

Describe briefly, giving examples, how community, group and individual participation is secured.

Communities, groups and individuals participate in an inclusive manner and to the fullest extent possible in the protection of the intangible cultural heritage. Every project related to the preservation of intangible cultural heritage, whether implemented by institutions, associations or individuals, includes participation of a group or community that is a successor of the particular cultural property. In addition, in case of every entry of an intangible cultural property in the National Register, the holders of that property (communities or individuals) are contacted and they participate in this procedure in the widest possible way. When working on preparations or decisions related to the preparation of applications for the entry of an intangible cultural property on the UNESCO lists, the greatest possible participation of the holder (communities, associations or individuals) in the preparation of documentation is also required.

Describe in particular measures to ensure that this is inclusive.

Question 21.2

Do NGOs and other civil society actors participate in the safeguarding of ICH in general and of specific elements of ICH (whether or not inscribed)?

High

Explain briefly, giving examples, how NGO and civil society participation in ICH safeguarding is ensured.

NGOs and civil society stakeholders participate in the protection of intangible cultural heritage. NGOs participate mostly as association or cultural and artistic societies that put the emphasis on preserving their own intangible heritage. However, when working on preservation they can be engaged in promoting and preserving the intangible heritage of other communities or individuals. E.g. "Družina" – Guardians of the Tradition of Croatian Family Cooperatives is an all-Croatian NGO founded in Zagreb in 1992 with the aim of introducing and presenting Croatian traditional heritage in the country and abroad through various activities. Družina used their project titled "From the national heritage of Croatian

regions" to design their research, study and presentation of Croatian heritage to domestic and foreign public. Additionally, they used their programme titled "From Croatian and European national heritage" to expand the contents to other areas of European heritage, especially the collection of Easter eggs from Bosnia and Herzegovina, the Czech Republic, Hungary, Poland, Slovakia, and Ukraine. Since 2013, they have been responsible for the protection of the Croatian intangible cultural property called The Art of Decorating Easter Eggs by Braiding in Eastern Croatia.

Question 21.3

Do private sector entities participate in the safeguarding of ICH, and of specific elements of ICH (whether or not inscribed), while respecting the [Ethical Principles](#) of Safeguarding of ICH?

Limited

Describe private sector participation in ICH safeguarding briefly, giving examples, and explain how the Ethical Principles are respected.

Private sector entities participate to a limited extent in the protection of the intangible cultural heritage and its specific elements. Participation mainly refers to the financial support of projects related to exhibition activities of cultural and museum institutions or activities such as scientific conferences, round tables, etc. where they support these projects as sponsors. As a positive example, it is important to mention the private company KAPITEL d.o.o. for construction from Žminj, which primarily deals with the renovation, restoration and reconstruction of cultural monuments and architectural heritage in Istria and beyond. Owner and architect Branko Orbanić is actively involved in the preservation of the art production of quicklime in the traditional way (intangible cultural property entered in the National Register), and continues to be the holder of the traditional production methods. He also participates in the popularisation and preservation of the art of dry stone walling (intangible cultural property inscribed on the Representative List).

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The civil society is largely involved in the preservation of intangible cultural heritage through associations, cultural and artistic societies and other civil organisations that are directly or indirectly associated with a number of activities related to the preservation. Certain improvements are possible through greater involvement of private sector entities, and therefore efforts should be made in that direction.

22. Extent to which civil society contributes to monitoring of ICH safeguarding

Guidance note corresponding to indicator 22 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

Question 22.1

Does an enabling environment exist for communities, groups and individuals to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

Yes

Describe briefly, giving examples, how communities, groups and individuals can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

A stimulating environment allows communities, groups and individuals to monitor and conduct scientific, technical and artistic studies on intangible cultural heritage protection programmes and measures. The intangible cultural heritage is accepted in the society as an important lever in understanding one's own identity and past as well as an important identity determinant of a certain area of life. The stimulating environment can be confirmed by the great incentives that communities, groups and individuals receive from administrative units and institutions in a particular area in which they implement measures for the preservation of intangible property, in accordance with their capabilities. The biggest problems are those of a financial nature.

Question 22.2

Does an enabling environment exist for NGOs and other civil society bodies to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

Yes

Describe briefly, giving examples, how NGOs and other civil society bodies can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

A stimulating environment allows NGOs and other civil society bodies to monitor and conduct scientific, technical and artistic studies on intangible cultural heritage programmes and measures. The answer is very similar to the one in the previous question. E.g. the association "Spod Učke" is the only Istrian association whose activities are aimed at developing and maintaining a local programme for teaching highly endangered Vlach language through children's language playroom "Puljići" and documenting and promotion of

the Vlach language as well as revival of the cultural program in Šušnjeveca and surroundings by organising poetry evenings, exhibitions and other cultural events and the care of the Community Centre in Šušnjeveca. A significant step in preserving and promoting the Vlach language has been the establishment of the Vlaški puti Interpretation Center, which was opened to visitors on July 5, 2021. It is a public cultural institution established by the Municipality of Kršan and it will permanently represent and promote tangible and intangible cultural and natural heritage in the Municipality of Kršan. Vlaški puti Interpretation Center is an integral part of the concept "Vlaški puti Ecomuseum" which is a place of valorisation and presentation of social and traditional culture and history of Šušnjeveca and the surrounding area through the concept of cultural landscape. It comprises an interpretation centre and media library established in the old local school and hiking trails through the "Učka" Nature Park that are directly related to the life and activities of the community.

Question 22.3

Does an enabling environment exist for scholars, experts, research institutions and centres of expertise to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

Yes

Describe briefly, giving examples, how scholars, experts, research institutions and centres of expertise can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

A stimulating environment allows scientists, experts, research institutions and centres of expertise to monitor and conduct scientific, technical and artistic studies on programmes and measures for the protection of intangible cultural heritage. A good example of such a stimulating environment is the establishment of the Centre for Intangible Culture of Istria, 2012, which is a separate unit of the Ethnographic Museum of Istria. This Center is co-financed by the Istrian County, and some projects by the Ministry of Culture and Media. [HTTP://WWW.CENKI-CECII.COM/](http://www.cenki-cecii.com/). In the Museum "Old Village" Kumrovec, organised by the Centre for Traditional Crafts, Knowledge and Skills, numerous workshops and presentations of traditional crafts and intangible cultural heritage were organised. The stimulating environment is also seen in the results of the Institute of Croatian Language and Linguistics (cooperation in the entry in the National Register of about 25 local dialects as intangible cultural property) and the Institute of Ethnology and Folklore as a scientific centre coordinating numerous activities on protection and preservation of intangible cultural heritage.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

State Party-established target

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Generally, a stimulating environment exists at the state level. Considerable efforts have been made to establish such an environment. At certain local levels, it is possible to improve the conditions further, which would be adequate for good work on the preservation of intangible cultural heritage.

23. Number and geographic distribution of NGOs, public and private bodies, and private persons involved by the Committee in an advisory or consultative capacity (this indicator is monitored and reported by the Secretariat at the global level)

Guidance note corresponding to indicator 23 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#)

Active cooperation on protection and preservation of intangible cultural heritage throughout the Republic of Croatia is maintained with over 50 cultural and artistic societies, organisations, associations, over 15 museums founded by the state, counties or municipalities, three faculties, several public colleges, over 20 natural persons, two scientific institutes.

24. Percentage of States Parties actively engaged with other States Parties in cooperation for safeguarding

Guidance note corresponding to indicator 24 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#)

Question 24.1

Is there cooperation to implement safeguarding measures for ICH in general at:

Bilateral level

A type of bilateral cooperation between the Ministry of Culture and Media, the Institute of Ethnology and Folklore Research, and the Institute for the Culture of Vojvodina Croats (Republic of Serbia) was established at the invitation of Croat representatives in the Republic of Serbia (Vojvodina) in relation to entering the harvest custom of Dužijanca in the Register of Cultural Heritage of the Republic of Serbia. The cooperation was established through professional exchange of knowledge in the field of protection and preservation of intangible heritage, in which experts from the Republic of Croatia provided technical and advisory assistance in the procedure of entry into the National Register of the Republic of Serbia. On several occasions, cooperation was established with neighbouring Bosnia and Herzegovina, in the form of exchange of experience on the preservation of intangible cultural heritage. Experts from Croatia shared the knowledge gained from the previous nominations of several elements for inscription on the UNESCO Representative List of Intangible Cultural Heritage, in order to facilitate the preparation of nominations for the same list for colleagues in Bosnia and Herzegovina. Additionally, experts from different disciplines cooperate with each other in terms of sharing scientific and professional knowledge related to different elements of intangible cultural heritage, especially those that are similar (e.g. music and dance, crafts, etc.).

Regional level -

International level

The Republic of Croatia, the Ministry of Culture and the Media, in the field of protection and preservation of intangible cultural heritage, cooperated at the international level in the following multinational nominations: Mediterranean diet, Art of dry stone walling, Tocati – festival of traditional games and sports, the Art of falconry, Traditional breeding of Lipizzaner.

Question 24.2

Is there cooperation to implement safeguarding measures for specific elements of ICH, in particular those in danger, those present in the territories of more than one State, and cross-border elements at:

There is no such cooperation.

Question 24.3

Are information and experience about ICH and its safeguarding, including good safeguarding practices, exchanged with other States Parties?

Yes

Explain briefly, using examples, how such exchanges operate, their purpose(s) and outcome(s).

Information on intangible cultural heritage and its protection and related experiences, including good protection practices, are exchanged at coordination meetings of Southeast European experts on intangible cultural heritage (organised once a year), by participating in joint meetings of the regional centre in Sofia.

Question 24.4

Have you ever shared documentation concerning an element of ICH present on the territory of another State Party with it?

No

Describe any relevant case(s), naming the element and the other State(s) Party(ies) involved.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Partially

Target for the next report:

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Cooperation with other countries may not be the focus of work on the protection of intangible cultural heritage, but whenever the cooperation was established, it was good,

stimulating and with good results. It would be good to intensify the international cooperation, especially with countries in the immediate vicinity and especially in those countries where there is a Croatian national minority.

25. Percentage of States Parties actively engaged in international networking and institutional cooperation

Guidance note corresponding to indicator 25 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#)

Question 25.1

Do you participate in the activities of any category 2 centre for ICH?

Yes

Choose a category 2 centre

Regional Centre for the Safeguarding of the Intangible Cultural Heritage in South-Eastern Europe

Describe the activities and your country's involvement.

Republic of Croatia is a member of the Regional Centre for the Safeguarding of the Intangible Cultural Heritage in South-Eastern Europe. Croatian representatives and experts participate in the Center's trainings and workshops with purpose of increasing the capacities for the implementation of the 2003 Convention and visibility of intangible cultural heritage. Croatian experts have been involved in successful regional and international cooperation and activities of several networks that exchange information on safeguarding of intangible cultural heritage. The ethnologist and cultural anthropologist Tamara Nikolic Djeric is a member of the facilitators network after having been trained in the UNESCO SE ICH Center in Bulgaria.

International cooperation in the field of intangible heritage includes the exchange of experiences and knowledge with neighbouring countries and wider, thus, the Republic of Croatia has been active in the UNESCO's Category 2 Regional Centre for the Safeguarding of Intangible Cultural Heritage in South-Eastern Europe in Sofia since its very establishment. By participating in international projects such as multinational nominations for the UNESCO lists and various projects supported by European funds, as well as by participating in seminars and conferences, in addition to exchanging of experiences, the work on the preservation of intangible heritage in general is being improved.

Question 25.2

Is international networking among communities, groups and individuals, NGOs, experts, centres of expertise and research institutes that are active in the field of ICH encouraged and supported?

Yes

Describe briefly, giving examples, specifying the partners involved and how networking is encouraged and supported.

International networking in communities and between groups and individuals, NGOs, experts, centres of expertise and research institutes active in the field of intangible cultural heritage is encouraged and supported.

The central exhibition project of the Ethnographic Museum, which promotes intangible heritage, is the exhibition Croatian Intangible Cultural Heritage on the UNESCO lists (author: dr. sc. Iris Biškupić Bašić).

The project started in 2011 at the initiative of the Ministry of Culture and Media of the Republic of Croatia, and is designed as a traveling exhibition consisting of 17 units that address each element of intangible cultural heritage that the Republic of Croatia has successfully nominated to one of the three UNESCO lists. There are currently two versions of the exhibition: the "A" version, which technically continues the original concept, in which specific elements are interpreted with the help of museum objects and multimedia systems set up in stand-alone plinths (this version is used mainly for guest appearances in the Republic of Croatia and nearby European countries) and "B" version, which is a reduced version (intended for visits to faraway destinations, where for the logistical reasons it is impractical to organise the setting of "A" version of the exhibition), where each element is presented on a separate B1 poster and interpreted only through text and photographs, with a unique multimedia system for all elements, without exhibited museum exhibits. Both exhibitions are accompanied by a catalogue published in various languages (ISBN 978-953-312-035-5, 978-953-312-036-2, 978-953-312-041-6 etc.). From 2017 until today, the "A" version of the exhibition visited a total of 7 locations in 3 countries:

1. Montenegro (Multimedia Hall of the Church of St. Paul in Kotor [2017]), 2. France [Council of Europe in Strasbourg [2018]], 3. Croatia (Dubrovnik Museums – Rupe Ethnographic Museum [2018], Museum of Sinjska Alka [2018], Museum-Gallery of the Sacred Heart in Pula [2019], Ethnographic Museum Split [2019/2020], City Museum Nova Gradiška [2020]). From 2017 until today, the "B" version of the exhibition visited a total of 21 locations in 6 countries: 1. Australia (Embassy of the Republic of Croatia in Canberra [2019], Croatian Club "King Tomislav" in Sydney [2019], Georges River Council in Hurstville [2019]), 2. Lithuania [Visaginis Cultural Center [2018], Kaunas City Museum [2018], Švenčionys Regional Museum [2018], Vilnius Museum of Applied Arts and Design [2018], Klaipėde Cultural Factory City Cultural Center [2018], Šiauliai Regional Library [2018], Telšiai Regional Academy of Arts Branch Gallery [2018], Jurbarkas District Main Library [2019], Vištytis Regional Park Administration Building [2019], Petras Kriaučiūnas District Library in Marijampolė [2019], Paežeriai Castle in Vilkaviškis [2019], Jonava [2020] and Pagėgiai (2020), 3. Canada (Bytown Museum in Ottawa [2018]), 4. China (Tianyi Longyuan Art Life Experience Museum in Chengdu [2019]), 5. Poland (Gallery of the Służew Cultural Center in Warsaw [2017], Hotel Polonia Palace in Warsaw [2017]), 6. Turkmenistan (The Museum of Fine Arts of Turkmenistan in Ashgabat [2018]).

Question 25.3

Do you participate in ICH-related activities of international and regional bodies other than UNESCO?

Yes

International and regional bodies

In emphasising good practices, the Maritime and History Museum of the Croatian Coast in Rijeka participated as a partner in the European cross-border cooperation project "Mala barka 2". One of the project results was the presentation of the intangible aspect of maritime heritage in the northern Adriatic. As part of this, an application form was prepared and the protection of the intangible heritage "The art of building and navigating the traditional boats of Kvarner" was initiated.

By the continuation of the project Mala barka 2 – "Arca Adriatica", an application is being prepared for the inclusion of "The art of sailing with Latin and mainsail along the Croatian coast" on the national list of intangible heritage. This application is being prepared jointly with the Museum of Betina Wooden Shipbuilding and the Association Museum of Batana/Museo di batana Rovinj. The next step in the protection of this intangible heritage is the preparation of an application for the inclusion of "The Art of Sailing Latin and Mainsail in the Mediterranean" in the register of intangible heritage of UNESCO. This activity is prepared and coordinated through the Association of Mediterranean Maritime Museums (AMMM). The Maritime and History Museum of the Croatian Coast in Rijeka is a member of this Association and a member of the working group for the preparation of the above-mentioned documentation.

ICH-related activity/project

Contributions to the safeguarding of intangible cultural heritage

EU projects in which the Ministry of Tourism and Sports participates support the priorities of the Pillar for Sustainable Tourism of the EU Strategy for the Adriatic and Ionian Region (EUSAIR) related to tangible and intangible heritage and cultural tourism (macro-regional strategy adopted by the European Commission and approved by the EU Council, 2014). The overall objective of EUSAIR is to promote economic and social prosperity and growth in the region by improving its attractiveness, competitiveness and cohesion. The participating countries in the Strategy are the Adriatic-Ionian Initiative are as follows (9): Croatia, Italy, Greece, Slovenia, Serbia, Bosnia and Herzegovina, Montenegro, Albania, and Northern Macedonia. The strategy has 4 pillars: I. "Blue Growth", II. "Connecting the region", III. "Environmental quality" and IV. "Sustainable tourism". The Ministry of Tourism and Sports has a dual role in the implementation of the Strategy, i.e. in addition to being a national project partner in the EUSAIR Facility Point project it also coordinates the work of the control group of the EUSAIR's IV. pillar (TSG4) "Sustainable Tourism" (together with Albania).

The Ministry implements the activities of the EUSAIR pillar in accordance with the set key priorities directly related to cultural heritage, both tangible and intangible:

1. Diversified tourism offer with emphasis on:

a. Development of sustainable thematic routes – product diversification / growth in the number of routes (e.g. cultural, archaeological, historical, thermal and other thematic routes, related to both tangible and intangible heritage);

b. Encouraging the Adriatic-Ionian cultural heritage – product diversification / support to cultural tourism and development of synergies between creative and cultural industries and the hospitality and tourism sector, and sustainable tourism valorisation of heritage as tangible as intangible)

c. Research and development with an aim of diversification of the tourism offer and increased growth and performance of SMEs – joint transnational research projects (e.g. cultural tourism)

2. Sustainable and responsible tourism management with emphasis on:

a. Training and skills in the field of tourism – new training programmes and new projects in the field of education with the aim of increasing the number of highly educated employees and entrepreneurs in the field of tourism, with education and specific forms of tourism, including cultural heritage (tangible and intangible, e.g. for cultural, creative, heritage, etc. tourism, and for the interpretation of heritage for e.g. Tourist guides, etc.)

b. Stimulating the development of year-round tourism – Promoting /encouraging development of tourism of special interests: business, cultural, rural, and other forms of tourism, etc. with the development of entrepreneurship and small and medium enterprises

c. Developing a network of sustainable tourism companies and clusters - creating clusters with networking and with stakeholders in creative industries, etc.

