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10 GODINA KONVENCIJE O ŽIVOJ BAŠTINI I ICCN DUBROVNIK 2013

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Vinka Ljubimir





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VINKA LJUBIMIR

Autor programa i voditelj projekta UNESCO 10 godina konvencije o živoj baštini i ICCN Dubrovnik 2013

UNESCO - 10 GODINA KONVENCIJE O ŽIVOJ BAŠTINI I ICCN DUBROVNIK 2013

Ova je priča počela na jednoj kavi gdje se razgovaralo o potrebi očuvanja naših običaja i tradicije. Uvidjelo se da treba učiniti nešto veliko što će privući pozornost javnosti, a osobito mladih, i osvijestiti postojanje toliko raznolike i bogate baštine koju imamo kako bismo ju sačuvali za budućnost.

Prilika se ukazala s prijedlogom da Dubrovnik bude domaćin ICCN susreta 2013. godine, koja je ujedno i 10. Obljetnica UNESCO-ve konvencije o nematerijalnoj kulturnoj baštini. Ta dva događaja zajedno su činila dovoljno velik povod za postizanje željenog učinka.

Smislilo se da se održi izložba koja bi prikazala UNESCO-vu konvenciju, zatim članice ICCNa, te predstavila hrvatsku živu baštinu zaštićenu kod UNESCO-a. Izložba bi se otvorila ranije kako bi najavila ostala događanja. Uz to bi se organizirale klape, folklorne grupe, te čipkarice, vezilje, oni koji rade domaće tradicijske delicije da uživo nastupaju na Stradunu i rade u Sponzi. Dio grupa koje nastupaju također bi posjetio škole u interaktivnim, informacijsko-motivacijskim radionicama. K tomu bi se okupili gradonačelnici i njihovi predstavnici i mladi iz raznih zemalja svijeta, članica ICCN organizacije, u radionicama i prezentirali na temu *Mladi i živa baština*. Pridružiti će se i vodeći hrvatski i svjetski stručnjaci iz područja nematerijalne žive baštine koji će imati prezentacije o tome koji su načini i iskustva u očuvanju žive baštine. Osim njih, u sve ove radionice će biti uključeni i mladi koji su integralni dio susreta i koji će na kraju iznijeti svoje zaključke i opažanja. Također bi se sudionici radionica odveli u okolicu, u Konavle i na Osojnik, gdje bi im se na licu mjesta prikazala naša tradicija.

Ova knjižica svjedoči o manifestaciji koja se odvija kao rezultat ove ideje. U njoj ćete naći sažetke prikazanih izlaganja, te na kraju i program, onaj otvoreni za domaće i posjetitelje Dubrovnika, te onaj zatvoreni za članove ICCN organizacije na engleskom jeziku. Manifestacija je toliko narasla u godinu dana njezine pripreme da je dobila pokroviteljstvo UNESCO-a, Ministarstva kulture i Ministarstva turizma te Predsjednika Republike Hrvatske Iva Josipovića koji je i otvara.

U Dubrovniku su se ovim povodom okupili predstavnici mnogih zemalja,iz Južne Koreje, Španjolske, Šri Lanke, Bangladeša, Češke Republike, Alžira, Slovačke, Irana, Palestine, Izraela, Filipina, Katara, Saudijske Arabije, Kuvajta, Makedonije, Kanade, Meksika, Sjedinjenih Američkih Država, Italije, Etiopije, Nigerije, Konga i Indije.

Program uključuje Glagoljašku misu u Franjevačkoj crkvi Male braće, procesiju Za *Križen* i Hvarske Kantadure u crkvi Sv. Vlaha. Nastupati će folklorne grupe iz dubrovačke okolice i s otoka, doći će Moreška, pjevati će ojkači iz Dalmatinske zagore, mali bećari, nastupati Istarsko dvoglasje, plesati se nijemo kolo, te izvoditi razni plesovi iz dubrovačke okolice. Nastupati će i dvije korejske grupe sa svojim autohtonim programom. Ukupno će nastupiti preko 200 sudionika folklornih grupa na pozornici ispred Luže na Stradunu, uključujući i dječije grupe, te modnu reviju s motivima naših vezova. I na kraju, plesat će se najveći Linđo ikada otplesan, prijavljen za Guinessovu knjigu rekorda, gdje su pozvani svi oni koji znaju plesati Linđa da se pridruže, bilo da su članovi grupa ili ne.

Ovom prilikom želimo zahvaliti svima koji su s entuzijazmom doprinijeli ovoj manifestaciji.

Adio vam do slijedeće slične prigode.

VINKA LJUBIMIR
Program Author and Project Manager

UNESCO - 10 YEARS OF ICH CONVENTION AND ICCN DUBROVNIK 2013

This story began over a coffee where it was discussed that we need to safeguard more our customs and traditions. It was concluded that we need to do something big that will attract the attention of the public, especially young people, and raise awareness of the existence of so many diverse and rich heritage that we have in our region in order to preserve it for the future.

Opportunity showed itself when Dubrovnik was asked to host ICCN meeting 2013., which is also the year of 10th Anniversary of the UNESCO Convention on Intangible Cultural Heritage . The two events together seemed large enough to help us achieve the desired effect.

The plan was to hold an exhibition that would introduce to the public the UNESCO ICH Convention, members of ICCN as well as present Croatian living heritage protected by UNESCO. Exhibition was planned to open ten days earlier to announce all the other events. In open stage festival, Klapa groups, dance groups, lace-makers, embroiderers and those producing the local traditional delicacies would perform live on Stradun and work live in Sponza Palace. Some of the performers would also visit schools in interactive, educational and motivational workshops.

Leading Croatian and international experts in the field of intangible living heritage will have presentations about their experience in safeguarding living heritage. All workshops will also include young people who are an integral part of the events and will eventually present their conclusions and observations on the presented topics. Besides that, the assembled Mayors and their representatives as well as young people from different countries, members of the ICCN, would hold workshops and presentations on the topic of Youth and Living Heritage.

Leading Croatian and international experts in the field of intangible living heritage will have presentations about their experience in safeguarding living heritage. All workshops will also include young people who are an integral part of the events and will eventually present their conclusions and observations on the presented topics. Workshop and Youth Forum participants would also be taken to the countryside, to Konavle and Osojnik, where they would be able to see our tradition.

This book bears witness to the events, which take place as a result of this idea. The book contains abstracts of the presentations, and at the end it also lists programs, both those open to both locals and visitors of Dubrovnik, and the part planned for young people and members of the ICCN in English. In the year since we started its preparation, the event has grown so much that it has received the patronage of UNESCO, the Ministry of Culture and the Ministry of Tourism and the Croatian President Ivo Josipovic, who is also opening the celebrations.

Dubrovnik has brought together representatives of many countries for this occasion, from South Korea, Spain, Sri Lanka, Bangladesh, Czech Republic, Algeria, Slovakia, Iran, Palestine, Israel, the Philippines, Qatar, Saudi Arabia, Kuwait, Macedonia, Canada, Mexico, United States, Italy, Ethiopia, Nigeria, Congo and India.

The program includes Glagolitic Mass in the Franciscan Church of the Friars Minor, The Cross procession and Hvar cantors at St. Blaise. There will be performances of Folk groups from the Dubrovnik hinterland and islands, including Moreška, of ojkači from the Dalmatian hinterland, as well as children bećari and Istrian two-part singing and a variety of dances from the Dubrovnik region on open stage at Stradun. Two Korean groups will perform their autochthonous program. Over 200 folklore group participants will perform on stage at Luža on Stradun, including folk groups, as well as an Ethno fashion show. And finally, we will dance the Largest Ever Linđo dance, for the Guinness Book of Records, where we invite all those who know how to dance Linđo to join.

We would like to thank everyone who contributed with enthusiasm to this event.

“Adio” to you to the next similar opportunity.

PREDGOVOR

Mr. sci. MAJA NODARI

Viša savjetnica konzervatorica za nepokretna kulturna dobra,
Ministarstvo kulture, Uprava za zaštitu kulturne baštine,
Konzervatorski odjel u Dubrovniku

ŠTO JE NEMATERIJALNA KULTURNA BAŠTINA U KONTEKSTU OČUVANJA KULTURE ŽIVOTA LOKALNE, NACIONALNE I SVJETSKE ZAJEDNICE

Svjedočeći o svijetu koji se stalno mijenja, omeđen tranzicijskim i globalizacijskim okvirima, Hrvatska kao potpisnica UNESCO-ve Konvencije za zaštitu i očuvanje nematerijalne kulturne baštine, ulaže velike napore za očuvanje te baštine, kako pravnom tako i stvarnom njenom zaštitom, kako bi je sačuvala za buduće naraštaje, kako bi se na nju podsjećalo starije, a educiralo mlade naraštaje.

Nematerijalnom kulturnom baštinom u zakonskom okviru određuju se: usmena predaja i izrazi, uključujući jezik kao sredstvo komunikacije nematerijalne kulturne baštine, izvedbene umjetnosti, običaji, obredi i svečanosti, znanja i vještine vezane uz prirodu i svemir, tradicijski obrti, pa čini zajedništvo prakse, predstava, znanja, vještina, instrumenata, predmeta, rukotvorina i cijelih kulturnih prostora koji su s tim povezani, a koje zajednice, skupine ili pojedinci prihvaćaju kao dio svoje kulturne baštine.

Nadilazeći formalno-pravne okvire pojma nematerijalne kulturne baštine, agilni organizatori i domaćini ovog prestižnog međunarodnog skupa (prožeti kulturom dobra) žele osvijestiti i u javnosti senzibilizirati identitetsko pitanje važnosti žive baštine u širokom opsegu kulture života u svim svojim sastavnicama. U uvjetima destrukcije materije, dokidanja razlika i virtualizacije postojanja, nasljeđivanje je središnji problem suvremenog svijeta. Stoga je toliko potrebno i ljudskoj prirodi važno prepoznati i osjetiti puls života svoje zajednice : dubrovački sklad i skladnost, melodiju lokalnog dijalekta, mjeru i mjerilo Grada, intimitet i uljudbeni mir ritma svakodnevlja, zvukove u glazbi, geste u plesu, duhovnost u umjetnostima, intelekt u znanostima, ljepote rukotvorstva, raznovrsnost trpeze, divotu Božje prirode usklađenu s vještinom i znanjem ljudske ruke, pod okriljem svoga Parca svetoga Vlaha. Zadržavanje i čuvanje pomalo već iščezavajućeg identifikacijskog koda dubrovačke sredine, poticaj je zbližavanja i tolerantnosti među ljudima, kao fenomena kulturne raznolikosti i ljudske kreativnosti.

PREFACE

Mr. sc. MAJA NODARI

Senior conservationist adviser of immovable cultural property,
Ministry of Culture, Directorate for Protection of Cultural Heritage,
Conservation Department in Dubrovnik

THE ROLE OF ICH WITHIN THE CONTEXT OF PRESERVATION OF THE LOCAL, NATIONAL AND GLOBAL COMMUNITY

As a signatory of UNESCO Convention for the Safeguarding of Intangible Cultural Heritage and a witness and actor in our ever changing world marked by the transitional and the global, Croatia has been putting forward great efforts toward both legal and actual preservation of ICH. On the one hand, the aim of Croatia's endeavor has been geared toward keeping alive the beauty and richness of ICH in the thought of older generations and, on the other hand, toward educating younger generations as inheritors and future perpetuators of ICH.

Considered within the legal context, we can identify ICH as oral traditions and idioms (including language as the means of communication of ICH), performings arts, folk customs, rituals and festive events, traditional crafts and knowledge and practices concerning nature and the universe. ICH thus contains knowledge and skills, practices and performances, traditional tools (and other objects) and handicrafts coming from and related to culturally particular places or regions that their communities, groups and/or individuals accept as their cultural heritage.

Striving to reach beyond the aforementioned legal and formal ICH framework, the agile organizors and hosts of this prestigious international gathering (in the spirit of the culture of goodness), also endeavor to bring to the forefront of the public discourse the importance of the concept of the identity within ICH as one crucial and all-pervading notion stratified within the wider cultural scope – a concept that simultaneously impacts any one and all of its components.