In accordance with the priorities of the IV. pillar, activities within the Strategic Project - EUSAIR Facility Point related to cultural tourism have been planned:

1. Cooperation with the Ministry of Culture and Media participating in the work of TSG4 in accordance with the priorities

2. EUSAIR cooperation at the level of EUSAIR countries, with numerous thematic gatherings, trainings and workshops

3. Transnational cooperation with related international institutions is carried out, e.g. with the Council of Europe and the European Institute of Cultural Routes. The cultural routes were selected under Priority I.a. and the CoE, EICR and Routes4 programmes. The development of these routes is stimulated at the JJR level and includes tangible and intangible heritage resources: Olive Routes (Intangible Heritage of Olive Culture) and Roman Heritage Routes, in close cooperation with all EUSAIR countries and their stakeholders. A study has also been prepared: Feasibility study on the Roman Heritage route in the Adriatic and Ionian Region.

4. A series of courses was organised, preparation of documents, requested consultations and assistance in the development of cultural routes were carried out, taking into account both

tangible and intangible heritage on selected cultural routes (e.g. Cyril and Methodius, Iron Age routes, etc.).

5. A Manual for participatory tourism connecting community and culture through storytelling has been prepared that connects community and cultural heritage with Storytelling, where the intangible heritage plays a special role in the interpretation

6. EUSAIR Facility Point at the level of TSG4 implements the adopted macro-regional strategic project ideas related to tangible and intangible cultural heritage, in accordance with TSG4 EUSAIR priorities

Implemented activities - development of documentation of macro-regional strategic projects:

- CulTourAIR – a survey on the cultural tourism demand in the Adriatic-Ionian region, with monitoring of the available material and intangible cultural heritage resources, visitor profiles of cultural attractions for EUSAIR, and creating market insights and competitive positions and assessing visitor consumption - by priorities I.a. and I.e.
- DES_ AIR - Integrated sustainable management of tourism destinations in AIR, development of lifelong learning programmes and development of master's programmes with emphasis on special forms of tourism (including cultural tourism). Development of models of lifelong learning and educational programmes for sustainable, integrated management of tourism destinations, including resources of tangible and intangible heritage, with the education of experts in special programmes, flexible and continuous education of company employees and all destination stakeholders.

Planned activities: - development of macro-regional strategic projects related to cultural tourism and heritage, both tangible and intangible)

- AIR CULTURAL ROUTES – Development of a management system for sustainable thematic macro-regional routes. The aim is to develop tools for integrated sustainable management of cultural routes at the EUSAIR level in order to achieve a balanced distribution of tourist flows through macro-regional territories, especially with the interpretation, sustainable use and respect of tangible and intangible heritage cultures – in accordance with I.a., I.b. and 2.b.
- AIR ProDest Strategy (MIQS) – establishing a strategy for flexible smart destination management, for attractive and resilient AIR (Adriatic Ionian Region) tourism, taking into account the emphasis on cultural tourism destinations. The smart destination management strategy focuses on improving destination resilience, diversification, environmental, social, cultural and economic sustainability, quality of life and travel experience, and the recovery of businesses and communities. - in accordance with priorities 2.b. and 2.c., and I.a.
- Living the Sea 4.0 - _ refers to the digitisation of the cultural heritage of the fisheries tradition (intangible heritage) and the fisheries industry with an aim of creating virtual tourism points of interest in EUSAIR. The objectives of the project are to expand the availability of common fisheries history to the interested public and to represent an

important tourism product within the EUSAIR area with a diversified tourism offer, and promotion of Adriatic Ionian cultural heritage and new products for EUSAIR within already identified thematic tourist and historical routes, 1b and 2.b.

Other heritage-related publications, not directly related to EUSAIR, have also been prepared:

- Cultural events and manifestations in tourism
- ARHKONTUR handbook on Archaeological Tourism Interpretation
- The activities of the museum as a stakeholder in cultural tourism
- Museum Visits: Visitor Management

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Partially

Target for the next report:

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The activities on the international level are present, constant and yield good results. The increased networking of various civil society stakeholders with similar organisations from other countries has recently been observed. This type of collaboration on the preservation of intangible cultural heritage is slowly developing. The positive direction needs to be further encouraged and developed and despite the current circumstances, there should be efforts to maintain this collaboration at the existing or somewhat better level.

26. ICH Fund effectively supports safeguarding and international engagement (this indicator is monitored and reported by the Secretariat at the global level)

Guidance note corresponding to indicator 26 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#)

In 2021, the budget dedicated to the programmes of protection and preservation of intangible cultural property of the Ministry of Culture and Media was the highest so far and amounted to HRK 1,239,084.00 (EUR 164,795.72).

C00243

C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Annual carnival bell ringers' pageant from the Kastav area	2009

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Until some fifteen years ago, bell ringers were perceived as a somewhat wild custom of rabid men at the time of the carnival. The inscription, first on the national and then on the UNESCO list of intangible heritage, brought much greater respect and appreciation of this custom. The bell ringers were eventually recognised cultural heritage. Since most of the other customs in the areas where the bell ringers can be found died out, all the sense of cultural continuity and local identity is concentrated and sublimated in this custom during the carnival. Members of the communities involved in this custom are very proud of the fact that they are on the UNESCO list. The holders themselves relaxed after the initial fear that such inclusion would make them too visible and overly exposed to the eyes (and participation) of many tourists, which, fortunately, did not happen. Namely, the intimacy of maintaining this custom within the community remains a priority, because the members of the community rarely meet since their daily lives are filled with other obligations. Local cultural workers try, to a greater or lesser extent, to organise events that would make the bell ringers even more visible. This is sometime approved by the holders, but sometimes it

causes disapproval of the holders when they feel that someone else is appropriating attention and competence that should belong to them.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

For now, it seems that this custom has an upward trend, in terms of the numbers. On one hand, the existing groups are strengthened from within, which means that the number of bell ringers in some traditional groups is not decreasing. On the other hand, new groups of bell ringers are emerging. In some cases, this happens in villages where they did not exist (but are located in the neighbourhood of those who know bell ringers). In other cases, new groups are formed, in the same villages where bell ringers exist, that dress and act like former bell ringers from more than fifty or eighty years ago. Their appearance can be reconstructed thanks to films and photographs. In these cases, it is a kind of retraditionalisation. Then, there are marches of bell ringers in a less formal version, where the bell ringers are not dressed and equipped as in the solemn Sunday processions. These marches are even shorter, so older individuals can also take part in them. This enables the participation of those less ready and outside the most solemn, most visible, almost parade marches.

The risks are reduced to the anger of the bell ringers in situations when certain folklore ensembles "play" their role on the stage, without asking them for permission, without ever seeing the bell ringers in their traditional context. In such cases, they believe that someone ripped them off, plagiarized and caricatured their work. Indeed, it is necessary to work on defining what folklore ensembles (and how) can present, when it comes to folklore, which is too often understood as everyone's culture, without taking into account the attitude and opinion of living holders.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

There is no doubt that the inscription of the element has contributed to the visibility of this custom at the national level, and at the international level to some extent. Attention and investment in this visibility varies from place to place, from municipality to municipality.

Some are more powerful and/or have fewer bell groups in their territory, so they can dedicate themselves more generously to the few that are active. In general, different, smaller or larger programs are being developed in all areas that include bell ringers, which makes them more visible and important. Schools and kindergartens also work on development of programs that affirm this part of the tradition. As far as the promotion of cultural diversity is concerned, it should be noted that bell groups are very competitive with each other. To some extent, there is obvious interest in groups from a wider circle (and it is encouraged by the local festival of masks with bells), but it should be emphasized that old, traditional groups actually care most about gathering of community members during the carnival. It seems that they do not need to expand that circle.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Bell ringers are an extremely vital custom and not many measures had to be taken to stimulate it. In some cases, the bell ringers themselves criticized local cultural workers wanted to initiate their promotion outside their home environment, and sometimes outside of carnival time. The biggest contribution is certainly the House of Halubaj Bell Ringer in the municipality of Viškovo, which is entirely dedicated to Halubaj bell ringers. It will contain a space where they will gather, a restaurant with local food and a large exhibition area where visitors to the interactive exhibition will be able to get acquainted with this tradition. For this purpose, a special house was built, whose garden will also be thematically dedicated to traditional beliefs and practices. Since the city of Rijeka was the European Capital of Culture in 2020, the bell ringers were the inspiration for creation of several works of art of musical and theatrical character. On several occasions, they were invited to participate in various events. However, problems arise in situations where it becomes obvious that not only two or four bell ringers can appear, but the whole group, because they are defined as a group. Then it often becomes inconvenient or expensive to the organisers.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

As the bell ringers are more than vital and present, the emphasis was put only on their promotion. At the same time, they have been an inspiration for many artists and photographers. Even competitions are held for the best photography of bell ringers in the municipality of Matulji, and many artists interpret them in different techniques. The bell ringers themselves, the ones from Halubaj, are working on another sculpture of bell ringers,

which should be placed in their area. Some confectioneries make cookies and name them after that custom. Other local producers and designers also use the bell ringer motif. Above all, there is the preparation of the House of Halubaj Bell Ringer in the municipality of Viškovo, which will open in late 2022 or 2023. New groups of bell ringers are also emerging, although this sometimes provokes the anger of those older groups that emerged in the distant past, especially if these new ones are treated similarly at festivals and in the press as the old ones. However, this speaks to the vitality of this custom and the need for the local community to express itself in this way.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a.

Ministry of Culture and Media

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b.

Associations of bell ringer groups which have been constituted as associations of citizens: Rukavacki, Halubajski, Brgujski, Zvonejski, Brežanski, Žejanski, Mucicevi, Frlanski, Munski, Zvlacar or Zvelcar Bell Ringers.

Municipality of Matulji

Municipality of Viškovo

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

During the preparations for the House of Halubaj Bell Ringer, regular talks were held with the bell ringers about their presentation and preservation. Since certain individuals constantly follow this custom, representatives of the bell ringers and people from the

community have been interviewed on several occasions over the last two years. In March 2020, the Ethnographic Museum of Istria – Museo Etnografico dell'Istria in Rukavac organised a round table on the right to presentation of bell ringers on stage – it refers to folklore ensembles that sometimes do so without the knowledge and consent of the actual bell ringers. In October 2021, in the municipality of Matulji (where there are about ten bell ringer groups), a meeting was organised with representatives of bell ringer groups in order to collect data and opinions required for this report. Then they express their concern with regard to the issue of being enacted on the stage.

C00232

C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Festivity of Saint Blaise, the patron of Dubrovnik	2009

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The cult and the Festivity of St. Blaise (Festa sv. Vlaha) continuously lasts from the 10th century according to legend, or from the 12th century according to the historical documents. To this day, it has retained its traditional and recognisable character, specificity, excellence of performance and expression. Saint Blaise and his Festivity merged with Dubrovnik and its people. The Festivity represents the core of Dubrovnik's identity. It is the most important and favourite celebration lasting several days and a procession as its peak. The millennial tradition is a living link with the layered history of Dubrovnik, and the celebration of the Festivity is an example of good practice in nurturing "living heritage". Throughout the history the Festivity was the central point of the calendar of the former Republic of Ragusa, today as the Day of the City of Dubrovnik, it brings together all segments of the population of the city and Dubrovnik-Neretva County who participate in it, proud of their millennial tradition. The Festivity is woven into the cultural space of the city is a permanent source of scientific, professional study, with the intention of passing on the tradition to younger generations. Even in the period from 2017 to 2021, despite the global pandemic, the Festivity of Saint Blaise showed a wide range of religious, social and cultural functions serving as an

integrative element of the whole community, both in terms of the number of participants and the quality of its content.

The holders of the good largely contribute to creation of this report and implementation of the Festivity: the church (Dubrovnik Diocese, Rector of the Church of St. Blaise) and local authorities (City of Dubrovnik, cities and towns of Dubrovnik-Neretva County), religious fraternities, NGOs, public institutions, especially participants of the ceremony: "festanjuli", "trombunjeri", flag bearers, city music, trumpeters, trznice, all gathered in their own non-governmental organisations and civilians, people of Dubrovnik. They all contribute to the Festivity together with many pilgrims from Dubrovnik, all over Croatia and abroad.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

"Above everything and in everything, at the beginning and at the end, there is a lovely figure of the Saint with a city in his hand. He is the vertical around which the history and life of this city are woven like ivy around a tree", Toma Lucic wrote on the eve of the 1045th Festivity of Saint Blaise in the traditional Proclamation. Don Toma Lucic was the long-time rector of the church of Saint Blaise. The Festivity in 2017 had a rich program from the traditional grlicanje (blessing of throats) to art, music, literature, educational programs. The civil association "Deša" preserved the tradition of baking "beskotina" of Saint Blaise, that was always believed to cure sore throats, by preparing these cookies at its workshops and sharing the experience with young people. The celebration of Saint Blaise also took place in Ston, a part of the Dubrovnik Diocese and county, with equal zeal and reverence and according to the matrix of the city ceremony in the renovated, historic parish church of St. Blaise.

The Festivity in 2018, reaffirmed the traditional ceremony of celebrating the Festivity of the Patron (Festa Parca) and produced many rich cultural gifts (DVD record of Dubrovnik trombonists "Faith, Pride, Tradition", "Saint Blaise and his festivities" monograph on the Festivity, "Congregational Church of St. Blaise in Dubrovnik", a scientific monograph) with a rich and versatile program. The participants in the program were the cultural institutions of Dubrovnik and many non-governmental organisations, especially the Diocese of Dubrovnik with panel discussions dedicated to St. Blaise and the spiritual preparation for the holiday. The traditional Festivity customs were not abandoned in 2019, and even the rainy weather did not stop it. There was no procession and relics from the diocesan treasury, however Bishop Uzinic exhibited in the cathedral the reliquary of Saint Blaise, so a river of people flowed towards the main altar, absorbing the holy power of the relic. The Festivity in 2020, on the eve of the pandemic was particularly had numerous participants, and COVID measures marked the Festivity of 2021.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The tenth anniversary of the inscription of the Festivity on the UNESCO list was celebrated in 2019. The celebration contributed to the global visibility of the Festivity in the public and media in the country and abroad, to the pride of the local population, because the Festivity of Saint Blaise is so important that it exceeds the boundaries of the religious, it simply became a part of the community. The Festivity is celebrated wherever the people of Dubrovnik live, e.g. it was celebrated in Brussels in 2017. The Festivity in Los Angeles was celebrated equally emotionally among Dubrovnik emigrants, and the participation of pilgrims from neighboring countries is emphasized in the homeland, as well as the visits distinguished guests from foreign countries to Dubrovnik at the time of celebration.

Numerous cultural and artistic programs organised for the annual celebrations of Saint Blaise over the past five years have proven to be excellent incentives for sharing the respect among communities, individuals and recipients, emphasizing great creativity and spiritual strength. The contributions of school and educational events are also emphasised, as well as the commitment to the preservation of tradition, which is passed on to the younger generations by promoting the heritage. The cult of Saint Blaise, despite the cultural diversity, is worshiped by representatives of various denominations, because Dubrovnik of Saint Blaise is their city as well. It emphasizes not only the cohesive strength of the local community, but the ecumenical role of the Saint of the Christian East and West.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

In accordance with the close connection between the Dubrovnik people and the heavenly patron Saint Blaise, the idea of starting an Interpretation Centre of Heritage has matured since the last report. It would be situated in the historic bastion of St. Margaret. The NGO "Society of Friends of Dubrovnik Antiquities" with the help of one of its members, Maja Nodari, launched a project under the motto "While other cities have their patron saints, in Dubrovnik the patron saint has his city". The goal of the project is to raise the awareness of and promote the fact that Saint Blaise is a strong basis in terms of the heritage and civilisation and a starting point of Dubrovnik's religious, social and cultural space, and to contribute to the popularisation, protection and preservation of this exceptional tradition for future generations. In 2020, DPDS financed the film recording of the Festivity, and the Museological Conception of the Center was prepared by defining the vision and mission of

the future Interpretation Centre, Dubrovnik would get another first-class content in the heritage and tourist offer, summed up in its strongest, emblematic sign – the cult of Saint Blaise. An important fact not only locally and nationally, but also for the well-being of European citizens and all human kind, which could have a positive impact on the development and building of an open, tolerant and democratic society. Due to the Covid-19 pandemic, and then financial reasons, work on the project had to be put off.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The local community participates in all segments of the preparation and performance of the Festivity of Saint Blaise. The City of Dubrovnik cooperates with the church in religious and secular programs. The participation of civil associations (civil association Deša, Artur Gallery, especially the Society of Friends of Dubrovnik Antiquities), volunteers, local and state media and individuals is also becoming very common. Trumpeter Slavenko Prizmic has been playing fanfare in a solemn ceremony for more than 50 years at the opening of the Festivity. The girls in the Festivity (trznice) offer the saint gifts of the land and a pair of white doves. The celebration also comprises the traditional procession of flags, and each flag bearer proudly accepts that duty. In the pandemic 2021, the Festivity was held under strict pandemic measures. The service of the Rector of the church of Saint Blaise was taken over by the young don Hrvoje Katušić. The numbers of the parishes to accompany the flag bearers in the procession was restricted. In the announcement to the church parishes it was recommended that women accompany them, emphasizing their importance in the Festivity.

When talking to the citizens of Dubrovnik and the surrounding area, it can be concluded that every one of them participates in the Festivity. Dubrovnik is strongly connected with Saint Blaise and the Festivity. Every citizen has a personal, emotional relationship with Saint Blaise. Dubrovnik people are always attending the Festivity with faith and devotion. According to a citizen of Dubrovnik, Saint Blaise resists both Facebook and Twitter, because it is the best monument of Dubrovnik.

His Festivity is alive! He raise the City to its feet! Saint Blaise is our everything (words of a lady from Janjina). His Festivity is a unique, divine ceremony! The Festivity spreads happiness, and Saint Blaise is generous and protects us in every trouble! Our ancestors prayed to him, we pray too! The Festivity and Saint Blaise take us back to noble times – people start asking themselves what they could do to be better! (words of a participant from Konavle).

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a.

The Festivity of Saint Blaise is a protected cultural good on the national level and it is part of the system of the protection measures of the Ministry of Culture and Media of the Republic of Croatia, through the Conservation Department in Dubrovnik, and within the Department for Intangible Cultural Heritage of the same Ministry. In terms of the institutions, the local communities include the City of Dubrovnik, Dubrovnik Diocese and the Dubrovnik-Neretva County.

b.

Groups and communities engaged in the organization and preservation of the Festivity of Saint Blaise (winter – February 3 and summer – July 5) are as follows: parishes of the Diocese of Dubrovnik, church fraternities, Rector of the Church of Saint Blaise, the cathedral pastor and pastoral council, the festanjula fraternity, the trombonist association, the fraternity of the Most Holy Redeemer, the clergy, monks and nuns, for example the nun Marijeta Dukic, the diligent and exemplary guardian of the church of Saint Blaise in Dubrovnik.

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The holders of the Festivity of Saint Blaise; representatives of the Diocese of Dubrovnik, Rector of the Church of Saint Blaise, don Hrvoje Katušić, members of the fraternity of the festival, Dubrovnik trombonists, girls – trznice, guardian of the church of Saint Blaise, members of the Cathedral Choir, members of the Society of Friends of Dubrovnik Antiquities, musicians of the City Music, residents of Dubrovnik, pilgrims to the Festivity of Saint Blaise, representatives of the local government, city institutions in culture, officials who decorate the city for the occasion, housewives who prepare traditional dishes and desserts in their homes for the Day of Saint Blaise.

The report was prepared by Maja Nodari, art historian and retired conservator, member of the NGO "Society of Friends of Dubrovnik Antiquities", professionally and personally involved in the phenomenon of the Dubrovnik Festivity of Saint Blaise, the intangible cultural heritage of mankind. This report was produced using the experience of participation in the Festivity every year, witnessing the continuity of tradition, meetings and conversations with the above people, media workers, especially Dubrovnik and visiting artists, scientists and dignitaries attending the Festivity. The report is supported by numerous statements of citizens, volunteers who helped that the Festivity becomes and remains visible not only to the local and national public, but globally as well. The great impressions and emotions

associated with the Festivity and the pride it evokes guarantee its survival and future. This report is consolidated by the Department for Intangible Cultural Heritage of the Ministry of Culture and Media of the Republic of Croatia.

C00245

C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Lacemaking in Croatia	2009

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Lacemaking on the islands of Pag and Hvar and in Lepoglava has been recognized as a living heritage, an identity marker and national heritage in the European and world context. The lacemaking is a skill chosen by local communities as elements of expressing local pride and identity. In this sense, local communities, in cooperation with the Ministry of Culture and Media, the competent conservation and museum institutions have provided a number of activities in the field of transfer of skills and knowledge from older to younger generations related to lacemaking. Holders, individuals or citizens' associations take care of various activities aiming at the preservation of lacemaking. With the support of local and government institutions, professional and scientific processing, preservation and presentation of specific lace phenomena and scientific research of Croatian lacemaking were provided. Significant progress in the preservation of intangible heritage in general, and lacemaking in particular, was made by the Benedictine nuns on the island of Pag who opened to the local community and organised workshops for the public. Lacemaking in all three centres has an important role in connecting and strengthening the identity of the local

community. In Lepoglava and Pag, lifelong learning of lacemaking skills from kindergarten to the third age is continuously ensured.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The holder of two localities (Pag and Lepoglava) show continuous motivation to transfer their knowledge of lacemaking. Additionally, the interest of young people is observed there in acquiring lacemaking skills. The transfer of knowledge and skills is ensured through permanent or occasional courses and workshops organised by the holders, with the financial support of local or regional government, funds of several ministries and various European projects that promote self-employment, creativity, sustainability and rural development. Grants are awarded mainly on the annual basis. In some activities at the level of learning and transfer of skills (courses, workshops), documentation, presentations, musealization the participation and involvement in funding by several factors, from the local to national level as well as various European funds, is observed. Methods of transfer of skills and knowledge from the oral sphere are moving to traditional written forms (manuals), but also to modern audiovisual media. Ethnologists and cultural anthropologists in local museums and conservation departments are more sensitive to work on the preservation of lacemaking, which contributes to courses dealing with Croatian lacemaking and intangible heritage (Faculty of Philosophy, University of Zagreb), increased number of educational programs on intangible heritage of professional associations, museums etc. At the same time, it is noticed that the number of older lacemakers is significantly declining, both in the monastery (Hvar) and in local communities and associations – carriers of activities. The change of generations is becoming more and more noticeable. Older generations of lacemakers place special emphasis on old techniques and motifs. Younger generations are also developing new expressions based on local lace heritage and skills related to market needs. The pressures of commodification, tourism, globalization, demographic aging, and then the Covid pandemic pose an immediate and serious threat. Special attention will certainly need to be paid to professional and scientific monitoring of how these threats will affect lacemaking.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The visibility of lacemaking at the national and international level is ensured through international lace festivals (Lepoglava since 1997, Pag since 2010) and through national programs to mark European Heritage Days. All relevant events, content and program (workshops, lectures, exhibitions) promote cultural diversity, creativity, respect among communities, groups and individuals. The connection of Croatian lacemaking associations with those from abroad has been achieved, while learning about tolerance, identity, and achieving greater motivation for the transfer of knowledge and skills. Lace associations and cities are members of the International Bobbin and Needlelace Organization (OIDFA) and participate in its activities. Additionally, the lacemaking associations regularly participate in various local and international lace festivals. Since 2008, the Department of Ethnology and Cultural Anthropology, Faculty of Humanities and Social Sciences, University of Zagreb organises an elective course titled Croatian Lacemaking (the lecturer: Professor Tihana Petrovic Les). In this way, students also develop the skills and competencies required to understand lacemaking as a phenomenon of intangible heritage. Regional and local museums, presentation centres increasingly present the intangible heritage in their permanent and temporary exhibitions, including lacemaking, and other lacemaking techniques in Croatia are recognized, evaluated and presented.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Many lace preservation projects are implemented with the support of local communities, mostly through projects of the Ministry of Culture and Media and the Ministry of Tourism and Sports. In Lepoglava and on the island of Pag, lacemaking is taught as extracurricular activity at schools. At the same time, different types of workshops and courses for different age groups are held as needed. The closed community of Benedictine Sisters on the island of Hvar opened up to the community in recent years through the organisation of lacemaking workshops. However, the skill of processing aloe fibres is still transferred only to members of the monastery community. The work continues on documenting and researching of the tradition, but also contemporary phenomena related to lacemaking (commodification, tourism, etc.). In addition to the presentation of lacemaking in Croatia, lacemakers regularly present their skills at various events abroad. Lace products are protected on the market with various measures and certificates that ensure the protection of domestic lace on the market (izvorno hrvatsko brand, protection of geographical origin).

The number of publications on lacemaking is increasing, so in addition to practical guides and manuals for making lace, professional and scientific papers are published that deal with various topics, including ways of preserving and transmitting lacemaking as an intangible heritage.

Occasional exhibitions are prepared within the framework of international lace festivals and, if necessary, on other occasions. Lace accessories and specimens of old lace are presented and stored according to museological and conservation protocols.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

Local communities, holders of the lacemaking skill, play the most important role in the implementation of conservation and protection measures as they are prescribed. In accordance with the prescribed measures, the local communities ensure the sustainability of lacemaking through workshops and courses, school educational programs, appropriate documentation. Research, documentation, protection, presentation and presentation are carried out through various forms of formal and non-formal education in collaboration with museum experts, conservators and scientists. Following the inscription on the list, the holders submit regular reports to the Ministry of Culture and Media. Programs related to preservation of lacemaking are provided (Lepoglava, Pag, Hvar) by means of various forms of state aid. Children and young people are increasingly involved in lacemaking, aware of the value of this art and their role in future preservation. Lace and lacemaking are presented and documented in modern ways and media upon the initiative or in collaboration with the holders of this tradition. The topical and contemporary expression in lacemaking is encouraged by various art projects and performances in which the bearers fully participate from planning to realization.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a.

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The Conservation Departments of the Ministry of Culture and Media in Split, Zadar and Varaždin are legal bodies in charge of the coordination of activities in the three counties involved in the safeguarding of lacemaking (e.g. responses to various kinds of requests coming from the bearing communities, mediation between them and the Ministry, monitoring of the implementation of projects).

The network includes the competent local museum collections (Benedictine monasteries in Hvar and Pag, regional museums (Ethnographic Museum Split, National Museum Zadar) and the National Home Museum (Ethnographic Museum in Zagreb).

b.

The network includes local communities, through the lacemaking associations, and takes direct care of the protection and management of the element. The cities of Hvar, Pag and Lepoglava support activities related to the maintenance of skills by providing funds through the city budgets for financial support of associations.

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The reports of all stakeholders who regularly apply to various support programs of the Ministry of Culture and Media for their work and keeping the heritage alive were used for the preparation of the report. These reports include the results of the work, documented in the form of printed and visual materials, for each implemented program, along with the financial reports. The websites of local communities and all stakeholders were reviewed ("Ante Starcevic" Elementary School, TKIC d.o.o. Lepoglava, Lepoglava Lace Cooperativ, "Danica Brössler" Lepoglava Lace-Making Society -www.lepoglava-info.hr/festival-cipke, Lepoglava International Lace Festival, Lepoglava Tourist office, Lepoglava Municipal Government, Open University "Duro Arnold" Ivanec, County of Varaždin, "Juraj Dalmatinac" Elementary School, "Bartol Kašić" Secondary School, "Frane Budak" Pag Lacemakers Society, Pag International Lace Festival -<http://festival-cipke.com.hr/> and www.paska-cipka.com/en/, Benedictine Convent Pag, Pag Municipality, Pag Tourist Association, Zadar County, Benedictine Convent, Hvar, Hvar Municipality, Split-Dalmatia County), and checked by interviews with prominent individuals, members of the community.

C00242

C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Procession Za Krizen ('following the cross') on the island of Hvar	2009

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The procession "Za križen" is a century-old tradition that is part of the religious, but also cultural and social identity of the inhabitants of the central part of the island of Hvar. It is connected with six villages that have developed since the Middle Ages on the edge of the Old Town field (Starograsko polje). Since many cross bearers of the Procession "Za križen" are also owners of the land in the Old Town Field, which is inscribed on the UNESCO World Heritage List, the synergy of the UNESCO Convention on the Protection of World Cultural and Natural Heritage and the 2003 Convention is achieved on the preservation of intangible cultural heritage in a relatively small area. A radical change of everyday life at the global level, caused by the SARS-COV-2 virus, also affected the usual course of the Procession "Za križen". Although processions were not huge in the past, in recent decades an extremely large number of believers, including pilgrims from other parts of the country and the world, participated in the procession. Due to the measures prescribed by the Croatian Civil Protection Headquarters, in the procession held in 2020, only 15 people were allowed to participate and only 5 people could be in churches during the night tour, and the rest had to wait outside, subject to all other prescribed measures of protection (sanitation, mask,

gloves, social distancing). According to the measures of the competent authorities, 50 people were allowed to take part in the procession held in 2021. According to the holders, and as it is stated in the text of the nomination, the foundation of the whole procession is the cross bearer (križonoša) who, in addition to carrying the cross, determines his escort. Therefore keeping the procession in small numbers, i.e. without pilgrims, did not affect the basic idea of the intangible heritage. The community organized and ensured the screening of the coming and going of the procession via social networks and webcams, thus providing virtual access to the element.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Events related to the organisation of the procession during the health and social crisis caused by the pandemic, which gained momentum in Croatia just before Holy Week 2020, indicate the strength and sustainability of the intangible cultural heritage element and the importance of the Procession "Za križen" for the holders. Given that strict epidemiological measures were introduced in the Republic of Croatia just before the Holy Week of 2020, it became questionable if the Procession "Za križen" was to take place. The parishes were given the instruction by the Congregation for Divine Worship and the Discipline of the Sacraments in the Vatican to postpone all manifestations of popular devotion and Holy Week processions to September. As the procession is secular and extra-liturgical, according to the cross bearers, fraternities and believers who are usually specially engaged in the procession, it was not acceptable to cancel this tradition nurtured on the island for centuries at their time. Therefore, they prepared the procession in the way that the cross bearer goes alone or in pairs to the night procession. At their initiative and request, the Croatian Civil Protection Headquarters allowed the procession to be held, but restricted it to 15 participants, taking into consideration the fact that it is the procession on an island that was isolated at the time and with a favourable epidemiological situation in the villages participating in the procession. During 2020, gatherings before the procession itself were reduced (such as singing practice and social gatherings). However, due to the extraordinary activities around the organisation of the procession, better contacts were established between the holders from different villages. The crisis contributed to strengthening of connections within the community, which was visible at the gatherings after the procession (and after easing of the measures), which were more emotional than usual.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The inscription of the Procession “Za križen” on the UNESCO list has contributed to the increased visibility of the element and intangible heritage at the national level. The Procession “Za križen” was covered in local, regional and national media, and during the reporting it is regularly emphasized that since 2009 the procession has been inscribed on the UNESCO Representative List. In the events related to the organization of the procession in 2020, some media objected to the Croatian Civil Protection Headquarters for allowing the religious procession to take place. However the holders and the community were of the same opinion that the procession must take place (even in a reduced form) to ensure the continuity which is one of the important features of the element that the bearers keep emphasising. The bearers perceive the crisis caused by the pandemic as an incentive for strengthening of all efforts to preserve the element of intangible cultural heritage and pass it on to new generations. The current modalities of transmission will continue: the cross bearers are determined in advance within the community in all 6 villages (in Jelsa, for example, there is already a list of cross bearers until 2051), which indicates the viability of the element. Sometimes the cross bearers are emigrants from the island living all over Croatia and the world who consider the procession part of their identity and their participation ensures the survival of the element (2020 Vrban cross bearer was an emigrant from Canada).

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

The events of 2020 and 2021 indicated that the Procession “Za križen” was rooted in the religious and social identity of the population of the island of Hvar. The fraternity members, individuals, and stakeholders who are actively involved in the preparations for the procession had to be particularly intensively involved in activities related to obtaining of the permission, due to epidemiological measures restricting social contacts at the beginning of the pandemic. The protection of the element by enabling the procession and thus ensuring its continuity, which is one of the basic features of the element was enabled by the government and local authorities who recognized the importance of the procession for the island's population as part of their tradition. The procession in 2020, (with the small number of participants and the crisis of everyday life) was very similar to the procession held in 1943, when during World War II the occupying authorities banned the participation of locals in the procession. In 2021, upon easing of the epidemiological measures, a larger number of stakeholders were allowed to participate in the procession, and some of them even gathered in small groups to see coming and going of the procession, but the epidemiological

measures (masks, social distance) were strictly complied with. The Ministry of Culture and Media has entered the Marko Pavicic Kotin Archive in the Register of Cultural Heritage as a movable cultural asset. The Archive comprises historical photographs of the Procession “Za križen” originating from the 1920s).

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The Procession “Za križen” is a lay procession organised by members of fraternities, individuals involved in church and parish affairs, and the congregation, locals and emigrants from the island. Due to the crisis in 2020, there was no usual participation of many believers in the procession, who complied with the epidemiological measures and stayed at home. According to the holders within the community itself, this emphasised its cohesion and expressed an unquestionable will and desire for the procession to take place. Still, it did not endanger the procession in any way and did not break the tradition. Thanks to the care of fraternities, cross bearers and the local community as a whole, the negative transformations of the element in relation to the original form are not visible. The members of the fraternity of the Blessed Sacrament of Jelsa take particular care that the Procession is presented in an appropriate manner. In 2020, the brothers from Jelsa took part in a procession held as part of the celebration of the Festivity of Saint Blaise that was also inscribed on the Representative List of the Intangible Cultural Heritage of Humanity. This further encouraged raising of the awareness of the importance of intangible cultural heritage. The Choir of St. Cecilia from Jelsa presented the singing of Our Lady of Weeping (Gospin plac), which is a musically integrative part of the procession, and other Lenten chants in Požega and Nova Gradiška in 2018 and in Medjugorje (BiH) in 2019. The singing of Our Lady of Weeping, which is the main musical content of the procession, is passed down from generation to generation, also often within families. The procession is regularly documented with photos and videos thanks to the cross bearers themselves. The Jelsa Tourist Board, in cooperation with the holders and the parish, plans a new exhibition with a multimedia presentation.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a.

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b.

Brotherhood of the Blessed Sacrament of Jelsa, Brotherhood of the Miraculous St. Križić from Vrboska, Parish of the Assumption of Mary-Jelsa, Parish of St. Jakov-Pitve, Parish of St. Mary Magdalene-Svirce, Parish of St. Duha-Vrbanj, Parish of St. Lovrinca-Vrboska, Parish of St. Ante opata-Vrisnik, City of Stari Grad, Municipality of Jelsa, Museum of the Municipality of Jelsa, Museum of Stari Grad

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

Numerous holders of this cultural property and social and cultural institutions participated in the preparation of the report on the Procession “Za križen”. The report was prepared by Ivana Radovani Podrug, a senior expert advisor from the Conservation Department in Split. The data for this report were collected primarily in interviews with local stakeholders participating in the procession, fraternity members, and the local community. The Conservation Department in Split records field records and collects photographs and video content (contemporary and historical photographs) and media reports. It prepared the protection of Marko Pavicic Kotin Archive from Vrbanj as a movable cultural good. Documentation related to the procession is also collected by the local museum institutions: the Museum of the Municipality of Jelsa and the Museum of the City of Stari Grad. Ivana Radovani Podrug, a conservator and ethnologist working at the Conservation Department in Split and the Department of Ethnographic and Intangible Cultural Heritage of the Ministry of Culture and Media of the Republic of Croatia worked on collecting all the data.