The ongoing destruction of matter, elemination of differences and virtualisation of existence have made the question of inheritance as such into a paramount problem of the modern world. And that is why it is so important that we satisfy our deep natural human need to recognize and feel the puls of our community. In Dubrovnik, feeling that pulse means feeling the town's harmony and accord, noticing the properness of its scale and measure, listening and really hearing its local dialect or subtle sounds in its music, observing the everyday intimacy and the tranquility of manners of its people as well as the particularity of their dancing steps and movements. Furthermore, it means comprehending the spiritual in their art and the intellectual in their sciences, seeing the specialness in their handicrafts and the richness in diversity of their cuisine. It also means allowing oneself to being touched by the supreme beauty of the work of God as harmonised with the work of man through ages of applied human knowledge and skill under the protection of St. Blaise, the patron saint of Dubrovnik.

The call to keeping alive and preserved for the future of Dubrovnik's identificational code, which has, sadly, already begun to dissapear, albeit gradually, is also a call to all people to get closer and become more tolerant of one another, for it is precisely the aforementioned that allows us to perpetuate the existence of the phenomenons of cultural diversity and human creativity.



1. NEMATERIJAINA KULTURNA BAŠTINA KAO DIO LOKALNE STRATEGIJE RAZVOJA:

"KAKO RAZVOJ LOKALNE STRATEGIJE U OČUVANJU NEMATERIJALNE KULTURNE BAŠTINE MOŽE PRIDONIJETI LOKALNOM GOSPODARSKOM RAZVOJU I ZADRŽATI INTERES I SUDJELOVANJE MLADIH?"

1. ICH AS A PART OF LOCAL DEVELOPMENT STRATEGY:

"HOW DEVELOPING LOCAL STRATEGIES IN ICH SAFEGUARDING AND LOCAL PARTNERSHIPS IN ICH CAN ENHANCE LOCAL ECONOMIC DEVELOPMENT AND KEEP YOUTH INTERESTED AND ENGAGED?"

Mr. NAURUNNA GURUGE METHSIRI DE SILVA
Mayor of Galle Municipal Council, Sri Lanka

INTANGIBLE HERITAGE OF OUR CITY, MAKING UP THE CULTURAL FABRIC OF THE CITY

Galle city is a multi-cultural, multi-ethnic and multi-religious city. Out of a population of about 120,000, Sinhalese Buddhists form the majority, accounting to about 60 percent. There is a large Muslim minority of about 30 percent, who are followers of the Islamic faith. The balance comprises Tamils who are predominantly Hindu by religion and Sinhalese and Tamils who belong to various denominations of the Christian faith.

This means that there is a wide diversity of Intangible Heritage, springing from the religious and cultural beliefs, traditions and practices of all these groups of people. This is so, despite the fact that ours is a small city, confined to an area of sixteen and a half square kilometers.

The Intangible Heritage of our city is reflected in many facets of the lives of its people, making up the cultural fabric of the city; in the traditional means of livelihood, their languages, food and eating habits, dresses they wear, religious and cultural rituals and festivals and in various other forms including weddings and even funeral ceremonies. In the face of globalization, modernization and various external influences, it has not been easy to protect these traditional values. But as the local organization administering the city, the Galle Municipal Council, during the period I was at its helm, has made every effort to preserve and promote these traditions through both direct and indirect means.

The Fisher folk, Wood Carving, Handicraft Manufacture, Handloom Textiles, Lace making, Handmade Jewelry and other Cottage Industries, Traditional Dance Forms, Folk Music and Rituals, International and Local Festivals, Fairs & Processions;

All the above strategies are adopted with several aims in mind, namely,

(a) To keep alive the local arts and crafts and traditional ways of livelihood;

(b) To keep the youth of the city engaged more in these traditional forms of livelihood; and

(c) Thereby contribute towards sustainable development of the city.

ROMANA HANSAL

Deša – Dubrovnik, Stručni suradnik u pisanju i provedbi projekata

DUBROVAČKA LJUTA NARANČA - INOVACIJA BAŠTINE U PONUDI DUBROVAČKIH GASTRO-SUVENIRA

Dubrovačka gorka ili kako je mi zovemo «ljuta» naranča imala je veliki značaj i ulogu u povijesti našeg grada i cijelog dubrovačkog kraja. Na naše prostore došla je vrlo rano i udomaćila se na prostorima tadašnje Dubrovačke republike. Vremenom je postala sinonim za lijepo uređen i njegovan renesansni vrt, a svojom ljepotom inspirirala je brojne dubrovačke pjesnike, te strane i domaće putopisce.

Na osnovi starih recepata, a koristeći postojeće resurse, koji naočigled propadaju, sve u cilju održivog razvoja dubrovačke regije, udruga DEŠA – Dubrovnik kroz projekt "Džem od dubrovačke ljute naranče", uz stručno vodstvo Prehrambeno tehnološkog fakulteta u Osijeku 2006 pokreće proizvodnju džema od „Dubrovačke ljute naranče. Kroz ovaj projekt održane su brojne edukativne radionice o izradi džema od „Dubrovačke ljute naranče" koje su izazvale veliki interes među ženskom populacijom dubrovačkog kraja.

Pokretanjem Dešinog projekta, „Džem od dubrovačke ljute naranče" ovoj plemenitoj, a skromnoj dubrovačkoj biljci, vraćen je djelić njezinog povjesnog značaja.

Iz ovog projekta osim samog džema proizašle su i dvije manifestacije: „**Hrvatski festival pekmeza, džema i marmelade"** , organiziraju ga udruge Deša – Dubrovniki Dubrovačka naranča –u suradnji s HGK – Županijskom komorom Dubrovnik, Gradom Dubrovnikom, Dubrovačko neretvanskomžupanijom, HOK – Obrtničkom komorom Dubrovačko-neretvanske županije, uz potporu Ministarstva poljoprivrede, ribarstva i ruralnog razvoja i pod pokroviteljstvom Vlade Republike Hrvatske, te **„Dan ljute naranče"** koji se održava prigodom feste Svetog Vlaha, na Kandeloru 02.veljače. Organizira ju udruga Deša i udruga Dubrovačka naranča u suradnji sa dubrovačkim renomiranim hotelskim kućama. Obogaćuje ponudu Grada u zimskom razdoblju a ujednoveliča i slavi festu Svetog Vlaha te je uvrštena u službeni program proslave dubrovačkoga parca.

Ovaj ures dubrovačkih đardina nalazi svoje mjesto na trpezi naših prestižnih hotela i ugostiteljskih objekata, a kao rado tražen gastro – suvenir odlazi i izvan gradskih mira. udruga DEŠA pokrenula je proizvodnju, kojom je dobiven inovativan, a opet izvorni proizvod, prepoznatljiv i s dubrovačkim predznakom te time upotpunila ponudu izvornih dubrovačkih gastro –suvenira

ROMANA HANSAL

Deša – Dubrovnik, Research assistant in the writing and implementation of projects

DUBROVNIK SOUR ORANGE – AN INOVATION WITHIN THE OFFER OF GASTRO-SOUVENIERS

Dubrovnik bitter orange (locally called sour orange) has enjoyed great importance and significance in the history of our city and the region. The plant has first found its way into these parts sometime during the era of the Republic of Dubrovnik and has, arguably, here found its home proper.

Gaining in importance over the course of time, it had eventually become a synonim for the well cultivated and arranged Renaissance garden while its stunning beauty served to inspire a number of local poets as well as both foreign and domestic travel writers.

In 2006, recognizing that this important plant which was facing extinction, DEŠA – Dubrovnik envisioned and, under the expert guidance by the Faculty of Food Technology Osijek, started the project 'Dubrovnik Sour Orange Jam'. Ever since, DEŠA – Dubrovnik has not only been producing the authentic sour orange jam based on the traditional receipes but it has also been offering a number of pertinent workshops and seminars. The latter has become quite popular with the local female population.

The 'Dubrovnik Sour Orange Jam' project was a complete success as the cultivation of this noble yet humble Dubrovnik plant was revived, a bit of its historic significance restored.

Moreover, out of this project two new festival were born: Croatian Festival of Jams and Marmalades (Hrvatski festival pekmeza, džema i marmelade) and Sour Orange Day (Dan ljute naranče). Croatian Festival of Jams and Marmalades is organized by DEŠA – Dubrovnik and Dubrovnik Orange Association in cooperation with the Chamber of Commerce – County Chamber of Dubrovnik. While under the patronage of the Croatian Government it is in part funded by the Ministry of Agriculture. Sour Orange Day is held on February 2 - traditionaly the date for the celebration of Kandelora (the eve of the Saint Blaise Feast). It is organized by the DEŠA Association in cooperation with the prominent Dubrovnik hotels. In addition to its purely cultural value - which is well recognized and because of which the festival is included in the official programme for the celebration held in honor of the patron saint of Dubrovnik - Sour Orange Day also adds value as another winter's tourist attraction.

In conclusion, let us remark that sour orange plant heightens the beauty of any local garden (đardin), enriches the menu of any and all eminent local hotels and restaurants and, as a sought after gastro-souvenier, finds its place far beyond the city walls (mira). The DEŠA Association has indeed succedded in getting out to market an inovative yet autothonic product, a product which has already made an indellible mark as one the most authentic gastro-souveniers from Dubrovnik.

SEOK JE LEE
Public Officer, Gangneung City

ICH IS THE KEYWORD OF LOCAL DEVELOPMENT AS A HIGH-VALUE ADDED INDUSTRY

Once, Intangible Cultural Heritage (ICH) was regarded as a sort of artwork which meant it was out of site in the era of Korean industrialization. However, following this term's redefinition as a higher value-adding business (in both, educational and industrial-and-social domains), people have come to recognize and acknowledge the importance of the intangible cultural heritage.

ICH unquestionably adds value, particularly when blending with the tangible heritage. An example of this might be storytelling at a famous site.

Going a step further, our modern society should consider if utilization of our intangible cultural heritage could help develop local economies. The hosting of the 2012 ICCN Festival clearly demonstrated that ICH adds outstanding value and, in turn, is a vehicle to more resources added to the development of the sustainable local economy and education. ICH also positively correlated with the level of a citizen's life satisfaction.

Our goal should be to find the best way to safeguard ICH while at the same time making the best use of it. *Safeguarding* here ICH means to preserve it and to pass it on to future generations; *using* means harmonizing ICH with tangible culture to increase the level of heritage attraction and interest for it.

Considering the present circumstances, ICCN should be the platform where local authorities' ideas, information and experiences in the field of safeguarding and utilizing ICH could be shared for the benefit of us all.

JORIJN NEYRINCK

Master in Comparative Anthropology, Director of the cultural heritage NGO tapis plein

CREATIVE URBAN RENEWAL IN BRUGES: DRIVING URBAN REGENERATION BY THE ENERGY OF INTANGIBLE CULTURAL HERITAGE (ICH)

Bruges is a vibrant city famous for its (world) heritage and touristic potential, but nevertheless struggling with some negative tendencies such as recent run-down streets, a drain of young creative people to other cities (absence of good higher education possibilities), a too narrow focus on the stereotypical touristic market, etc.

Project manager tapis plein (NGO), Flemish Center for Expertise on Cultural Heritage and Participation, combines the objectives of 'urban regeneration'commissioned by the city council and 'experimental practice on the (social, economic, etc.) potential and values of intangible cultural heritage (mainly craftsmanship) in a changing society'. QuartierBricolé is designed to generate a new flow of creativity by attracting young creative designers that focus on 'rooted design': contemporary creation and creative industry drawing inspiration and techniques from traditional craftsmanship, that is, in other words, on developing opportunities for transmission of skills and knowledge of traditional craftsmanship to new and younger generations.

During the period 2009-2013 (and the following years), the project QuartierBricolé has three distinct phases: (1) the start-up (2009-2011), which focused on one neighbourhood in Bruges, namely 'de Langestraat', (2) the transformation of a local initiative into a European project (Creative Urban Renewal in Europe / CURE, 2011-2013), when QuartierBricolé served as a lab for 'Design with Roots', and (3) the implementation of the said project into a broader city-wide policy and economy (2014 –).