C00235

C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Spring procession of Ljelje/Kraljice (queens) from Gorjani	2009

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Spring procession of Ljelje/Kraljice (queens) from Gorjani (Proljetni ophod gorjanskih kraljica – ljelja) has a century long tradition. It gained special significance following the revival of this custom/procession in 2002, when the procession was adjusted for stage performances of the folklore ensemble "KUD Gorjanac" and the traditional village procession on Pentecost. Following the inscription on the national list in 2007 and 2009 on the UNESCO Representative List, the awareness of the tradition and the procession in the social, tourist and cultural community grew even bigger. During the observed period from 2018 to 2021, the Annual Spring Procession took place every year (until the beginning of 2020 and the Covid-19 pandemic) with the increasing attention within the village and the neighbouring places as a specific cultural phenomenon that is recognised both on the national and global level. The performances by KUD Gorjanac included locals, church, local and regional officials, guests of locals and folklore ensembles from different regions, the media and the youngest. The all recognised and acquired the traditional values. In recent years, the holders of the tradition and performers have been younger and middle-aged people: primary and secondary school students, students, young people and older

people who transfer knowledge and skills. In 2018 and 2019, between 70 and 80 people were involved in the work of KUD Gorjanac as advisors, supporters, funders, representatives of tourism, business, sponsors and donors.

In 2015, a group of players of the traditional music instruments (bagpipes and tamburica samica) (Gajdaško-samicarska skupina sviraca) was established in Gorjani. In the past as well as in the years before the coronavirus pandemic these instruments were also a part of the procession. Accordingly, workshops for making and playing traditional instruments were organized, and in addition to Kraljice or Ljelje from Gorjani, other phenomena from the national and UNESCO list of protected cultural heritage are preserved: becarac, traditional music instruments (bagpipes and samica), playing of tamburica, culinary products and gingerbread.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The Annual Spring procession of Ljelje/Kraljice (queens) from Gorjani (Proljetni ophod gorjanskih kraljica – ljelja) is one of the most important cultural events for the community of its origin, but also for the neighbouring places, the region and Croatia itself. It is an indispensable memorial and an event that penetrates all spheres of social and cultural life, tourist and media presentations or educational background for younger generations. In the period from 2018 to 2019 procession was often performed on stage, in the villages of Gorjani and Tomašanci (municipality of Gorjani), other larger and smaller places, at the respectable folklore festival in Dakovo, other places and elsewhere abroad.

Five members of KUD Gorjanac from Gorjani, accompanied by players of samica, visited Vilnius, the capital of Lithuania, as well as in Kaunas from 12 to 15 June. In Kaunas, the Croatian Embassy organised an exhibition of Croatian intangible heritage on the UNESCO list, with performance of gorjanske ljelje as our representatives from Croatia. On July 1, 2018, KUD Gorjanac from Gorjani presented itself at the 52nd folklore festival Dakovacki vezovi, and on July 7 in Zadar at the event Svi zajedno hrvatskoNaj. At the end of 2018, KUD Gorjanac and MPS Becarine from Dakovo presented the recorded video Bijela rubina. On the tenth anniversary of the inscription on the UNESCO list of the world intangible cultural heritage of mankind, gorjanske ljelje held their spring procession on June 9, 2019, on the feast of Pentecost. KUD Gorjanac prepared a three-day rich program to their honour. After the end of the Holy Mass (that was broadcast on the national TV) in the Gorjani parish church of St. Jacob the Apostle, ljelje passed through the village and stopped at houses of hospitable hosts who welcomed them offering them food specialties and drink.

In the pandemic year 2020, the procession was performed on May 31 after the Holy Mass with a performance in front of the church. KUD Gorjanac from Gorjani is the only folklore ensemble that has participated in the folklore event Dakovacki vezovi every year since its beginning. It also participated several times at the International Folklore Festival in Zagreb.

Due to the growing unemployment of young people in this area – the only threat for the future of this element their emigration from Slavonia in search of employment outside this region and Croatia.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The Legend of Ljelje was held in both 2020 and 2021. However, in the pandemic year of 2020, there was no procession through the village, only the performance after the mass in front of the church in Gorjani. The participants in this manifestation were not only gorjanske Ljelje, but also other guest groups. Spring procession of Ljelje/Kraljice (queens) connect the whole community. During the procession Ljelje pay visits to about five to seven houses and families, singing songs, dancing and enjoying traditional delicacies. The event also included exhibitions and workshops for making and presenting costumes, various traditional presentations, teaching dance steps, singing becarac, specific traditional games in which a large audience participates. Besides Ljelje and their costumes, especially attractive was also the Slavonian cuisine. In order to show the beauty of their creativity, tangible and intangible culture, since visiting Tokyo in 2008, KUD Gorjanac has been invited to participate in the celebration of the birthday of Japanese Emperor Akihito, on December 23, organized by the Japanese Ambassador to Croatia.

The Croatian Post (HP) issued the postage stamp annual Spring procession of Ljelje/Kraljice (queens) from Gorjani, which was promoted on June 30, 2021 at Lucija Karalic Cultural and Tourist Center in Gorjani. The stamp was put into circulation on July 1 with a ceremonial stamp. The postage stamp presents a group of Ljelje in their recognizably rich attire, with richly ornate hats on their heads and swords in their hands.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Although KUD Gorjanac had numerous activities in 2018 and 2019 that included several cultural and artistic programs and other content, gorjanske Ljelje are always their focal point. It was the case and visible in 2021 as well, after the 20th anniversary of their renewed procession.

In 2015, KUD Gorjanac established an association of musicians on traditional instruments (bagpipes, dvojnice, samica). The members of this association regularly follow Ljelje at

performances, as it was the case in 2018, 2019 and 2021. A folklore section of primary school children, with about 15 students, was established, led by members of the KUD. Members of KUD Gorjanac organize screenings of films about Ljelje made since 1964. There is also a film titled “Ajd prošeci kralju” (2011). They regularly publish annual wall calendars with the motives of the procession, thus promoting their cultural and historical heritage. On Pentecost, May 23, 2021, the (19th) 20th Spring of Ljelje/Kraljice through the village was held. The procession included all segments of its traditional background: clothing, singing, dance, music, but in harmony with modern times. The structure of the participants was diverse with regard to their age, gender, education. The audience was also very diverse and included many nations, religions and races.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The local community considers its protected cultural good, the Annual Spring Procession of Ljelje/Queens from Gorjani to be extremely respectable for its environment and for Croatia itself. Every year, it strives to ensure and improve working conditions for the best possible presentation using its own funds and with the help of sponsors and donors. In this respect, the most important year for KUD Gorjanac was 2016, when after 50 years of subletting they got their own space, an old village mill that they adapted to their needs, arranged it and moved into the building that is now the Cultural and Tourist Center Lucija Karalic, where many events and exhibitions about Gorjanske Kraljice or Ljelje.

The project of arranging the building for the needs of KUD was finalised with the funds of the Ministry of Tourism, the Ministry of Regional Development and European Union funds, Osijek-Baranja County, Gorjani Municipality and the great involvement of the management and all members of KUD Gorjanac. Over HRK 1,400,000.00 was invested in the building of about 500 square meters on almost four floors. The building was put into operation and handed over for use to KUD Gorjanac and their members as a gift for the 50th anniversary of KUD Gorjanac at the end of 2016. It has been in operation all these years with great pride for the locals and their guests. From 13 to 14 July 2018, a folklore group from Mexico, Grupo folklórico de México Alianza, visited Gorjani on their way from Turkey to France, where they performed their attractive program for the locals of Gorjani and Dakovo.

On September 18 and 19, 2021, KUD Gorjanac hosted members of the Croatian folklore ensemble Široka Kula from the vicinity of Gospić, who performed at the 56th Vinkovacke jeseni (Vinkovci Autumns).

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a.

The Annual Spring Procession of Ljelje/Queens from Gorjani is a protected cultural good at the national and UNESCO level. The Ministry of Culture and Media of the Republic of Croatia is responsible for the system of protection measures, primarily through the Conservation Department in Osijek, but also within the Department for Ethnographic and Intangible Cultural Heritage of the same Ministry.

b.

The institutional framework of the local and regional community includes the municipality of Gorjani, the Dakovo-Osijek Archdiocese and the Osijek-Baranja County.

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

All activities of KUD Gorjanac and presentation of Ljelje are carried out in great cooperation with the local people, the Parish Office and Elementary School Gorjani, Hunting Society Lisica from Gorjani, Gorjani Fire Brigade and NK Buducnost Gorjani. In certain performances, the premises of the parish church and the Gorjani Primary School, the Fire Brigade premises and the household of the people of Gorjani and neighbouring villages were used.

The report was prepared by Ljubica Gligorevic, ethnologist from Vinkovci and member of the Commission for Intangible Cultural Heritage of the Ministry of Culture and Media of the Republic of Croatia.

Through the discussions with the bearers, with the aim of gathering data for this report, ethnologist Ljubica Gligorevic and the Conservation Department in Osijek made the highest level of engagement, which is active within the Croatian Cultural Heritage Management Board at the Ministry of Culture and Media. Gorjani Municipality, the Dakovo-Osijek Archdiocese and the Osijek-Baranja County provided additional information on the activities that were part of the preservation measures and ensuring the visibility in the institutional framework of the local and regional community.

C00233

C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Traditional manufacturing of children's wooden toys in Hrvatsko Zagorje	2009

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The art of manufacturing children's wooden toys developed in the 19th century in Hrvatsko Zagorje, and has remained to this day in the villages of Bistricki and Stubicki Laz, Tugonica, Turnišće and Marija Bistrica. There are only few families left who manufacture the toys today although earlier the majority of the inhabitants of these villages used to produce them. The characteristic expression of the toys and motifs have been preserved to this day. However, the younger manufacturers expanded the range by listening to the wishes of the children. The toys are manufactured manually by men, and mostly painted by women. Since they are handmade, two fully identical toys can never be found. Today, about 50 types of toys are made, from various flutes, tamburica, animal toys, furniture, vehicles... The community has recognized these toys as their cultural, tourist and economic value, and they are extremely proud of the fact that this art has been inscribed and on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity which means that the efforts of the manufacturers of wooden toys to preserve this cultural asset are appreciated, and their survival is encouraged by various activities, manifestations and actions. The Municipality of Marija Bistrica initiated the production of oversized toys that have been

placed on the central square in Marija Bistrica, and it encourages all other forms of promotion of this art together with the Tourist Board of Marija Bistrica and Krapina-Zagorje County. The Ministry of Culture and Media, the Ministry of Tourism and Sports, and the Croatian Chamber of Trades and Crafts also provide their support. Even today, craftsmen sell toys at feasts, fairs, events, museum shops. Numerous exhibitions, publications, expert lectures at gatherings, educational workshops in schools, kindergartens, museums and other contribute to the promotion and survival of this art.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

During the past period, a lot has been done at the local, county and state levels to preserve this element. Some institutions, from the Ministry of Culture and Media, local government, conservation department, tourist boards, museums, to schools and kindergartens joined the effort to ensure that this cultural good survives and becomes even better accepted by all relevant stakeholders.

The Ethnographic Museum in Zagreb, which is the main ethnographic museum in Croatia, as well as the Museum "Staro selo" (Old Village) Kumrovec continuously carry out field research and processing of collected. The analysis of the collected documentation and the results of field research from different locations contribute to better networking of the manufacturers of wooden toys and monitoring of their work. The above mentioned two museum institutions organised several thematic exhibitions, presentations at conferences, held numerous educational workshops, video documented the production of toys and printed professional and scientific articles and publications. A valuable multi-year educational project of the Ethnographic Museum and Radio Kaj titled Let's Give Children Roots and Wings was implemented, and the outcome of the project was that many kindergartens in Croatia received original traditional wooden toys as a gift. This project created a synergy between the manufacturers, users, cultural institutions, media and local government that financed the project. Despite all efforts to keep this art alive, several extraordinary craftsmen passed away over the past period, and their younger successors have not taken over the job. Additionally, in 2020 the Covid 19 pandemic adversely affected the work of current manufacturers since many religious gatherings, feasts, fairs, events were cancelled and it was not possible to sell toys to locals and tourists who buy toys throughout Croatia.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

Raising of the visibility and the awareness of the importance of this element is carried out at the local, national and international levels. Specific institutions such as museums, schools, kindergartens and tourist boards are connected with the manufacturers of wooden toys who hold numerous workshops on making children's toys, and children's toys from Hrvatsko Zagorje are regularly sold in museum shops. The Ethnographic Museum is extremely active in working with manufacturers of wooden toys, promoting cultural heritage and media presentation. Therefore, a large project titled Toys – Childhood Forever by Iris Biškupic Bašić with the traditional children's toy as the central theme was implemented at the national level in 2021. In 2018, a book titled Catalogue of the Collection of Traditional Children's Toys was published. In 2021, the Zagreb Tourist Board chose the traditional children's toys to be the focal point of the Advent event in Zagreb, while in 2020 the Slovenian Ethnographic Museum in Ljubljana hosted an exhibition of Croatian children's toys between tradition and modernity. The Ministry of Culture and Media, in cooperation with the Ethnographic Museum in Zagreb, prepared the exhibition Croatian Intangible Cultural Heritage on the UNESCO lists, and this cultural asset was also one of the presented exhibits. Since 2017, the exhibition has been presented at 28 locations in 9 countries around the world which ensured the visibility of intangible cultural heritage and raised awareness of its importance at all levels.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

The decision on protection legally regulates the guidelines for the improvement and presentation of this craft. These guidelines have been continuously implemented. It can be concluded that quality protection at a higher institutional level is still required in order to improve the current situation, introduce benefits for manufacturers of wooden toys and systematically work on further promotion and education of this valuable and unique traditional skill as well as to encourage young people to continue producing toys. Ways of presenting this craft as well as the products themselves are fairs, feasts, workshops and shops, cultural and commercial events, charity events, exhibitions, educational workshops in kindergartens, schools and museums. Tourist boards promote this element through catalogues, programs and info desks. The cooperation with museums has been established and the museums apply to local, county and state administration tenders for programs such as exhibitions, educational workshops, publications or for holding and participating in conferences. The Croatian Chamber of Trades and Crafts, the Croatian Chamber of Economy and other county and local institutions such as the Municipality of

Marija Bistrica and Krapina-Zagorje County are also involved in the promotion and provision of support to manufacturing of the traditional wooden toys. The Museums of Hrvatsko, especially the Museum "Staro selo" Kumrovec also joined the project in order to contribute to its strengthening and promotion since many of the manufacturers of wooden toys are actually situated in the area of coverage of these museums. These museums also organise educational workshops with bearers' participation.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The local community continuously promotes the value and meaning of this element in their premises through the Internet portals, promotional films, brochures, events, involving the manufacturers in events and exhibitions and the presentation of oversized toys in the central square in Marija Bistrica. In the area of Hrvatsko Zagorje, the Museums of Hrvatsko Zagorje are active – the "Staro selo" Kumrovec Museum in which a house is permanently set up in which children's toys are exhibited, and the craftsmen present the production and sale of their products. Some of the activities realized by the Ethnographic Museum are:

- The exhibition of the Ministry of Culture and Media and the Ethnographic Museum of Croatian Intangible Cultural Heritage on UNESCO Lists, which has visited 28 locations in 9 countries since 2017.
- The exhibition titled Children's Toys from Croatian Heritage by Iris Biškupic Bašić, who has been a guest in 4 museums since 2017.
- The exhibition titled Croatian Children's Toys Between Tradition and Modernity by Iris Biškupic Bašić that was set up at the Slovenian Ethnographic Museum in Ljubljana in 2020.
- The exhibition project Toys – Childhood Forever and the eponymous exhibition by Iris Biškupic Bašić, is open in the Ethnographic Museum from June 2021 to May 2022.
- The Ethnographic Museum implements year-round educational programs in cooperation with the owners of the of cultural heritage, so 45 workshops have been held since 2017
- Senior curator of the Ethnographic Museum Matija Dronjic gave lectures at two scientific conferences in 2019 on the topic of Musealization of Intangible Cultural Heritage in Zagreb and The Engaging Museum and the Intangible Cultural Heritage in Plzen.
- In 2018, the Ethnographic Museum published the book Catalogue of the Collection of Traditional Children's Toys by Iris Biškupic Bašić.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;

- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a.

Ministry of Culture and Media

Minister: Nina Obuljen Koržinek

Address: Runjaninova ulica 2, 10000 Zagreb, Republic of Croatia

Phone: (+385 1) 4866-666

Website: <http://www.min-kulture.hr>

E-mail: web@min-kulture.hr

b.

A special program for the protection, documentation and revitalization of the art of manufacturing children's wooden toys is carried out systematically in the Ethnographic Museum in Zagreb as well as in the Museums of Hrvatsko Zagorje, especially in Kumrovec and Gornja Stubica.

The Ethnographic Museum

Address: Trg Mažuranica 14, 10000 Zagreb

Phone: (+3851) 4826220

E mail: emz@emz.hr

The Museums of Hrvatsko Zagorje

Address: Samci 64, 49245 Gornja Stubica

Phone: (+385 49) 587 888

E-mail: mhz@mhz.hr

Kumrovec "Old Village" Museum

Address: 49295 Kumrovec

Phone: (+385 49) 225 830

E-mail: mss@mhz.hr

The traditional craft of making children's wooden toys in the region of Northern Croatia has the full support of various ministries and state institutions in terms of organisation, expert management, promotion and financial support for the practitioners of this craft and its active propagation.