Together with tapisplein, the city council is making plans for a stronger profile of Bruges as a capital of innovative craftsmanship, which will include enhancing visibility and increasing the offer of handmade crafted products, stimulating new experiments, co-creation and cross-over in creative entrepreneurship, sharing knowledge and stimulating exchange about craftmanship, and developing creative breeding places.

Eventually, it is the target group(s) of this project, namely young designers and contemporary craftsmen, small creative industries, city developers and the public (inhabitants as well as tourists), that ensured the future of it through the evolution from QuartierBricolé into Handmade in Bruges. This project shows how local partnerships and participation of different groups and young people can really make a difference. It creates a long-term perspective on how to use the safeguarding of ICH as a motor for local economy, with lots of benefits for both.

NINA SKURIĆ, prof.

Dubrovačko-neretvanska županija
Upravni odjel za međugeneracijsku solidarnost, branitelje i obitelj
Pročelnica

NEMATERIJAINA KULTURNA BAŠTINA KAO DIO LOKALNE STRATEGIJE RAZVOJA: "*KAKO RAZVOJ LOKALNE STRATEGIJE U OČUVANJU NEMATERIJALNE KULTURNE BAŠTINE MOŽE PRIDONIJETI LOKALNOM GOSPODARSKOM RAZVOJU I ZADRŽATI INTERES I SUDJELOVANJE MLADIH?*"

Razvojna strategija Dubrovačko-neretvanske županije za razdoblje 2011.- 2013. temeljni je dokument za utvrđivanje i provedbu gospodarskog i društvenog razvoja.

Izrađena je u skladu sa Zakonom o regionalnom razvoju Republike Hrvatske koji je usvojen 29. prosinca 2009. godine, a prema zahtjevima i metodologiji kojom se koristi i EU u pripremi Programsko - planske dokumentacije.

Strategiju shvaćamo i koristimo kao sredstvo koje bi trebalo pomoći pri usmjeravanju razvojnih procesa u našoj županiji kako bismo poboljšali uvjete za održivi razvoj, za povećanje konkurentnosti i u konačnici za postizanje više kvalitete života i zadovoljstva svih naših građana.

Jedan od strateških ciljeva Razvojne strategije Dubrovačko-neretvanske županije je

„Održivo korištenje prirodne i kulturne baštine"

Ovim strateškim ciljem postiže se bolje korištenje cjelokupnih razvojnih potencijala Dubrovačko-neretvanske županije, jačanje novih djelatnosti, proizvoda i usluga, poboljšanje ponude turističkih destinacija u županiji i, konačno, povećanje konkurentnosti županije.

Cijeneći važnost očuvanja običaja, Dubrovačko-neretvanska županija podupire rad kulturno umjetničkih društava u županiji, kao što je program **KUD-a „ Sveti Juraj Osojnik": *Upoznajmo Linđo, lijericu i tradiciju „Evo kola koga je volja*".** Zahvaljujući kulturno-umjetničkom amaterizmu njeguje se tradicija plesanja Linđa, prigodom raznih crkvenih i drugih seoskih svečanosti, te brine o očuvanju narodne nošnje, nabavci kostima i izradi novih čime se potiče i oživljavanje starih zanata.

Očuvanje nematerijalne kulturne baštine također doprinosi lokalnom gospodarskom razvoju kroz obogaćivanje turističke ponude u destinacijii. Na ovaj način stvaraju se mogućnosti za mlade u kreiranju i započinjanju vlastitog posla. Istodobno se kulturna baština čuva od zaborava, a mladi naraštaji ostaju na svome tlu stvarati novi život svjedočeći o bogatstvu naslijeđa svojih predaka.

NINA SKURIĆ, prof.
Dubrovnik-Neretva County
Head of Department of Intergenerational Solidarity, Veterans and Family Affairs

INTANGIBLE CULTURAL HERITAGE AS A LOCAL DEVELOPMENT STATEGY: *"HOW A LOCAL DEVELOPMENT STRATEGY TO PRESERVE INTANGIBLE CULTURAL HERITAGE CAN CONTRIBUTE TO LOCAL ECONOMIC DEVELOPMENT AND RETAIN THE INTEREST AND PARTICIPATION OF YOUNG PEOPLE"*

The Development Strategy of Dubrovnik-Neretva County for the period 2011-2013 is the principal document for determining and implementing economic and social development. It was written in accordance to the Law on Croatian Regional Development, which was adopted on 29 December 2009, and fulfills requirements and methodology used by EU for preparation of programme-planning documents.

The Strategy is interpreted and used as a tool to assist in channeling development processes in our county to improve conditions for sustainable development, to increase competitiveness and ultimately to achieve a higher quality and more satisfying life for all our citizens.

One of the strategic objectives of the Development Strategy of Dubrovnik-Neretva County is the sustainable use of natural and cultural heritage which can be achieved by better use of overall Dubrovnik-Neretva county development potential, strengthening new activities, products and services, improving the county tourist destination offer, and finally to increase the county's competitiveness.

Cultural-artistic amateurism plays an important role in nurturing the traditional dances (Lindjo, Kumpanija) and other artforms and events (Lijeričari, Zdravičari, Festival of Brass Orchestras), preserving folk costumes and reviving the art of traditional cooking and crafts. The Dubrovnik-Neretva county well recognizes the importance of cultural heritage in the preservation of a nation's identity and customs and continuosly supports various folklore festivities as well as the work of the many cultural-artistic associations (KUDs).

The preservation of intangible cultural heritage contributes to local economic development by enhancing the tourist offer of the destination. It offers opportunities to young people to create and set up their own businesses. At the same time, it preserves cultural heritage from being forgotten and the younger generations remain on the land to create a new life, testifying to the rich legacy left by their ancestors.

dr. ANDRO VLAHUŠIĆ
Mayor of Dubrovnik

DUBROVNIK – UNESCO WORLD HERITAGE SITE SINCE 1976: PRESERVING ITS INTANGIBLE CULTURAL HERITAGE (ICH)

Dubrovnik and its region, aside from their well known all pervading tranquillity and easy pace of life, are tremendously rich with ICH. An overview by domain with examples might well illustrate its scope:

- Festivities – the festivity of Saint Blaise, the patron of Dubrovnik, has been recognized by UNESCO as a part of world ICH and dates back to at least 1190
- Trade – Benedikt Benko Kotruljević's four-volume "About Commerce and a Perfect merchant"(written in 1458, published in Venice in 1573), was the first work ever of its kind
- Maritime Tradition – while many Dubrovnik citizens are sailors, Nikola Sorgojević was the first Croat to write about navigation (published in 1574)
- Literature – Dubrovnik's literary giants, particularly Ivan Gundulić and Marin Držić, have greatly influenced the development of Croatian language
- Education – "Collegium Ragusinum" founded by Jesuits in 1624, later a public institution of higher learning for arts and natural sciences, has, among others, schooled Ruđer Bošković – the most eminent Croatian scientist and the founder of the dynamic theory of atoms
- Traditional cooking and farming – sour orange preserves, cheese cured in olive oil, gathering of sea salt in Ston etc.
- Healing Traditions – pharmacy "Mala braća" (within Franciscan monastery) is the oldest continuously working pharmacy in Europe since its establishment in 1317
- Gold and Silver Goldsmiths – the goldsmiths trade in Dubrovnik is one of the oldest, and certainly the best-known trades
- Silk Embroidery – manufacturing of traditional local folk costumes (needlework with home produced silk yarn)
- *Klapa* Singing – UNESCO listed, traditional form of *a capella* singing by all male, all female, or mixed ensembles
- *Lindjo* Dance – one of the most popular traditional dances of Dubrovnik Region
- Museums – first established in 1873, the institution has grown into a complex of 5 specialist museums
- Art - Dubrovnik has a long tradition of nationally and internationally recognized artists
- Symphonic Orchestra – established in 1924, following the seven centuries long tradition of organized musicianship
- Dubrovnik Summer Festival – the annual open air Dubrovnik Summer Festival of classical music and theatre celebrated its 64th edition in 2013
- Operatic Singing – many of the most distinguished voices of Croatian National Opera houses have come from Dubrovnik
- Sports – Water polo "Wild League" consists of around 30 local water polo clubs that hold tournaments every summer

Naturally, the legacy of such a rich ICH obliges us with finding the best form of responsible stewardship as to provide the best ways of maintainance and care for it. And thus we continuously seek and rely on the best in research and education, but also in tourism and festivals, so as keep our our heritage both live and well preserved for the generations to come.

This year, as World celebrates the 10th anniversary of the UNESCO ICH Convention, Dubrovnik will try and add to this amazing celebration with Glagolitic chants, *Klapa* singing (all 11 klapa regional ensembles will gather to perform), performances by Folklore ensembles (UNESCO ICH registered Croatian heritage), guided experience of the local living heritage via excursions, and by having the greatest number of people simultaneously dance *Lindjo* on Stradun.





2. OČUVANJE NEMATERIJAINE KULTURNE BAŠTINE U IZVANREDNIM OKOLNOSTIMA (NEMIRI, ORUŽANI SUKOBI, PRIRODNE NEPOGODE ITD.):

"USPJEŠNE STRATEGIJE U OČUVANJU I REKONSTRUKCIJI NEMATERIJALNE KULTURNE BAŠTINE U IZVANREDNIM OKOLNOSTIMA – OČUVANJE NEMATERIJALNE KULTURNE BAŠTINE ZA GENERACIJE KOJE DOLAZE"

2. SAFEGUARDING THE ICH UNDER EXTRAORDINARY CIRCUMSTANCES (UNRESTS, ARMED CONFLICTS, NATURAL DISASTERS ETC.):

"STRATEGIES IN SAFEGUARDING AND RE-BUILDING THE ICH THROUGH EXTRAORDINARY CIRCUMSTANCES THAT WORK - SAFEGUARDING THE ICH UNDER THREAT FOR GENERATIONS TO COME"

ELSIE IVANCICH DUNIN

Dance ethnologist (ethnochoreologist), choreographer, professor, UCLA, USA

BEFORE AND AFTER THE ASHES: DANCE AS IDENTITY IN DUBROVNIK'S VILLAGES -ČILIPI IN KONAVLE, AND MRČEVO AN UPPER VILLAGE OF PRIMORJE

This short overview shows that the dancing experiences during one's youth become the living threads of intangible heritage in the present. The war years of 1991-1995 become a marker of time that focuses our attention on pre-war and post-war comparisons of continuities and changes. Showing that youth are the embodied carriers of intangible experiences, I briefly describe three dancing contexts – in the city of Dubrovnik, Čilipi village in Konavle, and Mrčevo village representing the upper villages of the Dubrovnik Primorje. As a dance ethnologist (ethnochoreologist) observing and studying the dance contexts in Dubrovnik and its areas since 1976 I am able to provide an overview of pre-war (1970s), war-period with reconstruction (1990s), and post-war (2000s) continuities and changes of dance as an intangible cultural heritage (ICH) even before this terminology through UNESCO came into common usage ten years ago (2003).

More is known and shown about the devastation of Dubrovnik. Shelling attacks, fires, and pleas for help for this historic heritage site UNESCO-identified in 1979. Although there was much destruction to its historic tangible attributes, one is less aware of the youth in the city at this time. Many had been active members of the Linđo Ensemble. Although the first director and performers of the group were from families not originally from the city and performed dance repertoire that does not represent their personal family heritage, they nevertheless experienced a unified sensibility to represent Dubrovnik through a colorful display of original costumes from throughout Croatia (and former Yugoslavia before 1991) and well-performed stylized choreographies. They even gathered together in a war-damaged hotel in 1994 to celebrate their thirty-year anniversary, with new youth and adults being able to perform the same unified repertoire.