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The report was prepared by all stakeholders in this intangible cultural property, from the owners of the property – the manufacturers of traditional children's wooden toys, cultural institutions and museums, government institutions and local tourist boards. The data were compiled by Iris Biškupic Bašić, senior museum curator of the Ethnographic Museum in Zagreb, Conservation Department in Krapina and Department for Ethnographic and Intangible Cultural Heritage at the Ministry of Culture and Media of the Republic of Croatia. The senior museum curator Iris Biškupic Bašić and the Conservation Department in Krapina, which operates within the Directorate for the Protection of Cultural Heritage at the Ministry of Culture and Media of the Republic of Croatia were mostly involved through interviews with the manufacturers of wooden toys and administrative bodies and institutions related to tourism. Their goal was to collect data required for this report. The information on activities, status and issues related to the preservation of this intangible asset was provided primarily by the owners of the property, i.e. the manufacturers of wooden toys from the area of Laz Bistricki and Laz Stubicki, Turnišće, Tugonica and Marija Bistrica. The additional information on activities that were part of measures for preserving and ensuring the visibility of intangible assets were provided by Krapina-Zagorje County, Ethnographic Museum, Museums of Hrvatsko Zagorje – Museum "Staro selo" Kumrovec, Tourist Board Marija Bistrica and Municipality of Marija Bistrica.

C00231

C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Two-part singing and playing in the Istrian scale	2009

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Nowadays, the specific two-part singing and playing with narrow ranges is still a part of everyday life in the historical territory. Various public semi-formal meetings of spontaneous music making among the audience, both singers and musicians, have established themselves relatively well. This basic function of making music is even more present in private gatherings such as weddings or family gatherings. It is on these occasions that new compositions come to the first plan, which confirms that this tradition is still very much. Most of the new compositions are in the style of taranjanje, and their structure allows individuals to stand out both as performers and as authors. At the same time, some other styles such as bugarenje and thin and thick singing are less present, primarily due to their technical complexity of the performance. The holders of this tradition are today, as in the past, members of both majority and minority communities. On the positive side, the increasing participation of younger participants in workshops and lectures should be emphasised.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Since folklore ensembles and cultural associations are the most frequent initiators of cultural events in smaller communities, communities attribute a key role to them in preservation and promotion of the traditional music and dance. In the last ten years, they have increasingly cooperated with experts and scientific institutions, which led to the intensified pedagogical activities of transferring knowledge and skills to young people in the first place. However, only a few folklore ensembles implement this cooperation on a regular basis and present the results to the public, while most societies return to the older paradigm of presentation. In the area of Istria and the North Adriatic Coast, a decrease in the number of registered folklore ensembles is observed. However, on certain occasions, members of these former societies activate on their own initiative. Given the specific situation caused by the pandemic, a decline in public appearances is also observed. Many events and festivals of traditional music have not been held for almost two years. Given the above, the number of performances in tourist places is smaller. As Istria is an important tourist destination, the audience mostly comprises of foreign tourists who are offered content that includes traditional music and dance presented by the folklore ensembles. This "tourist" form of presenting tradition remains the most problematic because more and more tourist workers, for the purpose of profit, often use their incompetence to influence the forms and essence of the traditional content.

A special problem that slows down the proper continuity of tradition is the insufficient number of good builders of traditional instruments and lack of knowledge in the segment of the organic features of certain instruments. There are few studies that the instrument manufacturers take into account. The result is that most instruments manufactured today are only boiled down to souvenirs.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The inscription of this element on the UNESCO list has certainly had a positive effect on both the holders and the community itself. Interest in this segment of the tradition in the media and the public has noticeably increased, which communities perceived as confirmation of the tradition value. Encouraged by the inscription the local communities requested implementation of the organised educational programs that are now mainly organised by

CENKI or within other cultural associations. As a result, some folklore ensembles began to explore systematically the territory of their communities. Some of the holders have further expanded their musical horizons to the level of university anthropological and ethnomusicological studies, even to doctoral level, which will certainly contribute in the future in professional and scientific sense. It is important to mention the interest of other students who choose ethnomusicological topics for their final papers. All of them are highly valued in their communities and beyond for their contribution to raising the awareness of traditional heritage and its presentation and popularization.

The inscription also induces communities to rediscover and renew old knowledge and customs that are not a folklore anachronism, but a good contribution to modern life. Equally important is that the inscription itself introduced the majority of the general public to the fact that certain styles are part of the heritage of different ethnic groups, which was often concealed or even disputed. Today, groups of the majority people and minorities often perform together, which was not the case in the past.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Various events and festivals, as well as specialized meetings of individual musicians, continue to play a major role in promoting the two-part singing and playing with narrow ranges. As a result of current epidemiological measures, many activities have slowed down or adapted to the situation.

The round tables of the last editions of the Leron festival in Vodnjan / Dignano were held online, which has even increased international recognition. Discussions are underway on the organization of similar round tables as part of the Festival of Folk Music and Dance of Istria. Institution "Ivan Matetic Ronjgov" supports research and publishing activities aimed at preserving the cultural heritage of the two-part singing and playing with narrow ranges, and is the organizer of the meeting of young sopci and kantaduri "Mantinjada pul Ronjgi". In the meantime, the Centre for Intangible Culture of Istria// Centro per la cultura immateriale dell'Istria (CENKI/CECII) has almost completely systematized the old fragmentary material concerning the intangible heritage of Istria. Institutionalization of the Heritage Education, which is working on the implementation of the heritage concept at the preschool, primary and secondary school level. From January 2022, the program of heritage teaching at the IMR Music High School in Pula will begin. Since the emphasis is put on the transfer of knowledge to young people in terms of playing and singing, the education of potential builders of musical instruments, using modern multimedia and technical aids is also scheduled as a part of the program.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The group of holders launched the project Zakantajmo svakakor, which aims to create additional conditions for informal gatherings of active traditional singers. Besides the traditional holders, who are not completely immune to innovation, we must not forget individual musicians who also came from tradition, who present the tradition in a more modern form (world, ethno, roots, neo-folk).

The TradInEtno Association is systematically engaged in professional research and collection of the first and second traditions. The goal of this association is to preserve the musical heritage of central Istria. TradInEtno is a co-organizer of the event "Supci pod mavricun", which features young performers. The association stands out by leading demonstration workshops presenting Istrian instruments and educational workshops of traditional vocal styles (bugarenje, tanko i debelo, a la longa, a pera, basso, pojanje), playing traditional instruments and dances from central Istria for preschool children and a workshop of the most famous dance Istria - Balun. It continuously cooperates with the Pazin Folklore Ensemble.

The Ples na tavolac project was launched in Marušici in 2018 with the aim of restoring the old traditional dance party and organising workshops on dances that have been unfairly left out in the folklore context (e.g. mafrina, cotic, antique dance ...). A documentary titled "Piščaci, kantaduri i balarini" about dancing na tavolac and a meeting of musicians and singers in Marušici contributes to the recognition of the project.

Particular emphasis should be placed on the minority communities of southern Istria and their transmission of singing and playing skills to younger generations. The Italian Community of Gallezano, the Italian Community of Vodnjan / Dignano and the Italian Community of Sissano are particularly successful in this work with young people. The latter even activated a group of singers after releasing a CD in 2015. This is a good example in which it is evident how the local tradition can be renewed even after the interruption in continuity.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a.

Ministry of Culture and Media

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b.

The Ethnographical Museum of Istria in Pazin and the Intangible Heritage Centre of Istria located in Pican, which is an integral part of the Ethnographical Museum, are the two main coordinators of the regional promotion and safeguarding of the intangible cultural heritage. The scope of their activities includes close cooperation with the bearers, as well as the provision of advice, expert support and training.

Ethnographical Museum of Istria

Address: Trg Istarskog razvoda 1275. no.1, 52000 Pazin, Croatia

Phone/fax: (+385 52) 622-220

e-mail: emi@emi.hr

Website: www.emi.hr

County of Istria

County Prefect: Valter Flego

Address: Flanticka 29, 52000 Pula, Croatia

Phone: (+385 52) 372 101

Fax: (+385 52) 372 104

E-mail: zupan@istra-istria.hr

Website: <http://www.istra-istria.hr>

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The report was prepared by Dario Marušić, a traditional musician and researcher, in collaboration with the Center for Intangible Culture of Istria/Centro per la cultura immateriale dell'Istria (CENKI-CECII), cultural associations and folklore ensembles as well as individuals from various communities. The accepted and rejected programs submitted to the Council for the Protection of the Intangible Cultural Heritage of the Istrian County over the last six years were taken into consideration, as well as the review of various festivals in the same period and targeted interviews and / or optional interviews with individual tradition holders and consumers of a particular community. The needs, wishes and advice of all actors were largely respected.

All the bearers from Istria County and Primorje-Gorski Kotar County provided the information on the activities, condition and issues related to the preservation of this intangible asset. Tourist boards from the region provided additional information on the activities that were part of the conservation measures and ensuring the visibility of the intangible asset.

C00356

C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Gingerbread craft from Northern Croatia	2010

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The gingerbread craft from Northern Croatia, with its tradition that lasts for centuries and that has survived to this day, has become a part of the cultural and economic identity of Croatia. The production of specific dough products known as gingerbread (licitari) came to Croatia from the eastern Alps in the 17th century and grew into a craft. The craftsmen were prominent citizens and an important economic element in the areas in which they operated. Today, there are not many gingerbread makers left, and their status in the society is no longer as important as it was in past centuries. The most of them are situated in the area of Hrvatsko Zagorje around Marija Bistrica, which is the Croatian national shrine. Since the art of making gingerbread products is associated with parish fairs and church holidays, most craftsmen worked near churches. They still go to fairs and events, social and cultural events, and people usually buy gingerbread as a gift at weddings, birthdays, as a holiday decoration, souvenir and the like. Although this craft is specific to the northern part of Croatia, today gingerbread products can be bought throughout Croatia, especially in tourist centres. They are also sold through social networks, in specialized souvenir shops, some museums and tourist offices. Some institutions, like museums, advocate the promotion and popularization

of the gingerbread craft by organising exhibitions, printing brochures, books, making documentaries, organising lectures and educational workshops, etc. Still, the young people today show almost no interest in continuing their education in this craft.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

In the second half of the 20th century, the gingerbread craft encountered numerous difficulties; most of them were caused by the influence of the then politics, the way of schooling, the emergence of industrial products and raw materials. Therefore, the interest in this craft grew weaker over the years and it survived only in certain families. In 1990s, the awareness of the importance of the survival of traditional crafts started to raise, which resulted in positive changes. The local and museum community, educational institutions, Croatian Chamber of Crafts, Croatian Chamber of Economy, tourism entities, ministries and especially the Ministry of Culture and Media engaged in the promotion of this craft. By the inscription of the gingerbread craft on the Representative List in 2010, the craft outgrew the local community and became recognisable for its unique products as a Croatian national symbol and world cultural asset.

Despite all the above-mentioned, certain stagnancy was observed: the customer interest reduced, no appropriate schooling was available, financial expenses grew large. According to the reports of the competent conservators, museum and tourist workers, it has been noticed that the gingerbread makers are fighting for survival. Since 2020, their work has been extremely negatively affected by the Covid 19 pandemic. Due to the pandemic, many religious gatherings, events, fairs and events were cancelled, so they could not sell their products. The number of tourists who come to Croatia and buy their products also plunged. Therefore, the younger craftsmen have resorted more to selling products through social networks. They are rather active on many websites where they advertise their products and their work, contributing the community in this way. If this trend of the declining interest in the gingerbread craft continues, and the competent government authorities do not make positive progress in providing financial, organisational and other assistance, there will be no young craftsmen to revive this centuries-old craft that so far still managed to withstand the test of time.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for

cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The gingerbread craft gained the importance by the inscription on the Representative List, and its skills and products become the cultural heritage of the world. Some of the municipalities, such as Marija Bistrica, highlighted gingerbread as their specificity and a cultural symbol. Krapina-Zagorje County and the Tourist Board of Marija Bistrica provide financial incentives to gingerbread makers and contribute to their promotion through the participation in certain events. The level of awareness of the importance of the gingerbread craft in the area where the gingerbread makers are active is rather high, so most local communities include them in their annual activities and use their products as promotional materials. Museums are also involved in raising the awareness of the importance of the gingerbread craft. The Croatian Chamber of Trades and Crafts monitors the work of the gingerbread craftsmen and uses the promotional and various other activities to protect them as craftsmen with tradition. The Ministry of Culture and Media of the Republic of Croatia financially assists in the promotion and improvement of this intangible asset through annual tenders for cultural heritage protection programs. It was this ministry, in cooperation with the Ethnographic Museum in Zagreb, that prepared the exhibition Croatian Intangible Cultural Heritage on the UNESCO lists, which also presented the gingerbread craft from northern Croatia. Since 2017, the exhibition has visited 28 locations in 9 countries, ensuring the visibility of intangible cultural heritage and raising the awareness of its importance at local, national and international level.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

The decision on protection legally regulates the guidelines for the improvement and presentation of craftsmanship. These guidelines are implemented on a regular basis. The methods for presentation of the activities of this craft include fairs, parish fairs, workshops and shops, cultural events, charity events, exhibitions, educational workshops in kindergartens, schools and museums. Tourist boards promote crafts through their catalogues, programs and info desks. The Ministry of Tourism and Sports of the Republic of Croatia supports it through legal regulations, tenders and programs. Cooperation has also been developed with the Ministry of Regional Development and European Union Funds, Tourist Boards and Museums. Museums in collaboration with the gingerbread craftsmen propose certain activities and they apply to tenders organised by the local, county and state administration with their programs that include exhibitions, educational workshops, workshops presenting the history, skills and techniques of gingerbread production, publishing of publications or organisation of or participation in various gatherings. The Croatian Chamber of Trades and Crafts, the Croatian Chamber of Economy and other county and local institutions are also involved in the improvement of this craft. Taking into consideration all the above, the actual situation in the real life and the opinion of the

craftsmen who are still struggling to keep the craft alive and those who were forced to quit, we conclude that urgent protection is needed.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The local community continuously promotes the value and significance of the gingerbread craft in its area. In the area of Hrvatsko Zagorje, the Museums of Hrvatsko Zagorje are active – the Museum "Old Village" where there is a house presenting the gingerbread craft that is permanently set up. In Marija Bistrica the ethno collection of the gingerbread craft "Gingerbread Bar" (Medni bar) by Duro Brlecic was opened.

Some of the activities in other institutions are:

- Exhibition of the Ministry of Culture and Media of the Republic of Croatia and the Ethnographic Museum "The Croatian Intangible Cultural Heritage on the UNESCO Lists" by Iris Biškupic Bašić, a part of which is the gingerbread craft; since 2017 the exhibition has been a guest at 28 locations in 9 countries.
- The Ethnographic Museum conducts educational programs in cooperation with the holder of the traditional crafts, so the workshop on the gingerbread craft was organised 18 times
- Senior curator of the Ethnographic Museum Matija Dronjic participated with a presentation at two scientific conferences in 2019 on the topic of Musealization of Intangible Cultural Heritage in Zagreb and The engaging museum and the intangible cultural heritage in Plzen.
- Ethnographic Department of the Museum of the City of Koprivnica and senior curator Marija Mesaric in collaboration with gingerbread maker Ljubica Špicko held workshops Gingerbread Christmas Magic at the Gallery Koprivnica and Gallery Mijo Kovacic in December 2018
- The Museum of Brodsko Posavlje organized a series of educational workshops on the topic of making gingerbread in kindergartens, schools and retirement homes
- An exhibition entitled Sweet Secrets of the Gingerbread Craft, by Tihana Kušenic, was organized at the "Old Village" Museum in Kumrovec.
- In 2021, the Museum of Intangible Heritage of the Treasury of Medimurje was opened as a new museum unit of the Museum of Medimurje Cakovec, within which the gingerbread craft was also presented.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;

- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a.

Ministry of Culture and Media

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The Gingerbread craft from Northern Croatia has the full support of various ministries and state institutions in terms of organisation, expert management, promotion and financial support for the practitioners of this craft and its active propagation.

b.

A special program for the protection, documentation and revitalisation of the gingerbread craft is being carried out systematically in the Museums of Hrvatsko Zagorje, especially in Kumrovec and Gornja Stubica, and in the Ethnographic Museum in Zagreb. Along with them, the museums in Osijek, Varaždin, Koprivnica, Slavonski Brod, Sisak, Karlovac, Bjelovar, Čakovec, Samobor carry out activities related to the gingerbread craft.

Etnografski muzej

Address: Trg Mažuranica 14, 10000 Zagreb

Phone: (+3851) 4826220

Web: www.emz.hr

E mail: emz@emz.hr

Kumrovec "Old Village" Museum

Address: 49295 Kumrovec

Phone: (+385 49) 225 830

E-mail: mss@mhz.hr

Website: www.mdc.hr/kumrovec

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

All stakeholders of this intangible cultural good participated in the preparation of the report, from the holders of the good themselves – gingerbread makers (medicari, licitari), cultural and museum institutions, as well as administrative institutions and local tourist boards. The data were compiled by Iris Biškupić Bašić, museum advisor of the Ethnographic Museum in Zagreb, Conservation Department in Krapina, Varaždin, Bjelovar, Slavonski Brod, Vukovar

and Osijek and the Department of Ethnographic and Intangible Cultural Heritage at the Ministry of Culture and Media of the Republic of Croatia. Iris Biškupic Bašić, Conservation Department in Krapina, operating within the Directorate for the Protection of Cultural Heritage at the Ministry of Culture and Media of the Republic of Croatia and the Museums of Hrvatsko Zagorje – Museum "Old Village" Kumrovec were mostly engaged through interviews with holders, associations and administrative bodies and institutions related to tourism, with the aim of collecting data for this report. The information on activities, situation and issues related to the preservation of this intangible asset was provided by all stakeholders from the area of northern Croatia, most of whom are in the area of several villages in the municipality of Marija Bistrica. Additional information on activities that were part of the measures for preservation and ensuring the visibility of this intangible good was provided by the Krapina-Zagorje County, the Tourist Board of Marija Bistrica and the Municipality of Marija Bistrica.

C00357

C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Sinjska Alka, a knights' tournament in Sinj	2010

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Sinjska alka is a rare remnant of ancient knight games held in Europe and Croatia. It has been held continuously since 1717 until today, in memory of the victory of few knights of Sinj over the Turkish army (that outnumbered them by 100 times) that besieged Sinj in 1715, and in honour of the Blessed Virgin Mary who is believed to have saved the city.

Alka as a knight's tournament is held once a year in Sinj in August. It presents the game itself, rich uniforms, weapons and equipment worn by the contestants. The importance of Alka at the local, national and international level should be viewed as a memory of an important historical event that has developed into a vital and valuable part of Croatia's cultural intangible heritage and identity.

The authenticity of the historical heritage of Alka is reflected in the uniforms, equipment and weapons of the participants and strict rules of the competition. All this combines the authentic local, eastern and Venetian influences in an original way.

Today, the Sinj Knights Alkar Society operates as an association of citizens that organizes the Sinj Alka once a year, taking care of maintaining all spiritual and material aspects that make this knight game an authentic living monument. They do it with the help of all people of Sinj

and Cetina Krajina who also contribute to maintaining the living Alkar tradition for over 300 years now.

Alka is a syncretic combination of ancient local, oriental and Venetian influences in sumptuous costumes and militarily strictly elaborated rules of competition. During three centuries of its continuous existence Alka has served to the inhabitants of Sinj and the Cetina region as a true ethical standard in the jealous preservation of their chivalrous spirit and patriotism.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Since Alka, as a knight tournament, is held once a year, it is extremely important to make it visible locally and globally throughout the year, especially to residents of Sinj, Split-Dalmatia County and tourists. The Alka Knights Society, the Tourist Board of the City of Sinj and the entire local community have the most important role in preserving the Alka by maintaining this tradition in its original form. Being co-financed from the European Regional Development Fund, the Alka Knights Society was one of the bearers of the integrated development program and project "Sinj u sridu". The project enabled restoration and equipment and partial construction (the riding hall) of a significant part of the Sinj material and directly intangible, cultural heritage, which resulted in greater recognition and self-sustainability of Alka as an intangible cultural heritage of Sinj and the Republic of Croatia. The active presence in numerous local and foreign media throughout the year and thus the promotion of Alka fulfilled an important prerequisite for its evaluation and use for tourism purposes through sustainable management. Special interest groups are children and young people, who will become the guardians of this tradition in the future. Throughout the year, children organise "Children's Alka", games that educate future generations of Alka and which renew and rejuvenate Alka, which is an important prerequisite for self-sustainability on the national and international level. There are numerous groups of school children and youth that visit the premises of the Alka Knights Societies and the Alka Museum where educational programs are carried out with the aim of interpreting the cultural and historical importance of this knight tournament. Additionally, contacts are established with historical associations in Croatia and Europe.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for

cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The inscription on the UNESCO list served as a recognition of the importance of the local tradition and encouragement to future efforts of promotion and preservation of the intangible heritage.

Sinj and Sinjska alka thus become an unavoidable destination for visitors to Dalmatia and Croatia, and since then every year more and more visitors come to see Sinjska alka.

As a recognized intangible asset, Alka was presented in Dubrovnik in 2013 at an informative exhibition of Croatian intangible heritage on the UNESCO list. The opening of the exhibition was an introduction to the celebration of the 10th anniversary of the UNESCO Convention on the Intangible Cultural Heritage in Croatia and the ICCN meetings.

An exhibition of photographs of Sinjska alka was set up at the European Parliament in Brussels in 2015. An Alkar procession marched through the streets of Brussels, announcing the 300th anniversary of Sinjska alka in the heart of the EU.

The prestigious international conference "The Best in Heritage 2019" held in Dubrovnik in 2019, presented 42 best museum, heritage and conservation projects awarded in the past year providing a comprehensive overview of best practices in the world. The projects included five continents. The participants of the world cultural scene were introduced to Sinjska alka and the Museum of Sinjska alka. The conference ended with another success, winning of the "Excellence club member 2019" award.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

All structures of state and local authorities provide their support to the maintenance of this knight tournament and thus help to maintain and strengthen this intangible heritage. The Alka Knights Society as a leader in the preservation and protection of Alka organises and implements numerous activities. Recognizing the importance of young people who will continue the tradition, the Society includes them in their projects, such as the celebration of the 300th anniversary of Alka in 2015. The cultural-educational project organised in cooperation with kindergartens and primary schools in the Sinj area, called "We are three hundred", gave young people the opportunity to show their understanding and vision of the Alka tradition. A large number of educational meetings and art workshops were organised. There is a continuous organization of children's art, literary, music and photo competitions and the publication of monographs, lexicons and other publications related to Alka and cooperation with similar associations and events in Europe (Swiss grenadiers, Sartiglia). The Museum of Sinjska Alka also gives an exceptional contribution with strong support to the element's role. The Alka competition is held only once a year, but now, thanks to the Museum, throughout the year visitors have the opportunity to see in more detail what Alka means, which cannot be seen during the event. Special interest groups are children and

young people, who will become the guardians of this tradition in the future. During Alka Day, many children take part in the numerous children's Alka on the streets of Sinj.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

With the help of the local community and cultural associations, we organize educational workshops in which children gain new knowledge about Alka, its participants, equipment, and history. The goal of the workshops is acquiring of new competencies in children from the Cetina region, but also from all over Croatia. For example, through the workshop for the Preservation of Old Crafts and through the production of parts of uniforms and equipment, participants are educated about the production of these individual items. Such workshops serve to preserve and to educate students about the importance of heritage preservation as old crafts are slowly disappearing.

Alka is a landmark of Sinj that children nurture in their own way, thus contributing to the Sinj tradition.

Almost every street and every city block has its own children's Alka. The most famous is Vuckovic's children's alka in the Vuckovic settlement in the village of Brnaze (over 60 years of tradition), but no less interesting are the competitions of other children (Brnaze Alka, Maric Alka, Baljkov most Alka, Lucka Alka, then Pelimovac Alka, Boricevac Alka, etc.).

Some children's competitions are decades old, most are held after Sinjska alka. Some like to brag that their Alka is even older than Vuckovic's children Alka. In some of them children even compete on bicycles. Still, what they all have in common is that they are in line with the Sinj Alka and that they are led by children who have the same dream – to become real Alkars and participate in the 'big' Alka.

The local community received the necessary approval from the Ministry of Science, Education and Sports for the inclusion of Sinj and the Museum of Sinj Alka in school programs, while the Alka Knights Society continuously cooperates with Sinj kindergartens, primary and secondary schools.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a.

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b.

Knightly Alkar Society Sinj

Address: Put Petrovca 12, 21230 Sinj

Phone: (+385 21) 444 734

Website: www.alka.hr

E-mail: vad@st.t-com.hr; alka@alka.hr

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

All stakeholders of this intangible cultural asset participated in the preparation of this report and compiling of all relevant data. They include: members of the Alka Knights Society, cultural institutions and museums (Cetina Region Museum, priests and leaders of the collection of the Franciscan Monastery of the Miraculous Lady of Sinj) and cultural associations, the Sinj Tourist Board, historian and ethnologist / curator of the Sinjska Alka Museum Tomislav Barhanovic, employees of the conservation department in Split and the Department for Ethnographic and Intangible Cultural Heritage at the Ministry of Culture and Media of the Republic of Croatia. The information on activities, the situation and issues related to the preservation of this intangible heritage was gathered through interviews with all these stakeholders, associations and institutions related to tourism, primarily from the Cetina region and the town of Sinj. Additional information on the activities that were part of the measures to preserve and ensure the visibility of the intangible asset was provided by the Split-Dalmatia County, the Sinj Alka Museum in Sinj and the Sinj Tourist Board. All participants included in this report agree that in the future special emphasis should be put on areas such as communication with the public, good marketing programs, continuous education of museum staff and employees of the Alka Knights Society, creating a network of associates outside Sinj and Croatia, building good relationships and cooperation between the Alka Knights Society and various similar knights' associations and competitions and their users.

C00358

C

C. Status of elements inscribed on the Representative List

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The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Bećarac singing and playing from Eastern Croatia	2011

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

In the past period, becarac preserved its position as one of the most popular unwritten literal genres in the Eastern Croatia. Its function of expressing opinions, criticisms, or feelings has remained unchanged. Becarac covers almost all life-relevant topics: from the important global changes (emigration, migration from the Middle East, the corona virus) to sports competitions (games of the Croatian National Football team). Becarac is still performed formally (at festivals where it keeps the position of the peak performance of folklore ensembles) and informally (at private gatherings or customs in which it is performed at key moments). With the growing role of social networks, Becarac has played the role of a suitable tool for gathering more followers or achieving wider publicity of semi-professional tamburica ensembles (Becarac in short videos with humorous texts). In 2019, the becarac gained again more media attention due to the end of the 2015 trial for an insulting becarac that had been sung to a female police officer in Valpovo. An earlier debate on gender equality in the context of becarac indirectly influenced the revision and change of rules at the largest becarac festival in Croatia (according to the propositions of the Becarfest from 2018, women are allowed to play the opening role (pocimalje) in the formal performance of

becarac and even a separate women's competition category was formed). Due to the COVID pandemic many events in 2020 were put off, so there was no formal performance of the becarac, but there were also no spontaneous performances at weddings that also had to be postponed in that period. The increase of the awareness of the value of becarac as a cultural asset is confirmed by the effort to connect other songs in the ten-part couplet with becarac (e.g. The Cultural Route of Becarac and Ganga as an international collaboration of Pleternica and Tomislavgrad from BiH). The social and identity component of the becarac was confirmed by founding of the first Museum of Becarac in Croatia.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Becarac is widely spread in the local communities of eastern Croatia. It is an integral part of spontaneous gatherings with music, celebrations, anniversaries, weddings, etc. In these spontaneous situations, becarac is sung by talented individuals, while everyone else accompanies them as backing vocals. These individuals successfully perform their own tunes and entertain the audience with witty verses. It is still one of the important ways of transferring the knowledge and skills of performing becarac to younger generations, who listen and spontaneously engage in performances. This has become obvious during the pandemic when the work of folklore ensembles was banned and becarac fully disappeared from the stage life. During that period, only the traditional, spontaneous way of performing and transmitting becarac remained. Becarac is an integral part of the repertoire of all folklore ensembles in eastern Croatia and in this context, there is a risk of limitations arising from the stage performance of becarac (time limit, i.e. the reproduction of the same rehearsed texts; evaluation of performances by the unclear criteria; tendency of becoming uniform, meaning that most of the groups performing the same variant of becarac). The awareness of these risks is present among experts and a large number of people who create performances of folklore ensembles, so there are efforts to nurture local variants in this segment of the life of becarac. The survival and transmission of becarac was directly endangered by limiting the work of folklore ensembles, but the risk was successfully removed after the folklore ensembles started to work again. At the same time, becarac in its textual form survives on social networks (specialized groups), but also as a vocal-instrumental form in short videos.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international

levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

Beacarac is an extremely communicative form that comments on social phenomena, interesting facts or problems in an accessible, humorous and direct way. Thus, becarac successfully connects individuals, groups and communities by identifying with each other and achieving dialogues through their own creativity. The local population of eastern Croatia is proud of the inscription, they are informed about the importance of the inscription and very aware of becarac as ICH. However, the issue of the court decision for singing of becarac to a female police officer once again showed that the wider local community considers the inscription as an act of protection of becarac, turning it into an untouchable heritage that needs to be preserved more than anything else. In this context, this court decision served as a social disciplinary measure, because it indicated that heritage cannot be used as an excuse for insult and that dialogue in becarac is the key to understanding its character and content. At the national level, the importance of this element is recognized by encouraging cultural events that promote becarac, not only in eastern Croatia but also in other areas where becarac is performed (cooperation has been established with the festival "The Night of Becarac in Slunj"). At the international level, collaborations have been established (such as the Cultural Routes of Becarac and Ganga) in which the initiators of this collaboration find the link with becarac as an element that is designated as the intangible heritage of mankind very important.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Compared to the previous period, the basic framework of the promotion, performance and transmission of becarac in the last period has not change. These processes still depend on the activities of local folklore ensembles and specialized festivals. Their continuity has been interrupted by the current pandemic, since epidemiological measures have limited public gatherings and the work of folklore ensembles in 2020. Thus, numerous festivals did not take place, including "Becarfest", the largest specialized festival of becarac, which especially encourages the production of new verses However, before the pandemic, "Becarfest" was a stepping stone for the initiative of smaller local becarac festivals to make them qualification shows for "Becarfest". In this way, one or more local communities in each county in eastern Croatia would be engaged in the organisation of a small becarac festival for groups from that particular county. Then, the best becarac performers would be selected and sent to the main festival. This initiative has come to life in most counties in eastern Croatia and it shows the potential for the development of a stable festival network. At the end of 2017, the city of Pleternica launched the initiative "Museum of Becarac", which was presented to the public in 2020 as a museum and interpretation centre. There are continuous initiatives for collecting becarac texts on both the individual and collective level (online, social networks,

printed books). More frequent use of becarac verses on commercial products through artistic interpretations (clothing, diaries, packaging ...) has also been observed.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

Almost all local communities in eastern Croatia have their own cultural and artistic associations that perform becarac as an essential part of their repertoire. Members of these associations, i.e. folklore ensembles, learn and perform becarac at their rehearsals and as part of performances, but they also sing it at informal gatherings after performances or unrelated to their performances. The initiative of networking the becarac qualification festivals in all counties of eastern Croatia, will ensure the continuity of preservation of becarac in local communities, with an emphasis on local variants and the production of new texts. These smaller festivals are again organised and held by the above-mentioned folklore ensembles and their members. The informal performance and transmission of becarac takes place spontaneously at weddings and other gatherings where semi-professional tamburica ensembles take the initiative to perform becarac, and all present are free to participate in the performance. The number of local television and radio stations has increased in the past period. They broadcast content about becarac that is often interactive and allows listeners to respond. The participants in the above-mentioned activities and members of non-profit organisations are members of local communities in eastern Croatia. They are well informed and aware of the importance of becarac as an intangible heritage is constantly evolving and upgrading. Their efforts to preserve and transmit becarac are very strong. They perceive becarac as a value that they want to pass on to younger generations. At the same time, the features of becarac are very attractive to younger people and they successfully accept it. From all the above, it is clear that we do not have to be afraid for the survival of becarac in eastern Croatia, because its future is certain.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a.
Ministry of Culture and Media
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The Conservation Departments of the Ministry of Culture and Media in Osijek, Slavonski Brod and Vukovar are legal bodies in charge of the coordination of activities in the three counties involved in the safeguarding of becarac (e.g. responses to various kinds of requests coming from the bearing communities, mediation between them and the Ministry, monitoring of the implementation of projects).

b.

Folklore Ensemble Šokadija, Zagreb

Address: Bužanova 22, 10000 Zagreb

Phone: (+385 1) 6130-570

Website: www.sokadija-zagreb.hr

Folklore Ensemble of Brod

Address: Radnicki trg 5, 35000 Slavonski Brod

Phone: (+385 35) 445 801, (+385 98) 340 250

Website: www.fa-broda.hr/

E-mail: folklorni-ansambl-broda@sb.htnet.hr

SAKUD Grada Dakova

Address: Kralja Tomislava 3, Dakovo

Phone: (+385 31) 811233

E-mail: <https://sakud-djakovstine.hr/>

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

This report was prepared by the experts who are in contact with the holders of this cultural property on a daily basis or are involved in the previously mentioned activities. Some of the experts even participate in the organisation and implementation of these activities and as such, they provided first-hand information. For the purpose of the report, individuals and associations that organise festivals or specialized festivals of becarac were contacted. The most significant was the contribution of individuals who continuously monitor the life of becarac in the formal and informal environment and observe certain changes or confirm the continuity of practice. It was most challenging to document the informal practices where becarac is performed. Therefore, the contribution of individuals and professionals who understand ethnographic methods, which they use to successfully collect and selflessly share data, to make reports like this complete, was very valuable in preparing this report. The report contains the most important and concise general data on the development and

preservation of becarac out of a multitude of information collected in the last period, with indications of certain changes whose results will be seen in future periods.