Another relatively unknown there is another youth dance context in Čilipi village and its organized performance group (KUD Čilipi), but here the performance and dress is identified as their own, and not a global Croatian identity with someone else's dancing repertoire. This performance group was composed of pre- and post-World War Two youth when the village group was organized in the 1960s into a weekly touristic event with a dance performance in costumes from their own families in front of their village church. The youthful generation of the late 1960s became the adults responsible for passing on the Čilipi repertoire in the post-war 1990s. This village in Konavle and its small museum was destroyed in a military attack with fire in 1991. The members of the dance and music group of Čilipi were displaced in nearby hotels, but stubbornly they decided to revive their weekly performances beginning on Palm Sunday of 1993 and assisted financially and morally toward the reconstruction of their village. The youth of today in Čilipi learn the same repertoire (with one dance exception) that was performed by the youth of the 1960s.

A third context of continuity is with *linđo* dancing in the upper villages of Dubrovnik's Primorje, but this context had a lost generation of youth learning *linđo*, singing, and traditional wedding activities. The revival of dancing to the *lijerica* musician accompaniment was only possible through those who in their youth, fully danced *linđo* as a self-learned dancing and music

activity (not meant as performance). They in turn became the models for the current youth in Primorje's upper villages to learn their only one known village dance. In the upper villages, a whole generation of youth, that is, the babies or very young children during the 1990s were not exposed to the social dance activities (their *linđo* dancing), or to other traditions unique to their families and villages, such as five-day weddings that identify strong patriarchal family genealogies. Not until the institutionalized supported agro-tourism to encourage youth to stay in their villages was there a conscious effort to revive *linđo* dancing. But it was the generation of adults (now in their fifties and sixties) who as youth experienced village *linđo* dancing before the horrific war disturbance to family and community lives. Mrčevo and other upper village youth of the 1970s became the leaders of village dance and wedding reconstructions in 2010 with the formal establishment of an upper villages group (Udruga Dubrovački Primorski Svatovi) to demonstrate traditional wedding dress, speeches, songs, foods, drink, and the wedding *linđo* dancing.

The point of this presentation is to show that continuity of intangible dancing that represent one's identity is through the adults who in their youth had unified dancing experiences, whether in organized performance groups in Dubrovnik and in Čilipi, or as participatory activities during festive events in villages. The presentation is supported with PowerPoint images of dancing in Konavle (Čilipi village performance) and in Primorje (Mrčevo village wedding) in pre-war 1970s, followed by images from the post-war 1990s period. These images and presentation show the continuity of intangible dancing activities that are dependent upon the adult generation that had learned the dancing in their youth, whether through structured teaching or through self-learning.



Professor AMARESWAR GALLA Ph.D

Executive Director of the International institute for the inclusive Museum

SAFEGUARDING INTANGIBLE HERITAGE DURING AND AFTER ARMED CONFLICT

The substantial focus of protection of cultural heritage during armed conflict, before, during and after armed conflict and/or civil strife, has been on movable and immovable tangible heritage. What happens during such transitional and extraordinary circumstances has rarely been addressed. However, the Tenth Anniversary of the 2003 UNESCO Convention on Safeguarding of Intangible Cultural Heritage provides an opportunity to reflect on some of the challenges. This presentation will mainly focus on recent work in Afghanistan and Bangladesh during and after armed conflict. In particular the presentation will focus on the use of the conceptual framework and domains of intangible heritage as per the 2003 Convention. Preparing inventories and developing safeguarding plans with the guiding principles for the inclusion of culturally and linguistically diverse community groups will be discussed. Intergenerational ethic, transmission and responsibility of the safeguarding of intangible heritageprovide the driving spirit for the Kabul Charter which will be presented through case studies from Afghanistan.

The following are extracts from the Kabul Charter (October 2010)

We, the participants at the International Conference for the Safeguarding of Afghanistan's Cultural Heritage, consisting of over hundred representative delegates, including the Ministers for Culture and Information, Urban Development and Education, and an inclusive cohort of Afghan government, professional and community leadership, and along with several international technical advisers, having considered activities and demonstration projects from the past eight years - in the context of managing cultural heritage for the promotion of sustainable development, and a culture of peace in Afghanistan;

- Affirming Afghanistan's determination to address the Millennium Development Goals
- Focussing on the Power of Culture in national building
- Recommend the followings set of principles and guidelines: Integrated and Sustainable Heritage Development:
- Ensure cooperation and coordination across all domains of cultural heritage: tangible and intangible, movable and immovable, natural and cultural, creativity and community cultural development
- Promote culture as the fourth pillar of sustainable development along with social, economic and social sustainability
- Facilitate the maximisation of benefits and the minimisation of negative impacts on stakeholder communities in reconstruction and development
- Convene a Cultural Cluster as part of the reconstruction programming
- Promote grassroots campaigns to raise awareness about protection, promotion and safeguarding of local, provincial and national tangible and intangible heritage
- Integrate heritage awareness raising in all forms of education for sustainable development

Community Engagement

- Promote participatory democracy by bringing together heritage resources and their neighbouring communities, stimulating community based development through sustainable heritage development projects that contributes to job creation and poverty alleviation without compromising the integrity of heritage resources
- Conduct community and wider stakeholder benefit analysis so that the implementation of programmes and projects ensures evidence based economic and social benefits to the primary stakeholders
- Promote an ethical practice of development governed by the Paris/Busan Declarations on Aid Effectiveness
- Convey the multiplicity of perspectives and the significance of local voices through standard setting programs for quality interpretation of cultural resources, communicating heritage values in educational programs and to visitors and ensuring the building of capacity amongst local people enabling them to participate in developmental activities – ensuring the role of stakeholder community groups from project initiation, planning, delivery and evaluation of outcomes

Cultural Diversity

- Promote cultural diversity as an ethical concern in all aspects of cultural mapping of intangible and tangible heritage affirming the rich cultural diversity of Afghanistan, considering race, ethnicity, colour, gender, age, class, economic status, faith, language, and local identities
- Promote museums and heritage places as spaces for interfaith dialogue and cross cultural understanding fostering a culture of peace and harmony, especially through the safeguarding of intangible heritage elements
- Recognise the significance of language diversity and linguistic heritage as a resource for research, interpretation and management, and as a reflection of unique cultural perspectives, expressions and traditions of Afghanistan
- Explore inclusive and innovative ways of facilitating the participation of people with disabilities as personnel, volunteers and visitors in the heritage and tourism sectors

Cultural Mapping

- Promote cultural mapping as a process of the stakeholder communities identifying, documenting and taking ownership for local tangible and intangible heritage resources, within the context of integrated local area planning that enables effective people centred development
- Consider the importance of documentation and standardised inventorying systems for integration of intangible and tangible heritage resources, recognising the considerable cultural diversity at the local, provincial, and regional level, and in doing so working on the development of a Thesaurus of key words and significant terms at national and regional levels in Afghanistan
- Promote cultural planning based on demonstration projects of cultural mapping informing employment strategies and tourism development, through quality cultural experiences and products, developing museums and heritage places as cultural centres and facilitators of festivals and special events

- Recognise cultural mapping as crucial for integrated planning and sustainable economic and cultural development providing a meaningful vehicle for local community economic empowerment, and as an important tool for redressing cultural inequities in reconstruction and development
- Recognise the significance of education within the framework of cultural mapping bringing local heritage resources into a participatory framework with educational institutions such as schools and adult learning centres and developing modular resource materials for teachers

Heritage Tourism

- Promote productive partnerships between public and private sectors for the responsible use of intangible and tangible heritage resources in tourism maximising on the use of local / indigenous expertise, resources and opportunities
- Ensure that the economic benefits derived from tourism are also used for heritage conservation, development, maintenance, interpretation and community capacity building and especially the safeguarding of intangible heritagethrough festivals and other community grounded events
- Prioritise capacity building for carriers and transmitters of intangible heritage; and interpreters, educational personnel and volunteers through appropriate accreditation and certification as a way of protecting and promoting the cultural diversity of Afghanistan in the face of the rapid growth and change

ROMANA HANSAL

Deša – Dubrovnik, Stručni suradnik u pisanju i provedbi projekata

DUBROVAČKA SVILA – RATNI FENIKS

Prvi put kad sam čula za bubicu* imala sam 13 g. Dubrovnik je tada bio preplavljen izbjeglicama i prognanicima. Bubica je naime dudov svilac, porijeklom iz Kine, a iz njegove kukuljice dobiva se ta prekrasna nit svile. Moja majka zajedno sa drugim ženama iz udruge *Deša* išla je od hotela do hotela u kojima su privremeno bili smješteni prognanici iz Konavala, te kroz radionice ručnog rada pokušavala naći način kako im olakšati prognaničke dane. Jedna stara Konavoka, uhvatila je moju majku za rukav i pitala je: „Sinko, bi li mi dobavila bubicu?!". Kako je ta rečenica potaknula moju majku Jany Hansal na potragu za *bubicom*, tako mi se *bubica* i žena koja ju hrani nametnula kao jedina moguća tema za moj diplomski rad.

Priča o obnovi svile u dubrovačkom kraju u tom ratnom dobu priča je o čvrsto isprepletenoj vezi svile i žene, čuvarici tekstilnih vještina. No, žena i svila usko su povezane još od samog otkrića svile u neolitiku u Kini, Zelić u svom radu to romantično iskazuje svojom tvrdnjom: „... gdje je svila tamo je i žena*" (*Zelić *2001:422)*.

Čudesna je veza žene i bubice, i niti koja ih spaja, što se očituje u činjenici da usprkos nestanku industrije svile krajem 19. st. početkom 20 st. svilogojstvo i svilarstvo se održalo kao kućna radinost, te uspjelo dublje utkati u pučku tradiciju dubrovačkog kraja.

Zbog različitih načina razvoja industrije, razvili su se i specifični odnosi prema svilcu u pojedinim krajevima Hrvatske. Kao referencu na te razlike možemo usporediti prostor Slavonije i dubrovačkog kraja iz kojeg se jasno vidi ta diferencijacija. U Konavlima, gdje se ova radinost najduže održala pronalazimo kako se svila utkala duboko u tradicijske okvire te zajednice. U Slavoniji gdje je svila u velikoj mjeri zastupljena u nošnji, te je bila jaka industrija, ne pronalazimo taj specifičan prisni odnos prema samome svilcu kako je to slučaj u dubrovačkom kraju. Nametnuti merkantilistički pristup uzgoju dudova svilca, koji se služio i kaznama, a ne samo poticajima, nije dozvolio da se specifična zajednica sa njim poistovjeti. Međutim, u okviru kućne radinosti gdje žena za svoje potrebe uzgaja svilca te izvlači svilu, svilac se prihvatio i udomaćio u kulturi jednog kraja. Prisutan u pučkim običajima (od rođenja do smrti), a za nježnu životinjicu se govorilo da ona umire ne ugiba, te su joj tepali.

Tijekom Domovinskog rata upravo na tom području svila ponovno niče iz pepela u dubrovačkim prognaničkim hotelima. Ovaj put ne zbog želje za luksuzom, već u obliku očuvanja integriteta i reaktivacije identiteta žene iz Konavala pogođene ratom. Nakon što je ispunila svoj smisao obnovom izgubljene nošnje Konavoki, svila u svojem skromnom obliku nastavlja živjeti. Povratkom Konavljana u svoje domove svilarstvo ne prerasta u industriju. U obliku suvenira iz kućne radinosti (razni predmeti vezeni svilom) i turističke atrakcije izvlačenja niti u Konavlima, svila je pronašla svoju nišu kao simbol identiteta jednog kraja i u turizmu.

* Bubica je naziv odmilja za dudovog svilca u Konavlima

ROMANA HANSAL

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DUBROVNIK SILK – WARTIME PHOENIX

I first heard of the 'bug' at the age of thirteen. The 'bug' (bubica) simply meant the mulberry silkworm that originally comes from China and that is the prime source of the excuisite silk fiber. At the time, Dubrovnik was overrun with the refugees and the displaced. Needless to say, those were trying times for the displaced families from Konavle, now temporarily sheltered in the Dubrovnik hotels. Knowing that, my mother and many other women of the DEŠA Association endeavored to lift their spirits by visiting with them at their small hotel rooms or creating handicraft workshops that could divert their minds off their everyday worries. At one such occassion, my mother felt someone softly tugging at her sleeve. It was an old lady from Konavle. When their eyes met, the old lady soflty asked: „My dear, could you find me a 'bug'?" Both my mother and ms. Jany Hansal who stood next to her understood what the old lady actually asked for. And so on they went searching for 'bubica' and so eventually 'bubica' and the lady taking care of it found their way into my graduate thesis.

The story of the revival of the sericulture in the war torn region of Dubrovnik is really a continuation of the story that speaks of the intimate age-old connection between silk and woman - the prime keeper of the tradition of silk production. We could, of course, attempt to strenghten this argument by tracing the said connection back through history (which would lead us to the Neolitic in China), but Zelić's, albeit somewhat romantic, phrase will well suffice to illustrates the point: '(...) wherever you find silk you'll find a woman also.' (Zelić 2001:422).

Truly, the connection between women and the 'bug' is unbroken and magical. It survived even the hardships that seriously threatened the survival of the whole local silk industry at the turn of the 20th century. The small homesteads here played a crucial role as they were the only safe harbours for the silk production during those challenging times. Due to such efforts the tradition not only survived but thrived and consequently became deeply embedded into the cloth from which the best of the local folklore is made.

There are various approaches to silk production in Croatia. In Konavle, for instance, this long standing tradition has been gaining in importance and so much so that it has become a valuable part of the folklore. In Slavonia things are a bit different. Still important, as the silk is widely used in the traditional costumes, the approach to production in those parts is much more mercantilistic in character and because of that could not and did not yield the intimate relation and connectedness that developed between the producers and the process itself here in Konavle. Here, the 'bubica' is almost as if part of the family and remains present in the folk customs that encompass all of one's lifestages. It should not come as a surprise than that it was in Konavle that the silk production was revived, albeit in the hotel room conditions. This revival, we ought to note, had little to do with an attempt to luxury. Rather, it was a way of preserving the integrity and the identity of the Konavle woman, now forcibly displaced from her native land. To again wear her her traditional costume clearly meant to regain her dignity and the sense of self.

As the war ended and the people of Konavle begun returning to their homes, the silk production also continued. Interestingly, it still remains at the small homestead level. Although, truth be told, this sort of production necessarily could provide only for the tourist attraction (first hand view of the production process) and produce little more than souveniers, it also allowed the silk to find its special spot in the heart of the identity of a people and thus conseqently to become a widely recognized tourist attraction of Konavle.

GHADEER NAJJAR

Architect, Centre for Cultural Heritage Preservation- CCHP, Bethlehem, Palestine

HERITAGE IS OUR IDENTITY

Beit Sahour, also known as the city of the Shepherds' Field, is a Palestinian city of 14 000 inhabitants located in the Bethlehem Governorate, 1.5 km east of Bethlehem City. It is rich with significant historical and Biblical sites.

We, at Beit Sahour, believe that our intangible cultural heritage is a reflection of our Palestinian Identity.

Because of that belief – and in spite of the fact that Palestine has been under occupation for over sixty years, the existing political unrest in the region and the segregation wall -- generation after generation Beit Sahour was proudly preserving its intangible cultural heritage through our festivals, art, oral history and various other activities.

This presentation will highlight the importance of preserving Intangible Cultural and Heritage for each community.



Mr. sci. MAJA NODARI

Viša savjetnica konzervatorica za nepokretna kulturna dobra,
Ministarstvo kulture, Uprava za zaštitu kulturne baštine,
Konzervatorski odjel u Dubrovniku,

ŠTO JE NEMATERIJALNA KULTURNA BAŠTINA I KAKO SE ČUVALA TRADICIJSKA KULTURA U VRIJEME DOMOVINSKOG RATA U DUBROVNIKU?

Prinos raspravlja o temi nematerijalne kulturne baštine, pojmu, sadržaju i primjeni.

Nematerijalna kulturna baština, životno i identifikacijski važna za svaku sredinu - svojevrsni je imaginarni muzej spomenika, koji se, doduše, ne čuvaju u muzejima i zbirkama, ali se njeguju u svim sredinama svijeta koje drže do čuvanja tradicije urbane, predindustrijske i ruralne kulture, tradicijske kulture.

Svjedočeći o svijetu koji se stalno mijenja, omeđen tranzicijskim i globalizacijskim okvirima, Hrvatska kao potpisnica Konvencije za zaštitu i očuvanje nematerijalne kulturne baštine, ulaže velike napore za očuvanje te baštine, kako pravnom tako i stvarnom njenom zaštitom, kako bi je sačuvala za buduće naraštaje.

Vodeću ulogu u tome ima Ministarstvo kulture Republike Hrvatske, potičući provedbu Konvencije i koordinirajući rad stručnih tijela i građanskih udruga u prepoznavanju nematerijalne kulturne baštine. Dosad je u Ministarstvu kulture registrirano i potrebnom dokumentacijom opisano 118 zaštićenih nematerijalnih kulturnih dobara, upisanih u Registar kulturnih dobara Republike Hrvatske.

I dubrovačka se sredina, unutar globalnog svjetskog procesa, u posljednja dva desetljeća našla pred golemim izazovima: razdoblje je to prijelaza iz starog u novi društveno-gospodarsko-politički sustav, vrijeme strašnog, pogubnog, osvajačkog rata, vrijeme promjena stavova i senzibiliteta kada su u pitanju povijesne vrijednosti i kulturna baština, najposlije struka u škarama između tranzicije, globalizacije, vlastitog digniteta - ali i nezaobilaznog «razmicanja» pogleda prema interdisciplinarnim i multiživotnim motrištima, te nužnosti održanja struke, čija je dužnost poznavati i slijediti logiku braudelovskog dugog trajanja. Čuvanje, odnosno zadržavanje nematerijalnog u materijalnome zalog je života grada i šire zajednice, jer takva baština daje osjećaj identiteta i kontinuiteta, promičući poštovanje prema kulturnoj raznolikosti i ljudskoj kreativnosti.

Prezentacija će također razmotriti odnos između nematerijalne kulturne baštine UNESCO-a, kao i ponuditi načine za očuvanje nematerijalne kulturne baštine pod iznimnim okolnostima.

Mr. sc. MAJA NODARI

Senior conservationist adviser of immovable cultural property, Ministry of Culture, Directorate for Protection of Cultural Heritage, Conservation Department in Dubrovnik

WHAT IS INTANGIBLE CULTURAL HERITAGE AND HOW WAS TRADITIONAL CULTURE MAINTAINED DURING THE HOMELAND WAR IN DUBROVNIK?

This presentation focuses on the definition, content and implementation of intangible cultural heritage. Intangible cultural heritage as significant factor of lifestyle and identity of any community, is a kind of imaginary museum of monuments which, admittedly, is not kept in museums and collections, but is rather nurtured in communities that want to preserve traditions of urban, pre-industrial and rural culture.

Witnesses to a changing world with transitional and globalization boundaries, Croatia, as a signatory to the Convention for the Protection and Preservation of Intangible Cultural Heritage is exerting great efforts to protect this heritage both in a legal and physical sense in order to preserve it for future generations.

The Croatian Ministry of Culture has a significant role by encouraging implementation of the Convention and coordinating the work of professional bodies and civil organizations in identifying intangible cultural heritage. So far, the Ministry of Culture has registered and received relevant documentation for 118 intangible cultural goods under preventive protection, registered in the Register of Cultural Property of the Republic of Croatia.

Dubrovnik itself, within global world processes, in the last two decades has been faced with huge challenges: a period of transition from the old to the new socio-economic political system, of a raging and destructive war, of changing attitudes and perception toward historical values and cultural heritage, and the scissor effect between transition, globalization and self-dignity. In addition, there was an inevitable differentiating perception of interdisciplinary and multi-living perspectives but essentially concurring to Braudel's logic of long duration.

Preservation and safeguarding of intangible heritage as perceptible, is a commitment to the city and wider community as this heritage gives a sense of identity and continuity, promoting respect toward cultural diversity and human creativity.

The presentation will also review the relation between Intangible Cultural Heritage and UNESCO as well as offer the ways to preserve Intangible Cultural Heritage under exceptional circumstances.

NIKOLINA TROJIĆ

Viša stručna suradnica za medjunarodne odnose i EU projekte u Hrvatskoj gospodarskoj komori, Županijskoj komori Dubrovnik; članica, volonter i osoba zadužena za odnose s javnoscu KUD-a "Sv. Juraj Osojnik"

OBNOVA KULTURNE BAŠTINE NA OSOJNIKU NAKON DOMOVINSKOG RATA TE NJENA ULOGA U KULTURNOM, SOCIOLOŠKOM I EKONOMSKOM RAZVOJU SELA

Selo Osojnik, smješteno je u dubrovačkom zaleđu, udaljeno je od Grada svega 13km. Tijekom Domovinskog rata devedesetih godina 20 st. Osojnik je bio jedno od najvažnijih uporišta obrane Dubrovnika od srpsko-crnogorskog okupatora.

Na žalost okupatorska vojska bila je snažnija. Osojnik je izgubio bitku i bio pod okupacijom od listopada 1991. do svibnja 1992.

U vihoru ratnih strahota sva kulturna blaga u regiji su bila izgubljena, uključujući i narodne nošnje.

Uz pomoć donacije Švicarske vlade te raznih fondova iz Njemačke na Osojniku su obnovljene 92 kuće, Crkva i škola, što je bio osnovni preduvijet za povratak izbjeglica kućama 1995. i 1996. Danas se Osojnik može pohvaliti da je jedno od rijetkih sela, gdje se stanovništvo gotovo u cijelosti vratilo na svoja porušena ognjišta i uz pomoć društva i dobrih ljudi, diglo se iz pepela. Tako Osojnik sada broji oko 340 stanovnika s trendom rasta jer mladi ostaju u selu, grade se nove kuće i osnivaju se nove obitelji.

Ekonomska i duhovna obnova mještana Osojnika trajala je dobrih 15 godina. Kad su posložili sve osnovne preduvijete za život javila se nova potreba. Da bi obogatili kulturni život i sačuvali tradiciju koja je gotovo nestala, Sočani su u veljači 2010. osnovali kulturno-umjetničko društvo pod imenom „Sv. Juraj Osojnik". Cilj društva bio je očuvanje izvornog folklora, vokalne i instrumentalne glazbe te ostalih folklornih i etnografskih sadržaja.

Naglasak društva u početku bio je na linđu. Linđo je tradicionalni ples dubrovačkog kraja, koji se pleše uz instrument lijericu još od 19 st.

Osnivanje KUD-a „Sv. Juraj Osojnik" postalo je jedna velika lavina koja je za sobom zakotrljala dosta pozitivnih stvari za opću dobrobit sela. Uvidjevši interes koji se pojavio kod Sočana i Salački ideje su se počele nizati i stvarati nove smislene oblike i programe. KUD „Sv. Juraj Osojnik već tri godine uzastopno samostalno održava dvije manifestacije: „Priče iz salačkih komina" i „Mali festival folklora i baštine". Kroz te manifestacije uključena je većina seoskog stanovništva koje dobrovoljno i volonterski aktivno sudjeluju u realizaciji programa.

Prezentacija će također nastojati odgovoriti kako malo mjesto kao što je Osojnik može održati svoju autentičnost, pa čak i dalje razvijati ekonomski, društveno i kulturološki u kontekstu najvećeg, globalnog sela.

NIKOLINA TROJIĆ

Senior Associate of International Relations and EU projects in the Croatian Chamber of Economy, County Chamber Dubrovnik, member, volunteer and person responsible for public relations of KUD "Sv. Juraj Osojnik"

THE RESTORATION OF CULTURAL HERITAGE IN OSOJNIK AFTER THE HOMELAND WAR AND ITS ROLE IN THE CULTURAL, SOCIAL AND ECONOMIC DEVELOPMENT OF THE VILLAGE

The village of Osojnik is situated in the Dubrovnik hinterland, 13 km from the city centre. During the Homeland War in the early 1990s Osojnik was one of the most important defence strongholds of Dubrovnik against Serbo-Montenegrin aggressor. Unfortunately, the aggressors were stronger at the time and Osojnik fell. Consequently, it was occupied from October 1991 until May 1992.

In the whirlwind of war horrors all cultural treasures of the region were lost, including the national costume holdings.