C00359

C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Nijemo Kolo, silent circle dance of the Dalmatian hinterland	2011

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The silent circle (nijemo kolo) dance is still performed today, at carnivals, celebrations of the patron saint of parishes and sometimes at weddings, when dancing begins spontaneously. It is mainly performed by rural and urban folklore ensembles that represent their local communities at local, regional or international events and festivals of folklore and cultural heritage. This type of circle dance is still passed down from generation to generation. Sometimes, this spontaneous transmission gets replaced by regular work and learning in cultural associations. The significance and role of the silent circle dance for the culture of the social community is still very important. The silent circle dance as a type of dance (in the narrow sense) and as a social event (in the broadest sense) was performed young people in order to meet and check the quality of the future spouse, under the supervision of the whole community. Today they do it as members of performing, folklore ensembles. The silent circle dance is a sign of cultural, local and national identity. Socializing through gathering in cultural associations allows them to travel together, thus improving their cohesion. The silent circle dance also develops a sense of solidarity among the villages as the associations invest their efforts and resources to provide support to organizing local folklore festivals,

restoration of costumes and professional pedagogical approach to teaching of this art of dance.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The inscription of the Silent Circle Dance on the UNESCO Representative Heritage List contributed to its cultural and social recognition. Its popularity and visibility significantly improved and it has become an indispensable element in the representation of the Dalmatian hinterland. In addition to the existing cultural societies that are excellent holders of this element, new rural, folklore ensembles have been established in the Dalmatian hinterland, which nurture and represent the Silent Circle Dance. In those ensembles, many young people proudly learn to perform the Silent Circle Dance (cultural associations Podbablje, Dusina, Dikovaca, Novae). Young members of folklore ensembles in areas that are good holders of this tradition, perform at children's folk festivals (established in 2013 in the Split-Dalmatia County, and taking place every year since then). Adult groups regularly perform at national, regional, national and international folklore festivals. Older members of the group teach the younger ones. Some of them are afraid to teach them fixed dance steps and figures. Consequently, after the folklore festival, round tables are organized where experts (folklorists and ethnochoreologists) give advice and guidance on ways to learn and present dance to keep it spontaneous with individual dance performance with free improvisation of an individual or couple. Dance workshops and seminars are also often organised. The preservation of the Silent Circle Dance is promoted because this dance is deeply rooted in the social community and boosted by the enthusiasm of older members who teach young people to perform this dance style.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

Two major international awards, the inclusion of the Silent Circle Dance on the Representative List, the UNESCO World Heritage List and ojkanje (singing types) on the Intangible Cultural Heritage List in Need of Urgent Protection, are of exceptional importance to the local community which is very proud of them. The Silent Circle Dance and ojkanje

form a synergy of the cultural identity of the Dalmatian hinterland, and during the performance they form a unique whole. Each community, in a special and different way, strives to emphasize the diversity and richness of tradition when performing dances because they are aware of the values of local varieties. Through the performance of their cultural associations, performing groups or ensembles, each local community expresses its creativity by respecting the diversity of other local varieties. The inclusion of these elements contributed to raising of the awareness of the UNESCO Convention and, in general, highlighted the importance of the intangible cultural heritage, in terms of the cultural landscape, local communities and their sustainability. Teaching children and young people as part of school activities (formal education) and in cultural associations (formal and non-formal learning) promotes creativity in dance performance as a physical experience of the community. Local and regional events are organized, as well as smaller folk festivals where various varieties of the Silent Circle Dance are performed and traditional costumes and customs are presented. This promotes better mutual cooperation, positive competition and involvement in the renewal and preservation of dance and other local traditions.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Most cultural associations have sections for children and young people where older members teach them how to perform the Silent Circle Dance. Groups are also organised in kindergartens and primary schools, and they present their work performing in their communities or as guests at specific events. Children and young people perform independently, but also with older members of the association in order to master the Silent Circle Dance even better. Leading associations, such as the Cultural Society "Milan Begovic in Vrlika, "Mosor" Gata, "Bedem" Grebaštica, "Branimir 888" in Muc, and associations from Vinjan, Glavica, Hrvaca, but there are new associations such as "Novae" from Runovici, "Dikovaca" from Zmijavci, or associations from Promina, Podbablje, Dusina or Trilj. By organizing festivals and other cultural events throughout the year, the associations meet at the local and regional level, presenting their heritage, thus ensuring the continuous presentation of the Silent Circle Dance to the wider public, especially the younger generations. During the COVID 19 pandemic, the associations made significant efforts to present the Silent Circle Dance, but also to respect all epidemiological measures. Therefore, many concerts were held in virtual form, which also expanded the visibility of the Silent Circle Dance. Numerous seminars and workshops were also held via zoom platform or similar applications, all in an effort to preserve the activity of the associations and the Silent Circle Dance. The Ministry of Culture and Media financially supports the organization of local and regional folklore festivals and other cultural events.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

In the previous chapters was stated that representatives of local communities largely participate in the organisation of local and regional folklore festivals for children, youth and adults, meetings of performing groups and their annual celebrations, founding and organizing children's folklore and ethno groups in kindergartens and schools where the Silent Circle Dance is performed. They also work closely with local folklore educators, ethnographers, folklorists and institutions (heritage, ethnographic and city museums, Conservation Departments of the Ministry of Culture and Media, experts from the Institute of Ethnology and Folklore Research in Zagreb, and the Universities of Zagreb, Zadar and Split). They publish their activities in numerous newspapers and media news, as well as in monographs and brochures on cultural associations and institutions. An extremely large number of videos of the performance of the Silent Circle Dance can be found on social networks (mostly on Facebook) as well as on YouTube channels. Regular performances and presentation of the Silent Circle Dance at local and regional ceremonies and church events, national events of traditional heritage, and a growing number of organized cultural associations that want to express their creativity by dancing and wearing folk costumes (which contributes to the diversity of heritage) confirm the efforts all members of the local communities of the Dalmatian Hinterland to nurture, preserve and present this form of art. It is very important to emphasise the presentation of the Silent Circle Dance at the national level as part of events that include such or similar heritage, which contributes to preserving this form of art and passing it on to younger generations.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a.

Ministry of Culture and Media

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Conservation departments of the Ministry of Culture and Media in Imotski, Split, Šibenik and Zadar are legal entities in charge of coordination of the activities aiming at the preservation of the Silent Circle Dance (e.g. answers to various types of inquiries from local communities,

mediation between them and the Ministry, monitoring of the project implementation).

b.

Cultural societies: “Milan Begovic” Vrlika, “Glavice” Glavice-Sinj, “Branimir 888” Muc, “Novae” Runovici, “Dikovaca” Zmijavci, and cultural societies in: Promine, Podbablje, Dusina, Knin, Hrvace, Polaca, Trilj and others.

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

Leaders of cultural associations and representatives of local communities participated in the preparation of this report. They sent their reports to the competent Conservation Departments in Imotski, Split, Zadar and Šibenik. Each department submitted its own report. An expert from the Institute of Ethnology and Folklore Research in Zagreb participated in compiling the integrated report. This expert continuously monitors local and regional folk festivals. At round tables following the performances, the expert regularly discusses with the leaders of local associations in order to directly inform about the situation on the field, in addition to the partial reports they receive. All relevant data was collected from local stakeholders to compile this summary report confirming the commitment of local communities and NGOs (in the form of cultural associations and their county communities), as well as institutions such as Public Open Colleges that organise local festivals, keep and promote the Silent Circle Dance and pass it on directly to younger generations.

C00746

C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Klapa multipart singing of Dalmatia, southern Croatia	2012

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Almost ten years after the inscription of klapa singing on the representative list, the social and cultural functions of this element within the wider community have remained practically the same. The holders of the tradition – klapa singers – continue their activity as much as the pandemic situation allows. A capella singing, which is the main characteristic of klapa singing, emphasises their skills and clearly expresses an artistic sense of diversity towards other musical genres as a special way of sharing the singers' talent among members of the singing community, but also with the audience. The same applies to prominent leaders who follow the work of singers with their activities. The fact that even in the most difficult moments of isolation, the klapa remained a place (even a virtual one) for all performers of different affinities and social profiles and a refuge from the mundaneness of everyday life, shows the importance of klapa singing in their lives. In the conditions of "normal" everyday life, klapa singers promote themselves with their singing to a higher social level, expanding their artistic connections to professional and social networks. In these promotional efforts, the inscription on the UNESCO Representative List, which is mentioned in practically all klapa singing activities, raises them to a special level. Apart from arousing inner, intrinsic "pride" in

the singers themselves, it becomes an external confirmation of true value among a wider audience.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The upward trend that began with the inscription of klapa singing on the UNESCO list continued in the second five-year period. Namely, the number of festivals and klapa meetings is slowly growing, as is the number of klapa bands. Male klapa bands that were in the past the pioneers of this musical genre now have women's klapa bands as a worthy competitor. The trend of increasing the number of organised groups is observed in both mixed and children's klapa bands, which seems like a sequence to the cessation of work of the old, once dominant klapa bands. The old ways of transmission (oral tradition) have been almost completely replaced by new ways of learning. Archival recordings available on the internet, copies of the first discographic releases and a rather rich music fund with the support of trained presenters now replace the old ways of learning. Student age today is the most common period in which new singers begin their klapa activity. Internet literacy enabled them to have at least some activity during the pandemic. Being aware of the importance of media presence, many of them decide to publish their musical works, which greatly increases the possibilities of recognition for this particular element. New klapa singing festivals and workshops are organised in non-traditional klapa areas, so that Istria and the Croatian Coast along with the city of Zagreb are becoming the most important centres of klapa activity. The trend of organising festivals and workshops outside Croatia continues. Thus, in neighbouring countries, festivals in Posušje (Bosnia and Herzegovina) and Perast (Montenegro) occupy an increasingly important place in the calendar of klapa events. Klapa singing is becoming a frequent activity of old and new generations of Croatian emigrants in Germany, Switzerland, Canada, New Zealand, USA, Argentina...

The main threat to the disappearance of klapa singing are still vocal-instrumental ensembles operating under the traditional klapa name, which is often misperceived by the general public as "genuine" klapa singing, although a capella performance is what UNESCO recognised as cultural heritage worthy of protection.

The second, somewhat hidden threat is the consequence of raising the general level of klapa singing, encouraged, among other things, by the inscription on the UNESCO list. Acquiring the necessary skills requires more and more time, so many klapa singers decide to engage in this activity semi-professionally or professionally. Therefore, they were the ones who had the most serious economic difficulties during the pandemic period because their activity died out during that period. This confirmed the importance of the local and regional community and their full responsibility for the preservation, transmission and continuation of klapa singing.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

Thanks to the inscription on the RL, klapa singers – practitioners of the enrolled element – have increased their level of self-confidence. The art of a capella singing is still highly valued, which is confirmed by successful collaborations with artists from other musical genres and other artistic fields in general, thus encouraging artistic dialogue and overcoming the generation gap between singers. The inscription on the UNESCO list ensured easier and more concrete availability of regional and state funds for cultural activities and also confirmed klapa singing as an extremely valuable product that can be successfully marketed and presented both on the international stage and in its local, regional and national community. Klapa singing has become a recognizable tourist brand that can be heard in "informal" live performances encouraged by local tourist boards during the season in the cores of coastal cities, especially those related to UNESCO sites (Šibenik, Trogir, Split, Dubrovnik, Zadar) and at numerous international tourism fairs. These performances are still dominated by male klapa bands. Such role of the klapa strengthens its place as an identity marker at the local and regional level, but at the same time provides countless opportunities for contact and exchange of ideas with the culture and values of other peoples.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

The biggest problem that klapa bands encountered in this second reporting) period is the pandemic that affected all aspects of life in the last almost two years, including singing activities. Many klapa singers used this time for self-promotion through online media and the establishment of virtual communication channels among members who were prevented from making live contact. Local, regional and state authorities recognized the situation and in turn partially supported less frequent activities. It should be noted that the most important festivals, in the country and in the neighbouring countries (Omiš Festival, Posušje, Perast, Aklapela) continued with activities in the pandemic period but on a smaller scale. However, even as such they served as a strong incentive in an extremely difficult situation in the work of the klapa. In addition to the festival, prominent klapa organizations continued their activities. It is especially worth mentioning the beginning of the university lifelong learning program at the University of Split, created in cooperation with the Ljubo Stipišić Delmata Foundation (Zadar City Library), the Festival of Dalmatian Klapa in Omiš and the

Academy of Arts in Split. The program is intended for current and future leaders of Dalmatian klapa bands, klapa singers, processors, and all those who want to learn about klapa singing and bands.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The dominant role in the formation of competitive klapa singing was assumed by the Omiš Festival, which in 2021 celebrated its 55th anniversary. From the very beginning, thanks to its competitive character, the Omiš Festival was given the attribute of being special, different from numerous festivals, events and gatherings, which arose as a need for additional proof. The Omiš Festival requested and received permission to use the UNESCO logo in its advertising activities. From the first days of Omiš Festival, the profession played the role in making all important decisions. It determined who could and who could not sing on the Omiš stage, prescribed the number of singers, the number of performance songs, defined the semi-circular performance form with the first tenor on the left wing, and the exclusivity of a cappella singing. Publishing is an important segment in the work of the Omiš Festival: three representative anthologies with over 900 tunes, annual catalogues, festival bulletins (1970 to 1991), the scientific journal *Bašcinski glasi* (since 1991) and the edition of individual composers and processors (*Leut*) continues today, with the publication of music editions of new compositions and author's music collections (*Cacija*, *Magdic*, *Kraljevic*). In this reporting period, it is worth mentioning the sharp reaction of the Omiš Festival to the decision of the President of the Republic of Croatia from 2017 on awarding the state decoration to the vocal-instrumental klapa (for preserving traditional klapa singing); such a reaction resonated positively among many klapa singers.

It is interesting that in addition to festivals with a long tradition (*Bibinje*, *Skradin*, *Vela Luka*, *Klis*, *Tucepi*) an important role in preserving the Croatian traditional element is also played by the prominent festivals in neighbouring countries such as *Perast* (*Boka Kotorska*, *Montenegro*) or *Posušje* (*BiH*) where the Croatian national community still lives or lived in large numbers. The academic community also contributes to the preservation of the element, by publishing the results of original research through diploma papers (*Crncevic*) or doctoral theses (*Buljubašic*), by printing the author's collections of prominent klapa leaders (*Barbaca*, *Tambaca*, *Kaleb...*), etc. The latest project is the digitisation of *Dinko Fio's* musical legacy realised through the virtual collection "*My Maestro*" (*National and University Library in Zagreb*). The project was supported by the Ministry of Culture and Media, which recognised the greatness and importance of *Fio's* authorial, conducting and pedagogical contribution in the field of klapa song and choral music.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a.

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Festival dalmatinskih klapa Omiš

Director: Mijo Stanic

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Phone: (+385 21) 861 015

E-mail: direkcija@fdk.hr

Website: <http://fdk.hr/>

Dubrovnik PartneR

Director: Tilda Bogdanovic

Artistic director: Joško Caleta

Address: Vukovarska 26, 20000 Dubrovnik

Phone: (+385 20) 448 180

E-mail: partner@dubrovnikpr.com

Website: <http://www.aklapela.hr/>

Ljubo Stipišić Delmata Foundation

(At Gradska knjižnica Zadar)

Director: Ivan Pehar

Address: Stjepana Radica 11b, 23000 Zadar

Phone: (+385 23) 301 102

E-mail: zaklada.delmata@gkzd.hr

Website: <http://www.delmata.org/?q=zaklada>

Dinko Fio Collectiona

Collection of music manuscripts and audiomaterial of the National and University Library in Zagreb

Phone: (+385 1) 616 4067

E-mail: muzicka@nsk.hr

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

This report was prepared with the engagement of numerous important stakeholders of klapa singing as an element of the UNESCO list of intangible cultural heritage. They include various reputable organizations (festivals, concert agencies, promotional agencies, research institutes) and individuals (klapa singers, leaders, composers, processors) in Croatia and neighbouring countries. The report deals with all relevant aspects of research, documentation and preservation of klapa singing. Representatives of the Omiš Festival of Dalmatian Klapa Singing, the Aklapela Festival Dubrovnik, the International Klapa Festival Perast and the Klapa Festival in Posušje commented on the current situation, all of whom were asked to provide comments to specific questions. The final report on klapa singing was compiled by Joško Caleta (Ph.D., Institute of Ethnology and Folklore Research, Zagreb) and Marko Rogošić (Ph.D., University of Zagreb; klapa Nostalgija, klapa Mareta, klapa Jelsa, klapa Kantaduri), in collaboration with Mr. Mladen Kuhar from the Ministry of Culture and Media of the Republic of Croatia.

C00884

C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Mediterranean diet <i>Multiple: Cyprus, Croatia, Spain, Greece, Italy, Morocco, Portugal</i>	2013

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Although food patterns have changed significantly in recent decades, the traditional culture of nutrition is still valued and transmitted in the daily life on the island of Brac and Hvar and other coastal parts of Croatia. However, abandoning the traditional economy based on fishing and viticulture in favor of tourism development did not mean abandoning the basic principles of the Mediterranean diet in everyday life, especially in traditional festivities and festivals. Customs and rituals associated with the production, processing and consumption of food continue to represent an identity and symbolic affiliation with the Mediterranean. Although the traditional food patterns have changed, the traditional cuisine and local production is becoming recognized as a framework for sustainable development of the islands of Brac and Hvar, within a highly seasonal (summer) economy.

The knowledge about the Mediterranean diet, especially about food preparation and consumption, is still passed on at home. Since culinary jobs are not gender neutral, it is women who pass on the knowledge and skills of the food preparation to new generations. Sharing food-related tasks, and eating together in particular, ensures the transfer of

knowledge about the Mediterranean diet.

Changes in eating habits have been confirmed by ethnographic research on food practices of different generations on the island of Hvar. The older generations strive to maintain the seasonal rhythm, locality and modesty of the menu, while the younger ones are more inclined to global food trends, culinary shortcuts and agro-industrial products. Research shows that the principles of the Mediterranean diet are valued even when they are not practiced on a daily basis. However, the preservation of traditional culture is probably best reflected in customs related to the annual and life cycle.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Today, the Mediterranean diet is undergoing its transformation from an intangible cultural asset into a framework of sustainable development. On the one hand, a kind of festival of cultural heritage, as evidenced by numerous popular events related to a particular dish, undoubtedly contributes to the preservation of traditional knowledge and skills, but on the other hand commodifies the object that it protects. The traditional way of life, that was abandoned during the second half of the twentieth century, followed the patterns of local and seasonal nutrition that gave the community some kind of food sovereignty. At the same time, we are witnessing the multiplication of the model of the knowledge transfer, so that the values of the Mediterranean diet are spreading beyond the boundaries of the emblematic community. Family farms, small producers that are the basis of sustainable landscape management, are the most important carriers of the Mediterranean diet. Unfortunately, the insufficiently sensitive legal framework is not contributing to strengthening of local production and consumption, which is probably the greatest danger of preserving this element. A prerequisite for the sustainability of the Mediterranean diet is strong inter-ministerial cooperation that will significantly increase the reach of programs and initiatives. Activities of local communities that involved a number of actors (such as kindergartens, schools, museums, artists, family farms...) show the greatest impact on the popularization and revaluation of the Mediterranean diet.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The Mediterranean diet has not yet found its place in strategic and development projects, but it is the backbone of many innovative heritage programs such as festivals, round tables, workshops or communal actions. Such events are well attended, not only during the tourist season, and have good media coverage, which in the long run contributes to understanding the value of intangible aspects of heritage.