After the war Osojnik slowly saw the revival of its daily life. The donations from the Swiss government and various German funds helped in refurbishing the church and the school building, as well as the 92 houses that were heavily damaged during the war. Marko Burin, a Croatian emigrant in Peru, helped renew some of the national costumes repository.

Great strides have been made toward the economic and spiritual revival of Osojnik. This effort has been ongoing for 15 years now. Consequently, the village saw a growing population (currently at about 340).

After their basic requirements were met, the locals sought to enrich their cultural life. In an endeavor to preserve traditions that were all but nearly disappeared the Sočans, for instance, formed the St. Juraj Osojnik Folklore Society in February 2010. The Society initially concentrated on reviving Lindjo, a traditional dance from the Dubrovnik region which is accompanied by the "ljerica" – an instrument dating back to the 19th century.

In addition, the establishment of the Cultural Artistic Society (KUD) St. Juraj Osojnik, which sprung from the "lindjo" workshops, started an avalanche of ideas geared toward activities for the common good. The annual cultural events "Tales from Salačke Kitchens" and "Small Festival of Folklore", mostly run by volunteers, best illustrate the point.

The presentation will also endeavor to answer if a small village like Osojnik can maintain its authenticity and even further develop economically, socially and culturally within the context of the largest, global village.





3. NEMATERIJAINA KULTURNA BAŠTINA, MLADI I BUDUĆNOST JAVNE I KULTURNE DIPLOMACIJE:

"BUDUĆNOST JAVNE I KULTURNE DIPLOMACIJE I ULOGA NEMATERIJAINE KULTURNE BAŠTINE KAO NJEZINOG INTEGRALNOG DIJELA I KAKO SE ONA ODRAŽAVA NA ŽIVOTNU PERSPEKTIVU MLADIH"

3. ICH, YOUTH AND FUTURE OF PUBLIC AND CULTURAL DIPLOMACY:

"THE FUTURE OF PUBLIC AND CULTURAL DIPLOMACY AND THE ROLE OF THE ICH AS ITS INTEGRAL PART, AND HOW IT REFLECTS ON THE LOCAL YOUTH LIFE PROSPECTS"

Dr. WALEED ALSAIF
ICH- Kuwait Committee Member

ICH – KUWAIT AND THE CULTURAL DIPLOMACY OF KUWAIT

Kuwait, a small nation located on the north-west of the Arabian Gulf, is well known – internationally- for its petroleum resources. More recently, it was known as a nation which was invaded by Iraq causing the Gulf War. However, very few in the world know Kuwait for its cultural heritage, in particular, the intangible cultural heritage. This presentation shed the light on this issue. It is divided into two parts. The first one provides overview of Kuwait ICH. The second part will be focusing on government practices to carry on its public and cultural diplomacy.

Part I: ICH Kuwait: Overview

- Kuwait is located in the northwestern part of the Arabian Gulf.
- Before the discovery of oil, Kuwait was relying on the sea- and land trade, pearl diving, fishing, and shipbuilding.
- The trading partners were Iraq, Iran, Pakistan, India, the coasts of Arabian Peninsula, East coast of Africa, and Zanzibar.
- These interactions by Kuwaitis with other cultures created a fertile cultural norms and traditions that can only be found in Kuwait. Unique cuisine, music, dance, songs, language, handicrafts, fashion, games, stories,

Part II: The Public and cultural diplomacy of Kuwait

1. Efforts of the Government of Kuwait

The government of Kuwait has realized the importance of the public and cultural diplomacy in forming bilateral relationship. In 1956, it started the process of collecting and recording its ICH elements by establishing a center for popular performing arts in old city of Kuwait. The center succeeded in recording millions of hours of folk songs, and traditional music, and interviews with singers, musicians, and traditional groups. After accumulating a vast inventory of ICH elements, the government has adopted a cultural diplomacy approach to pave the way for its popular cultural heritage to be seen abroad. One of these cultural elements is the sea performing arts which has deep roots in the Kuwaiti history. One strategy to promote it is called: "Kuwaiti Cultural Days & Weeks Abroad." During the independence day of Kuwait, February 25, many embassies and consulates invite the traditional sea bands to perform their music and dance to the foreigners, and share these unique performances with them. These bands performed in the UN Hall, France, Italy, Japan, South Korea, South Africa, Arab countries…etc.

During the Cultural Weeks, the cultural diplomacy of Kuwait utilized every aspect of Kuwaiti culture such as: the arts including films, dance, music, painting, sculpture, etc; exhibitions which offer the potential to showcase numerous objects of culture; literature- the establishment of libraries abroad and translation of popular and national works; broadcasting of news and cultural programs; and, among others, promotion and explanation of ideas and social policies.

2. Efforts of the Private Sector of Kuwait

The private individuals are also taking part cultural diplomacy. For example, Mr. Abdulaziz Saud Al-Babtain, a Kuwaiti entrepreneur born in 1936, is one of the world pioneers in the field of culture and cultural diplomacy.

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KULTURNA DIPLOMACIJA – VAŽNA PARADIGMA MEĐUNARODNOG KOMUNICIRANJA

Fenomen kulturne diplomacije obilježio je početak 21. stoljeća. Tradicionalno određenje diplomacije pa tako i one koja bi se nazvala kulturnom, potpada pod upravu države. Ipak možemo se zapitati u kojoj mjeri se koncept diplomacije može protegnuti i do nedržavnih aktera.

Ako razmatramo značenje termina javna i kulturna diplomacija onda kulturna diplomacija predstavlja „projekciju meke sile (soft power) i kroz tri varijante diplomatskog djelovanja (vlada prema vladi, vlada prema javnosti i javnost prema javnosti) upravo treća varijanta odgovara značenju kulturne diplomacije koja predstavlja „upotrebu kreativnog izraza i razmjenu ideja, informacija i osoba kojoj je cilj unapređenje međusobnog razumijevanja (M. Cummings)."

Novi, suvremeni društveni odnosi i politički čimbenici ističu značaj diplomacije koja se vodi putem kulture tako da se nameće potreba da se kulturnu diplomaciju analizira kao specijalizaciju međunarodne politike.

U kontekstu društvenih i političkih promjena i novih načina komuniciranja kultura se doživljava na nov način kao politički sadržaj, a kulturna razmjena smješta se u središte politike tako da se nadilaze državne granice. Kultura se ostvaruje kao sredstvo međunarodne politike, a kulturna diplomacija postaje posebna djelatnost u komuniciranju društvenih i političkih subjekata.

Budući je suština kulturne diplomacije komunikacijska razmjena, suradnja uz raznovrsne aktere, nameće se pitanje može li takav oblik međunarodnih odnosa biti model za europsku integraciju?

Danas na novi koncept diplomacije upućuju brojni nedržavni subjekti međunarodne politike koji imaju sve veći značaj a i same države postaju sklonije promjeni svojih prekograničnih djelovanja.

Europski prostor i europski projekt osjetljivi su po pitanju kulture i identiteta te predstavljaju posebnu oblast za upotrebu (inter)kulturne komunikacije radi ispunjenja diplomatskih ciljeva. Taj kontekst ostvaruje se u duhu dvosmjernih procesa u međunarodnoj suradnji – usporedo s globalizacijom kulture imamo povratak lokalnom i tradicionalnom jer upravo globalizacija razvija osjetljivost za kulturne razlike.

U tom kontekstu značajan je projekt Europski grad kulture pokrenut je 1985. na inicijativu 10 država Europske zajednice u cilju promicanja kulturnog bogatstva i raznolikosti europskih gradova, a dodjeljuje se gradovima koji imaju tradiciju, bogatu kulturu i povijest, ali i potencijal za kontinuitet i razvoj. Od 1999. promijenjen je naziv u Europska prijestolnica kulture, a izrazito se povećao društveni i ekonomski značaj cjelokupnog projekta.

Kad je Pečuh (Mađarska) ovu laskavu titulu (2010. godine) dijelio s Istanbulom u Turskoj i Essenom u Njemačkoj bila sam u prilici kao diplomat Republike Hrvatske zadužen za kulturu (znanost i obrazovanje) u Generalnom konzulatu RH u Pečuhu sudjelovati u stvaranju i realizaciji programa kulturne suradnje i razmjene između Mađarske i Hrvatske, a posebice između gradova Pečuha i Dubrovnika te ću Vam ovom prigodom prenijeti neka svoja iskustva. Grad domaćin svoju priliku iskoristio je prvenstveno kako bi predstavio dva tisućljeća svoje kulture baštine te

promovirao multikulturalnost i pluralizam. Naime uz Hrvate u Pečuhu i regiji žive još predstavnici njemačke, slovačke, poljske, srpske, rumunjske, romske, bugarske manjine i svi oni dobili su priliku i mogućost promicanja svojih kulturnih vrednota i baštine.

Ukazalo se time i kako ideja o Europi kao kulturnom prostoru ne znači stvaranje jedne integralne i nadnacionalne kulture koja će nadvladati i „ugušiti" svoje sastavnice – nego se ideja o zajedništvu ostvaruje u bogatstvu razlika i specifičnosti – lokalnih, regionalnih, nacionalnih, etničkih, vjerskih i jezičnih. Upravo u tome putu, u zajedništvu u različitostima, budućnost je Europe i ta Europa kolijevka je kulturne diplomacije.



dr. sc. KATJA BAKIJA
University of Zagreb, Centre for Croatian Studies

CULTURAL DIPLOMACY – AN IMPORTANT PARADIGM OF INTERNATIONAL COMMUNICATION

The phenomenon of cultural diplomacy marked the beginning of the 21-century. Traditionally defined diplomacy, including cultural diplomacy, falls under state jurisdiction. Yet we must ask ourselves to what extent the concept of diplomacy may extend to non-state participants.

When considering the definition of public and cultural diplomacy, then cultural diplomacy represents a type of soft power. There are three types of diplomatic activity: government-to-government, government-to-public and public-to-public. Cultural diplomacy is best defined by the third type, and represents "the exchange of ideas, information, art and other aspects of culture among nations and their peoples to foster mutual understanding" (M. Cummings).

Contemporary social relations and political factors emphasize the significance of diplomacy through culture and impose the need for cultural diplomacy to be analyzed as a specialization in international politics.

In the context of political and social change and new ways of communication, culture is viewed in a novel way with political content. Cultural exchange is placed in the centre of politics and goes beyond national borders. Culture becomes a tool of international politics and cultural diplomacy becomes a separate means for communication of social and political bodies.

As the essence of cultural diplomacy is an exchange though communication, cooperation of diverse individuals, then the question arises whether this model can aslo be one for European integration.

Today, the new concept of diplomacy stems from the increasing influence of many non-state bodies in international politics as well as individual states becoming more inclined to change cross-border activities.

Europe and European projects are particularly sensitive toward culture and identity and represent a specific area of (inter) cultural communcation to achieve diplomatic goals. They can be reached through a two-way process in international cooperation – parallel to the globalization of culture, we also have a return to local and traditional forms as globalization gives rise to sensitivity toward cultural differences. Hence, the European City of Culture project launched in 1985 at the initiative of 10 EU states is of great importance. It was conceived to promote cultural heritage and cultural diversity of European cities and is awarded to cities with tradition, a rich cultural heritage and history as well as the potential for further development. It changed its name to The European Capital of Culture in 1999 and the socio-economic impact of the project has continually increased.

In 2010 the title was divided between Essen (Germany), Istanbul (Turkey) and Pecs (Hungary). At the time, I was working as a diplomat in Pecs at the Croatian Consulate in charge of cultural activities (science and education) and consequently had the oppurtunity to participate in creating and implementing a programme of cultural cooperation between Hungary and Croatia and in particular between the cities of Pecs and Dubrovnik, and I would like to convey some of my experiences. The host city took the opportunity to present 2000-year old cultural heritage and promote multiculturalism and pluralism. In addition to Croats living in Pecs and the surrounding

region, there are also German, Slovak, Polish, Serbian, Romanian, Roma and Bulgarian minorities who all had the opportunity to promote their cultural values and heritage.

This proved that the idea of Europe as a cultural entity does not necessarily assume the formation of an integrated and transnational culture that would overpower and "smother" its constituents, but rather that the idea of unity is achieved through a wealth of diversities as well as local, regional, national, ethnic, religious and language characteristics. The future of Europe lies on the path unity through diversity, and such a Europe is the cradle of cultural diplomacy.