On the island of Hvar, it is becoming especially evident that the most successful results are achieved by programs that include a larger number of participants or more than one cultural asset of the island. Especially in programs related to Starograsko polje and Mediterranean nutrition (Plodovi polja fair) or programs related to knowledge transfer (Pjat za polizati project that included the work of experts from the Institute of Ethnology and Folklore and six kindergartens on the island of Hvar). Such programs that promote the Mediterranean diet contribute to the protection and collection of material on intangible cultural heritage, but even more significant is their contribution to strengthening the community. The shared knowledge of the Mediterranean diet, as the basis of everyday life, is a basic link within community members, and by encouraging intergenerational communication, the long-term and sustainable transfer of knowledge and values of the Mediterranean diet will be further strengthened. By emphasising the principles of island (self)sustainability, the emblematic community builds relationships based on understanding the stratification of their own tradition and cultural influences and permeation, on mutual respect, solidarity and inclusiveness.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

According to the documents of the Ministry of Culture and Media of the Republic of Croatia, the basic measures are as follows: to ensure the transfer of knowledge in the emblematic community and beyond, to promote intangible cultural heritage and its social significance and to ensure the sustainability of intangible heritage through education, identification, documentation, research, protection, revaluation and non-formal education. The promotion and development of events such as festivals, exhibitions, fairs, professional and scientific gatherings, as well as interdisciplinary cooperation are among the most important protection measures. The continuous work is required on the education of experts who encourage the development of quality conservation and protection programs in the long run. Regardless of the recognisability of the Mediterranean diet as a culinary heritage, it is necessary to make the public sensitive about the “erosion” of the traditional food as a logical consequence of global processes and a possible framework of sustainable development based on the millennial harmonious relationship between man and environment.

In the following period, it is necessary to think of new models of inter-sectoral cooperation as well as to set short-term and long-term goals in order to strengthen the achievements and results of individual efforts and initiatives. The need for strategic management of measures to protect and preserve the Mediterranean diet is a necessary precondition for further work.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

Due the lack of a clear governance strategy and development-oriented public policies based on sustainable food models (which would rely heavily on traditional forms of the eastern Adriatic economy) and inter-sectoral cooperation, most activities, projects and programs remain narrowly local and often limited in duration. However, there has been an increase in the number of activities of local institutions (Stari Grad Museum, Jelsa Municipality Museum, Olive Oil Museum, Flag Škoji, some primary and secondary schools on the island), family farms and individuals related to certain aspects of the Mediterranean diet. Some of them managed to overcome the restrictions and tried to find a place within the tourism industry through traditional production (olive oil, honey, wine, cosmetics...). However, the insufficient business stability and enthusiastic activities often remain short-lived. Despite all the above, good cooperation between local stakeholders, but also the professional help of researchers from the Institute of Ethnology and Folklore Research in Zagreb, increased the visibility of the Mediterranean diet in public space, and by specific programs (Pjat za polizati - Mediterranean diet and kindergartens on the island of Hvar) contributed to establishing more sustainable networks of actors and raising the awareness of the importance of the ecological aspect of the Mediterranean diet (short chains, strengthening the links between local production and consumption, etc.).

The discontinuity of activities is perceived as the biggest threat together with too much dependence on the tourism sector as the only place to distribute local products. However, the increase in activities aimed at knowledge transfer and the revaluation of the Mediterranean diet somewhat mitigates the threats to the sustainability of this cultural asset.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

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E-mail: grad@stari-grad.hr

Stari Grad Museum
Address: Biankinijeva 4, 21460 Stari Grad, island Hvar, Republic of Croatia
Phone: (+ 385 21) 766 324
Website: <http://www.msg.hr>
E-mail: info@msg.hr

Museum of Olive Oil
Address: Škrip, 21410 Škrip, island Brac, Republic of Croatia
Phone: (+38521) 95 811 4643
Website: <http://www.muzejuja.com/>
E-mail: muzejuja@gmail.com

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The owners of the concept of the Mediterranean diet in the island communities of Brac and Hvar, and especially the applicants of the programs co-financed by the Ministry of Culture and Media of the Republic of Croatia participate in the annual reporting on their activities to a greater or lesser extent. Such reports provide a thorough insight into the activities of the local stakeholders. Intangible Heritage Department of the Ministry of Culture and Media of the Republic of Croatia continuously invites the stakeholder to participate in the annual reporting and provides support to focal points and owners of the concept of the Mediterranean diet by providing professional support and organising public workshops (last two years online).

In the future, it would be useful to connect with other state, regional and local institutions in order to gain a better insight into projects and activities financed from other sources and better analyse their dynamics, and possibly devise new models of protection and conservation.

It is also necessary to expand the network of experts with specialized training for employees of conservation departments, local organisations and administrative authorities, which would guarantee raising the quality and diversification of existing programs, but also raising the awareness of professionals related to preservation of heritage in the broadest sense.

C01393

C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Art of dry stone walling, knowledge and techniques <i>Multiple: Croatia, Cyprus, France, Greece, Italy, Slovenia, Spain, Switzerland</i>	2018

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Since its inscription on the list in 2018, the social and cultural functions of the art of dry stone walling in Croatia have not changed significantly. The most significant concentrations of active holders in Croatia are still found in the professional shepherd communities of some islands in the North Adriatic and in some vineyard sites in Central Dalmatia. In other rural areas, dry stone walls are no longer of direct vital importance, but many older people are normally master this skill since they use it for the maintenance of their backyards and estates, and some younger ones build dry stone walls professionally. The recently introduced EU agricultural and environmental support for the maintenance, renovation and construction of dry stone walls opens up professional opportunities for the masters of dry stone walling, which in turn improves its social status.

The loss of the practical role of dry stone walls in agriculture through the 20th and early 21st century was accompanied by the growth of its cultural value as a symbol of hard work and

harmonious relationship of ancestors with the environment. In some places along the coast and on the islands, this heritage potential is being realized today through native teaching and actions that are organised for the renovation of dry stone walls. The actions are initiated by the local civil scene, schools, kindergartens, local administration, tourist boards and institutions for the management of protected parts of nature, and through them individual stakeholders are affirmed as role models and guarantors of authenticity.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The art of dry stone walls in general is not at risk. It can be expected that in the coming period, agriculture, construction and protection of cultural property will require more people trained in the art of dry stone walling than today. Groups of active holders are still organized in some places, and there is a noticeable interest in the acquisition of skills by some new owners of real estate and agricultural property. In 2018, 2019 and 2020, informal dry stone walling championships of Croatia were held, which additionally expanded the circle of enthusiasts and increased the visibility of the art.

On the other side, the authentic knowledge of local agricultural and other practices that actually produced dry stone buildings and landscapes during the 19th and 20th century is in great danger, as the number of authentic protagonists is declining. There is also a danger of losing some technical qualities or local specifics of the skill. Cases of unprofessional renovations have been reported where renovated buildings have either collapsed or lost some of their aesthetic or functional value.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

In Croatia, and especially in the Adriatic area - which is the area of dominant distribution of the element - the UNESCO brand has a great symbolic value, and the reason for this may be found in the fact that the most famous sites of material heritage of this area (Dubrovnik, Trogir, Split, etc.) have been inscribed on the UNESCO World Heritage List.

The inscription on the UNESCO Representative List of the Intangible Heritage of Humanity symbolically equated the vernacular art close to the little man equated with these

monuments, which represents a significant incentive and encouragement to the communities of bearers for its preservation. Almost every media presentation of the holders of this art, art-related events or buildings - art products, the fact is emphasised that this art is inscribed on the UNESCO Representative List. In the year following the inscription there were a significant number of potential holders who wanted to be entered in the national register.

The international character of the inscription of this art has strengthened the organizations that are targeted to preserve the art of networking on the international stage and given them additional impetus. So in 2021, the International Congress of S.P.S. (Société scientifique internationale pour l'étude pluridisciplinaire de la Pierre Sèche), 17th in a row, was held for the first time in Croatia, and the Croatian NGO participated in the founding of the European Drywall Network REPS with the aim of registering a European cultural route.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Since the inclusion in the 2018, the funds allocated by the Ministry of Culture and Media and regional and local government units and other institutions for programs for the preservation of dry stone walling have increased. This has also resulted in an increase in the number and quality of protection programs.

After being included in the list, the national register of cultural goods in 2019 was supplemented with new holders of cultural property, whose data were collected through research that included a public call.

In addition to programs for the preservation of intangible cultural good, the promotion and strengthening of the art of dry stone walling is carried out through the entry of cultural landscapes and dry stone wall buildings in the register of cultural good.

The national domain is integrated by a dedicated NGO that works on the protection of heritage (VC5). This NGO plays in most of the above events the role of a co-organizer and, if necessary, provides leaders, volunteers and lecturers, mostly students or professionals of heritage professions (archaeology, architecture, ethnology, etc.). Through the regular participation of people who are not necessarily related to local heritage topics, even heritage topics in general, a new role of the art of dry stone walling is noticed: as a psychological and physical challenge, didactic tool and social condenser.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The NGO "4 GRADA DRAGODID" still plays the leading non-institutional role in the field of protection of the art of dry stone walling in. It acts as an informal contact point, maintaining a website with dry stone walling news and WEBGIS database on dry stone wall heritage, organising about 20 workshops per year. Additionally, it restarted and co-organised three unofficial Croatian championships in dry stone walling, participated in the establishment of an international dry stone walling network and organised the International Congress on Drywall in Croatia (VC3).

When it comes to the communities and individuals who operate independently of the above mentioned NGO, we can highlight Branko Orbanic from Žminj and the City of Vodnjan-Dignano for organizing the event My Kažun - La mia casita and Jadran Kalu, an active scientist from the University of Zadar and curator of the Museum of Šibenik and his scientific and polemical contribution to protection.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a.

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4 GRADA DRAGODID Society

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The list of holders of this intangible cultural good includes 18 non-governmental organizations, mostly local non-governmental organizations, of which at least 10 were active and covered by the media in the period since the inscription.

In addition to the Ministry of Culture and Media and organizations on the list of stakeholders, a permanent role in the field of conservation is played by some institutions for the management of protected areas (e.g. Vrana Lake Nature Park, Ucka Nature Park, Paklenica National Park, Kornati National Park and several others). They implement or support programs of dry stone wall conservation and training in their areas of work.

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The participation of relevant communities, groups, non-governmental organisations and individuals is ensured by the engagement of the non-governmental organisation "4 GRADA DRAGODID" (V.C.5) on the preparation of this report, i.e. its representative dr.sc. Filip Šrajer. For more than 10 years, since the launch of the website with dry stone walling news from Croatia and the region, "4 GRADA DRAGODID" organisation has served as an informal national contact point for dry stone wall heritage. It cooperated with over 120 institutions and organizations in Croatia and abroad, has almost 5,000 followers on the facebook page and constant communication with various professionals and the public.

This report was prepared by all stakeholders of this intangible cultural heritage, from the very good carriers, to scientific, cultural and museum institutions actively involved in the study, documentation and preservation of the intangible heritage as well as the administrative institutions (local and municipal authorities) which promote the intangible heritage in the Republic of Croatia.

C01396

C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Međimurska popevka, a folksong from Međimurje	2018

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Medimurska popevka, a folk song from Medimurje is one of the main markers that serves as the basis on which people build their sense of identity and continuity. Historically, it was a predominantly solo vocal genre that mostly reserved for women. Today, these folk songs are performed by individuals and groups, women and men, in vocal, vocal-instrumental or instrumental, solo and polyphonic performances, as a separate musical genre or blended into dance, and performed by all generations of Medimurje.

Since the inscription of medimurska popevka on the Representative List in 2018, its visibility in the local community continues to be achieved thanks to numerous activities, since the performance of the medimurska popevka is an integral part of cultural events during the year. Its visibility is also increased by experts and scientists in the new exhibition of the Museum of Medimurje Cakovec, through educational activities, at scientific and professional conferences and writing about the phenomenon in local newspapers, books and electronic media. Furthermore, medimurska popevka is made visible through diverse interpretations of artists, musical and visual, on stages and on sound carriers.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The performance of the medimurska popevka during the year is an integral part of many current cultural events at the local level: holidays (Advent, Christmas, carnival, Easter, church fairs), culinary and wine-tasting events, folklore and other music, cultural, and museum events.

At the longest-running Medimurska popevka Festival in Nedelišće, which has been held since 1971 (mostly), local performers perform traditional songs. These songs are part of the performances of cultural and artistic societies that mostly perform them with dancing. Therefore, since 2018, various folklore ensembles from Medimurje performed at the International Folklore Festival in Zagreb, as well as a number of others.

Medimurska popevka is still learned through direct communication, from written or audio sources and in workshops. The song is taught throughout the entire educational vertical in Croatia, with an emphasis on primary education, where it is most represented. Students learn to interpret songs, but also to study them with regard to textual and musical components. Continuous adoption of medimurska popevka is also present at the amateur level through seminars or folklore schools at the state level.

Individuals and groups also interpret medimurska popevka in processed versions in various musical genres and expressions from pop, ethno, jazz to art music interpreted by very well-known performers of certain genres.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

Medimurska popevka is one of the elements in which the creativity of individuals and small groups in the community is obvious, in musical and dance expression. It thus significantly contributes to the understanding among the communities in Medimurje, Croatia and the world.

Since 2018, several major events have been organized to highlight the importance of this element.

Medimurska popevka was included in the moving exhibition Croatian ICH on the UNESCO List.

In 2021, the Croatian Post included medimurska popevka in a series of postage stamps from the UNESCO series.

A scientific colloquium and an art program You are at my heart – Marking the inscription of medimurska popevka on the UNESCO Representative List of Intangible Cultural Heritage of Mankind were organised by the Institute of Ethnology and Folklore Research, Medimurje County, Matapur Association, Union of Folklore Ensembles of Medimurje Count and Matica Hrvatska on November 28, 2019.

The new permanent exhibition titled the Museum of Intangible Heritage of the Treasury of Medimurje, opened on July 9, 2021 in Cakovec, presents the spiritual and cultural heritage of Medimurje with the theme of Medimurje singing.

Since 2018, 11 books were published with medimurska popevka being the main topic either in its entirety or in individual chapters. A book by Lidija Bajuk: Medimurska popevka, 2020, must be emphasised here. It is entirely dedicated to this phenomenon, as well as the book by Stjepan Hranjec: Pušlek medimurskih popijevki, Anthology commemorating the 50th anniversary of the Folk Songs of Medimurje Festival, 2021.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

After the inscription in 2018, the Medimurje song was represented in exhibitions and scientific colloquia. The postage stamp of the Croatian Post was also issued, which provides excellent visibility of this asset. The exhibition on the theme of medimurska popevka in the Museum of Intangible Heritage in Cakovec is a permanent place to get to learn more about this phenomenon. Medimurska popevka is also present in various other topics in popular-professional music lectures (J. Kovac and L. Šprajc) and in musical-artistic performances The Medimurje trilogy part 1 (Eikonoise) by B. Miljancic and T. Buza, with soprano T. Korunek. In the past three years, medimurska popevka was released on nine albums of various musical genres by local and internationally acclaimed musicians.

The inscription induced the creation of an interactive granite-metal musical and digital bench titled Popevka (designed by Andrija Vecenaj), which was erected in 2020 with a bust of Vinko Žganac, the melographer who collected the largest number of these folk songs. By scanning the QR code on the bench (or by entering the address electronically) one can access the associated website.

The discographic releases, published in the past three years, use medimurska popevka as theme on five (fully), that is on four (partially) released albums of various musical genres.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The local community and stakeholders play a key role in protection of medimurska popevka. Nurturing this folk song in a family atmosphere, within cultural and artistic societies, in schools and workshops ensures the constant transfer of knowledge and skills to new generations. In addition, songs are systematically documented; new performances of traditional templates are recorded for the purpose of further scientific study, preservation, nurturing and promotion.

By constantly performing well-known and lesser-known repertoire, prominent performers ensure continuity, which is recognised by younger generations. It is especially evident at local festivals such as Medimurje Song Festival in Nedelišće, Medimurje Folklore Festival in Donja Dubrava (since 1974), children's festival of medimurska popevka and folklore, i.e. the festival titled Songbook of Our Mothers (Pesmarica naših mamica) held in Ivanovac and the performances of Medimurje folklore ensembles outside Medimurje. Medimurska popevka is nurtured, performed and listened to, by indigenous people of Medimurje, but also those who are living outside of Medimurje, but are gathered clubs, such as the one in Zagreb, which was founded in 1936.

The traditional repertoire is a constant inspiration for new, contemporary expressions in the musical sense, as separate achievements, but also as music that appears in animated films or theatre performances. Medimurska popevka inspired local visual artists. For example, the first solo exhibition by the academic painter Lucija Šubic from Medimurje was titled Popevka, The painter used watercolors to create a visual presentation of medimurska popevka.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a.

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b.

Museum Treasury of Medimurje

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Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

All stakeholders were actively involved in the preparation of this report through either their oral reports or sending information or copies of written / recorded works. The material was analysed and the report was compiled by Lidija Bajuk, ethnologist and postdoctoral student at the Institute of Ethnology and Folklore Research in Zagreb, who is also engaged in this property as a holder, scientist, author of a book on this phenomenon and initiator of a series of actions aiming at collecting and nurturing of this cultural asset. Besides the assistance provided by local communities, she was also assisted by two ethnologists: the curator of the museum in Cakovec Janja Kovac and ethnologist and musician Lea Šprajc.

Amateurs who nurture medimurska popevka in music and dance are gathered in the Association of Cultural and Artistic Associations of Medimurje County, which institutionally supports them and encourages documentation, preservation, transmission and popularisation by organizing numerous festivals and meetings presenting the work of lovers of medimurska popevka.

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C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Falconry, a living human heritage <i>Multiple: United Arab Emirates, Austria, Belgium, Croatia, Czechia, France, Germany, Hungary, Ireland, Italy, Kazakhstan, Republic of Korea, Kyrgyzstan, Mongolia, Morocco, Netherlands, Pakistan, Poland, Portugal, Qatar, Saudi Arabia, Slovakia, Spain, Syrian Arab Republic</i>	2021

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

D. Signature on behalf of the State

The report should conclude with the original signature of the official empowered to sign it on behalf of the State, together with his or her name, title and the date of submission.

Name:	MRS. NINA OBULJEN KORŽINEK
Title:	MINISTER OF CULTURE AND MEDIA
Date:	15 FEBRUARY 2022
Signature:	

You have to attach the signed version of the report in PDF version. You may also attach the periodic report in other linguistic versions, when the national language(s) is (are) not English nor French.

Signature

1- Document type

Periodic report Signed periodic report

Periodic report - Signed periodic report

2- Language

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