NICHOLAS J. CULL

Director of the Master's in Public Diplomacy program
University of Southern California

THE FUTURE OF CULTURAL DIPLOMACY: THE ROLE OF ICH & YOUTH

My presentation will draw a picture of the nature and power of cultural diplomacy and its emerging transformation in the internet age. It will make special reference to Intangible Cultural Heritage (ICH) as content for cultural diplomacy and to youth as a core stakeholder group.

I see public diplomacy as a collection of practices by which an international actor conducts their foreign policy by engaging with a foreign public. These practices are listening, advocacy, exchange, international broadcasting and cultural diplomacy. Cultural diplomacy has a long history but achieved a special prominence in the twentieth century.

The future of cultural diplomacy will be shaped by the emergence of new kinds of actors practicing cultural diplomacy, including sub-national and trans-national actors, and no less significantly by shifts in the content of cultural and public diplomacy. In the age of the network, the future rests on the ability of diplomats to create and/or work with peer to peer networks.

ICH and youth are uniquely well suited to being a priority in future cultural diplomacy work. ICH can work in all categories of cultural diplomacy as a gift to share, a vehicle for information, a stage for dialogue and a skill to be transmitted. ICH has a special potential as an element in transnational cultural diplomacy as ICH sometimes creates commonalities across regions as with the Mediterranean diet. Similarly it is possible to create transnational communities based around similar but geographically remote examples of ICH practice in such fields as puppetry, poetry, song or dance. ICH can be used to create new global encounters which could paradoxically help strengthen participants against the homogenizing forces of globalization. I see youth as the literal embodiment of the future and an obvious peer group for transnational linkage.

In the future cultural diplomacy will need more genuine exchange, more partnerships, better budgets, more investment in UNESCO and – in the last analysis – real openness on the part of individuals to transformation of the self through contact with one another.

GORANKA HORJAN
Director, Museums of Hrvatsko zagorje

CRAFTATTRACT FOR CULTURAL DIPLOMACY

CRAFATTRACT is an acronym of the project prepared by the Museums of Hrvatsko Zagorje (2005-2006), and developed together with national and Slovenian partners for application within INTERREG IIIA Neighbourhood programme. The project was implemented through co-financing from European funds (2007-2008) and completed in August 2008. Since one of the project's goals was its sustainability after the EU co-financing stopped, the newly established Centre for traditional crafts and skills in the Museums of Hrvatsko Zagorje continued with the activities initiated within the project in the region of South-East Europe.

The CRAFTATTRACT project was also beneficial to the Ministry of Culture when it nominated phenomena of intangible cultural heritage for inscription on the UNESCO's Representative List of Intangible Heritage. Two phenomena were successfully inscribed: Traditional wooden toys from Hrvatsko Zagorje and Gingerbread making from north-west Croatia (the majority of the mead and gingerbread making tradition was preserved precisely in Zagorje).

This project was also envisaged as a model for expansion in the region given that it has demonstrated advantages implemented through the activities of the partners in the Forum of Slavic Cultures network. Insofar, several museums and heritage institutions in Croatia, Slovenia, Serbia, Bosnia and Herzegovina, Macedonia and Bulgaria signed the cooperation contract for CRAFTATTRACT. Every year different activities are implemented and joint promotions held.

The presentation will give a good-practice example how a cross-border cooperation programme funded by EU pre accessing funds has become a regional project in the South East Europe involving numerous stakeholders in and outside the sector.

Dr. SLOBODAN LANG
Liječnik, političar

KULTURA DOBRA

Nasljeđe dobra je najvažnije nasljeđe, pojedinca, obitelji, generacije, naroda i svih ljudi.

Da bi se ostvarilo potpun život kao čovjek ili bila uspješna država, najvažnije je osvojiti vrijeme.

Neki pogrešno misle da je najvažnije osvojiti prostor, materijalna dobra ili novac, ali nije tako. To se čini jer je površno, vidljivo, opipljivo i lako mjerljivo. Materijalno vlasništvo, novac ili osvojeni prostor, daju iluziju o trajnom postojanju, o vlastitoj neprolaznosti i moći.

Istina je međutim da je bitno u vremenu kojem živimo osvojiti vrijeme, za znanje, ljepotu, zdravlje, vjeru, činjenje dobra i ljubav. I ma koliko osvojili, tako nikome ne uzimamo ništa, za svih ima dovoljno i novoj generaciji predajemo njihovo vrijeme, da ga izgrade i ispune.

Nikada ne možemo ni oduzeti niti izgraditi buduće vrijeme, ali ako mladi žele mogu si postaviti pitanje kakvo im nasljeđe ostavljamo iz našeg vremena.

Cijelo 20 stoljeće je obilježio rat i stradanje ljudi. Evropa je praktični bila u ratu od 1914 do 1999. Bila je u ratu, kada smo i mislili da nije.

Kroz većinu vremena ljudi su se okupljali potaknuti mržnjom i zlom. To je u potpunosti slijepa ulica. Evropa (Hrvatska, Dubrovnik) će ili izgraditi kulturu dobra ili je neće biti.

Odgovornost za prepoznavanje potreba, organiziranje i težnja za činjenje dobra počinje sa Abrahamom, temeljna je pouka i vjera i znanja i kulture i prave politike.

Moja generacija je krajem prošlog stoljeća proživjela vrijeme stvaranja Hrvatske i Europske Unije.

Hrvatska država je tada obranjena i stvorena na snazi dobra među ljudima koji su gradili društvo dobra, pokretom žena (Bedem Ljubavi), Konvojem Libertas, obranom Dubrovnika, Bijelim Putem, akcijom Spasimo život, spašavanjem Bihaća, „Olujom“, mirnom reintegracijom. Hrvatska je bila toliko jaka država koliko je bio jak i jačao narod.

U međunarodnim razmjerima, nakon hladnog rata, nije bio kraj, već početak povijeti, nije bio najbolji liberalni kapitalizam već je trebalo graditi novi svijet, nije Hrvatska bila dovršena već je tek trebalo stvarati Hrvatsku u Miru.

Osobno sam odabrao put zalaganja za dobro a ne samo optužbu zla (Hannah Arendt) povezivanja znanja i naroda sa što više nenasilja (Mahatma Gandhi), Postholokaust, korištenje iskustva za sprečavanje takvog stradanja među drugim narodima i Ranjenog Krista, od kojeg ne molimo pomoć već mi štitimo njega.

Današnji mladi Dubrovnika i Hrvatske, moraju shvatiti da žive u vremenu veće slobode nego ikad u ovom narodu itko. Treba imati hrabrost i svojim djelima to potvrditi.

Često se za ljude koji brinu o obitelji, siromašnima, planinarima, umjetnosti, vjeri, ekologiji, zdravlju, kaže da se ne bave politikom. Istina je obrnuta, samo to je prava politika.

Mladi ne cijene nijednu političku stranku, ni u Hrvatskoj ni u Evropi. Zato jer su političke stranke prošlost. Novo vrijeme traži da ga osvojite dobrotom. Počnite od sebe i skočite u more na Porporeli, šireći valove dobra svim morima svijeta.

Dr. SLOBODAN LANG
Physician, politician

THE CULTURE OF GOODNESS

The legacy of goodness is the most important inheritance that can be passed onto a person, a family, a generation, a people and all humanity.

The key to living a truly fullfilled life or for a country to be prosperous is to conquer the time. Some, true, believe that key matter to be obtainining more territory or additional resources and monetary wealth. And we might at first be seduced to believe their proponents for the inherent logic of their argument is intact. After all, such concepts seem obvious, tangible and easy to measure. However, their logic is shallow and wrong. The deception of the aforementioned concepts lies in the fact that they are illusory in that they denote a false notion of their permanence. Furthermore, they skew the 'mirror' that then incorrectly reflects our own impermanence as permanence and weakness as power.

The truth of the matter today is that we actually ought to conquer Time, for it is that which underlies our quest for knowledge, beauty, health and faith, and which allows us to become benevolent and loving. And no matter how much of such conquering we do we need not take anything away from anyone. In fact, we can teach new generations how to do the same so that they can more easily conquer Time and more purposefully fill their time.

The question of the legacy of Time is of paramount importance and thus the newer generations have full right to question what kind of Time-inheritance they will inherit. Naturally, we can never take away or add to the future Time, but we can certainly reflect on the lessons derived from Time. The whole of the 20th century was filled with armed conflicts and the horrible ordeals human beings had to suffer. For instance, such conflicts here in Europe existed practically from 1914 through 1999, even during those years that some would have characterized as peaceful.

Armed conflict as such is a widely known age-old concept. Namely, ever since the time immemorial evil and hate brought about conflict among human beings. And they ever anew went down that very same dead end street. We are now at the crossroads, at the moment of decision. We (Europe, Croatia, Dubrovnik) can go back into that dark hate-filled alley where the culture of goodness only perishes, or we choose to go down a different, better path.

Taking responsibility in recognizing our needs and organizing our existence in such a way as to satisfy those needs in a sensible manner begun with Abraham. That responsibity is in the roots of our teaching and faith and it is brought forth in the body of knowledge we share and in the culture we create. It lies in the heart of our true politics. It is also the conduit through which we can properly channel our inate drive to do good.

During the past five decades my generation has witnessed the creation of the European Union, the emerging of Croatia's independence and the ensuing Homeland War in which Croatia successfully defeated the aggressor. Nonetheless, it was the power of goodness in many people tjat brought about the good in the newly formed society. Some of those people partook in 'Bedem ljubavi' (Mothers for Peace), in the convoy 'Libertas', the defense of Dubrovnik, or in the convoy 'Bijeli Put' (White Path), in the action 'Spasimo život' (Save a Life), in the lifting of the siege of Bihač, 'Oluja' (Operation Storm), in the peaceful reintegration of Eastern Slavonia and Podunavlje. Croatia was as strong as were its people.

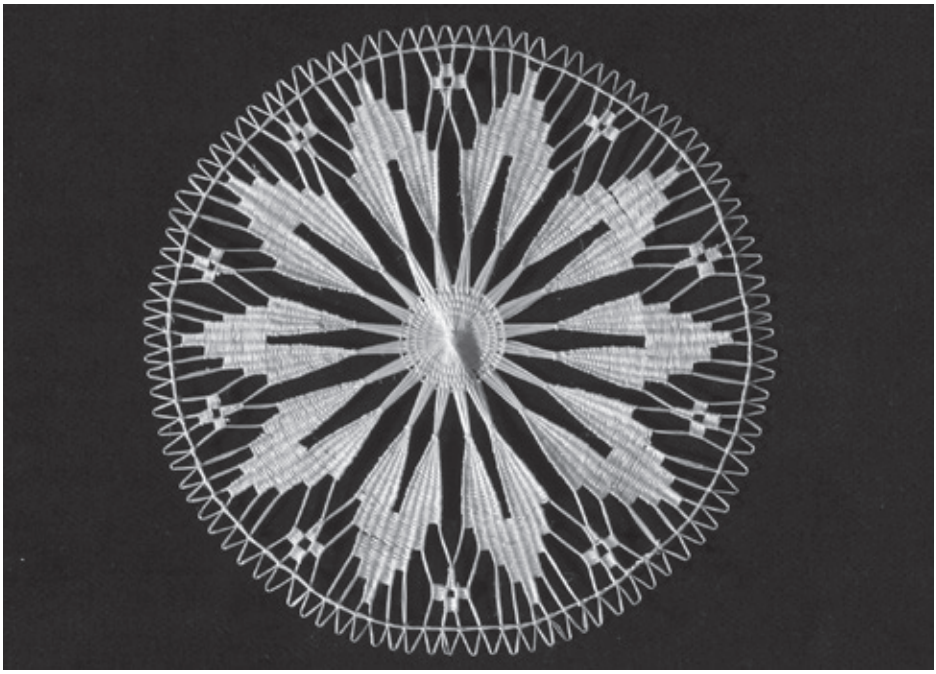
Taking the international perspective, the cold war brought about not the end but the beginning of history, liberal capitalism was not the best choice and we should have begun building a new world instead, and Croatia was far from finished on its road to recovery that truly started only after the lasting peace ensued.

Personally I have chosen the path of peace-doing, as oposed to just accusing evil (Hannah Arendt), sharing the knowledge and connecting the nations in non-violent ways (Mahatma Gandhi), and Postholocaust. I have chose the path which can and does utilize the lessons we learned so that we can stop such horrible events from happening to other peoples and nations, and I have chosen the Wounded Christ to whom we do not turn for help but whom we try to protect.

Today's young generations living in Dubrovnik and Croatia ought to try and grasp that they enjoy greater freedom than any one of their ancestors. They ought to find the courage and confirm that by their deeds.

One can often hear that those who only take care of their families, those who provide care for the poor or search for stranded mountaineers, those who tend to the arts, faith, ecology, health. . . are not themselves politicians. The truth is just the opposite and the heart of true politics.

Young people today do not much care for any one political party. Not in Croatia and not in Europe. And that's because the political parties as such have become obsolete. The new time requires conquering by goodness. Why not begin with yourself. Simply dive in the sea at Porporela and send the good waves to all the seas of the world.



MOTI MALKA
CEO Performance arts center Ashdod

INTERNATIONAL PROMOTION OF ISRAELI CULTURE

Culture is the key to understanding of human and social relations. We perceive our existence and give meaning to the events in our lives through the cultural artifacts. At the same time, the latter is both divider and mediator between the person and the world.

Artistic creation, of course, has many goals, the paramount of which is, on the one hand, to implement culture as habit in every person's life and, on the other hand, to make culture more binding by bringing forth new incentives and new models of cultural reciprocity.

An important characteristic of the current Israeli culture is a great number of projects. Two examples of such projects are 'Klasliik' (aims to introduce to children and teenagers to classical music by inviting them to classical uplifting concerts across the country) and 'Children Dance Workshops' (aims to expose children and young dancers to dancing lessons given by famous established dancers).

For me personally, culture is also the foundation of my day-to-day work. Being CEO of Performance Arts centre Ashdod to me necessarily means to help further develop art and culture in Israel and Ashdod in particular. My endeavors in cultural developments also included leading the Israeli Andalusian Orchestra of Ashdod, which was awarded for its special contribution to society and the country, and starting the Mediterranean Festival, which brought the flavors of Mediterranean to music and cinema. It was a smashing success with over 150 artists and the sale of tickets of over 90%.



4. NEMATERIJAINA KULTURNA BAŠTINA I MLADI U TURIZMU:

"ŠTO NEMATERIJAINA KULTURNA BAŠTINA ZNAČI TEBI (KAO MLADOJ OSOBI) I KAKO ONA UTJEČE NA TVOJ SVAKODNEVNI ŽIVOT KAO I TVOJU BUDUĆNOST VEZANU ZA TURIZAM KAO GLAVNI IZVOR PRIHODA?", "RAZUMIJEVANJE KULTURNOG TURIZMA KAO INSTRUMENTA ZA LOKALNI RAZVOJ."

4. ICH AND YOUTH IN TOURISM:

"WHAT DOES ICH MEAN TO YOU (AS YOUNG PEOPLE) AND HOW DOES IT IMPACT YOU IN YOUR DAILY LIFE AS WELL AS YOUR FUTURE RELATED TO TOURISM AS A SOURCE OF LOCAL INCOME ?", "UNDERSTANDING CULTURAL TOURISM AS INSTRUMENT OF LOCAL DEVELOPMENT"

ANNA AGUILAR COLOMER

21, a student of Biotechnology at the Municipal School of Algemesí Dolçaina i Tabal, member the traditional ensemble "La Colletta".

MIREIA AGUILAR COLOMER

16, student at the Municipal School of Algemesí Dolçaina i Tabal, member of the traditional ensemble "La Colletta".

XIMO BORRAS SANCHIS

Student of Conducting and History of art, actively participated in the recording of the party submitted to UNESCO in 2011, lecturer at the School Tabal Algemesí Dolçaina and Alaquás, professional Interpreter of Tuba Algemesí Symphony Orchestra, director of Albalat Dulzaineros Group.

PARTY AS CULTURE AND TRADITION: *WITHOUT MUSIC THERE IS NO PARTY*

Without music there is no party. Yet, in the case of Algemesí and the procession of the Virgin of Health (Intangible Cultural Heritage of Humanity), most of the dances and rituals are made without the dolçaina or drums.

The musicians are at the heart of dance. The sounds they produce, perfectly unifying individual and collective feelings, make the invisible thread that then binds them to the spectators. The choreographic steps, suited to music, move the dancers who then add to the thrill of the spectators.

Throughout our history the Iberian Peninsula has been a land of welcoming. In turn, Phoenicians, Greeks, Romans, Muslims and Jews have woven their cultures into the cultural cloth of our land, leaving thus an essencial mark on the way we are.

The soundscape of our party is marked by Tabal (small drum) and dolçaina. Both instruments were introduced to us by the Muslims during the 8th century.

In Dubrovnik, the Algemesí will be presented by the three young musicians who all belong to the School of Tabal i dolçaina Algemesí, and who are also actively involved with the ritual music of the festival of Mare de Deu de la Salut. In addition, they are also 'contradados' who participate in numerous celebrations around the Valencia region of Spain.

The Algemesí Dolçaina School (est. 1974) was the first such school to be established in Spain, and it marked a significant event in the recovery of this instrument, particularly since durign the early 1970s there were less than 10 dolçaina musicians in the whole region of Valencia.

The way we teach playing the instrument is rather pioneering and revolutionary. Namely, it used to be that a particular dulçainer musician was the one who himself decided how this was taught. In absence of any notesheets, learning was done solely 'by ear'. Within the structured school's program, however, the project was launched to research, collect and transcribe such music.

Our presentation in Dubrovnik will attempt to convey this whole experience. We will attempt to tell the story of preservation and transmission of our traditions and to this effect our presenters will be dressed in traditional costumes. In addition, the on the spot performed elements of the Algemesí party will be accompanied by the audiovisual projections of its most representative rites.

The music and the traditions of Algemesí have helped propel the cultural revitalization, tourism and economics of our city to the higher level. And ever since the UNESCO formaly recognized its importance an increasing number of young participants in the rituals of Algemesí have become ambassadors of the traditional music of Valencia.

Learning as such, particularly the tradional music education offered through the five-year long program at the Municipal School, has also served as a conduit to the professional approach to music for our youth, as was taken by our three representatives at the conference. There are 200 students currently enrolled in the course, while more than 2,000 young people have successfully completed it since the program first begun. Those students are at once the foundation and the carriers of our tradition.



SUZANA AJHNER STARČEVIĆ

Profesor povijesti i geografije, OŠ Ivana Gorana Kovačića, Zagreb

„KREPAT MA NE MOLAT!“

Profesor sam geografije u osnovnoj školi, u strogom centru Zagreba, i moji učenici znaju gotovo sve o Facebooku, I-Padu, I-Phonu, glazbenim hitovima u svijetu i kod naših susjednih naroda... ali ako ih upitate što je plug, brazda, hrbat, linđo, ojkavica ... teško da će vam znati odgovoriti na tako „teška„ pitanja.

Listajući školske udžbenike može se pronaći malo stranica posvećenih hrvatskoj kulturi i baštini, osjećaji za domovinu njeguju se prigodno na određene datume, smanjen je broj sati glazbene i likovne kulture, nema domoljubnih pjesmica u čitankama, učenici se srame obući opanke i nošnju, premalo se radi na razvijanju i očuvanju kulturnog identiteta.

Djecu treba poučavati kroz igru, pjesmu, priču, sliku jer „Svaka se kultura uči, a ne nasljeđuje biološki. Ljudi svoju kulturu uče odrastajući s njom...“ (Avramović, 2008.)

Gradska djeca teško prihvaćaju tradiciju, što su stariji sve je teže nametnuti nešto što oni vežu isključivo za seosku sredinu.

Kroz mnogobrojne projekte pokušala sam učenicima približiti bogatstvo naše kulture i baštine. Na terenskim nastavama po lijepoj našoj prikupljali smo podatke, obilazili smo muzeje i etno sela, smišljali smo tekstove za bećarac i ojkavicu, slušali tamburice i plesali nijemo kolo, pekli smo paprenjake i štrukle, crtali čipke i pengali pisanice, izrađivali smo kinč, nošnje i licitarska srca, zvončarili u vrijeme fašnika, trčali Alku, juškali na pravoj zagorskoj svadbi. Nastojali smo uključiti sva osjetila, osjetiti mirise, okuse, zvukove, riječi Lijepe naše.

U početku nije bilo lako. Bilo je podsmjeha, odbijanja, ruganja, ali malo po malo djeca (ali i kolege, i roditelji) prihvatili su i podržali naš način rada. Potrebna sredstva prikupljali smo prilozima za ulaznice i prodajom naših uradaka.

Bili smo marljivi, veselili smo se svakom novom događanju, željeli smo pokazati gdje smo sve bili, što smo sve naučili i napravili.

Prezentacije na roditeljskim sastancima, seminarima i priredbama dokaz su da se naša upornost isplatila i da se držimo zvončarskog slogana „KREPAT MA NE MOLAT!“

SUZANA AJHNER STARČEVIĆ

Geography and History Professor, Ivan Goran Kovačić Primary School

RATHER DIE THAN GIVE IN (*KREPAT MA NE MOLAT!*)

My students in a primary school in the centre of Zagreb know almost all there is to know about Facebook, I-Pad, I-Phone and the newest music around the world. However, if I were to ask about a *plug* (a plough), *brazda* (furrow), *hrbat* (ridge)

Lindjo (traditional dance from Dubrovnik area) or *Ojkavica* (oldest song form in Croatia), I would be surprised to receive anything but remarks as to why I asked such "difficult" questions.

The students are not to be blamed for their lack of knowledge. There is simply not enough effort made to develop and preserve our cultural identity. This is evident in the fact that the current textbooks offer but a few pages on Croatian culture and heritage and in the reduced number of hours reserved for the music and art lessons. Furthermore, aside from the fact that there are no patriotic poems in set programs, the students are encouraged to express their patriotic feelings only on specific dates. Should we at all then be surprised at the fact that students are too embarrassed to wear traditional costumes and footwear?

Since "every culture is taught, not biologically inherited" and since "people learn their culture by growing up with it" (Avramovic, 2008), children should be taught through play, songs, stories and pictures. Thus, urban children in particular have difficulty accepting traditions and customs. Moreover, as they age they become even more impervious to any traditions that coming from a rural environment.

I have undertaken numerous projects so as to familiarise students with the richness of our culture and heritage. For instance, we went on field trips around the country to collect information *in situ,* visiting many museums and ethno villages; we danced a silent reel, made pepper cookies and *strukle* (sweet or savoury type of cheese roll); we created lace patterns and painted eggs; we made traditional Christmas decorations and traditional gingerbread cookies; we engaged in bell ringing for carnivals; we ran *Alka* and engaged in *juskanje* at Zagorje weddings. I also encouraged them to write lyrics for *Becarac* (national dance from rural Slavonia), and O*jkavica* (oldest song form in Croatia), as well as to listen to the *tamburica* (type of stringed instrument used for folk songs). We did all we could to fully experience the aromas, tastes, sounds and words that identify our country.

This type of learning was not without a challenge: there was rejection, ridicule and mockery. However, the children (and also colleagues and parents) have gradually accepted it and now look forward to each new event where they can showcase what they have learned and produced. Our operational funds come from the sales of tickets and the crafts we produce.

Presentations at PTA meetings, seminars and events are one proof that our persistence has paid off, and so we have adopted the slogan of bell ringers:

KREPAT MA NE MOLAT – RATHER DIE THAN GIVE IN!

EFREM AMARE AWGICHEW

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SAFEGUARDING INTANGIBLE CULTURAL HERITAGE - ETHIOPIA'S EXPERIENCE

Ethiopia is located in the north eastern Africa popularly known as the horn of Africa. Tradition has it that Ethiopia's statehood goes back to the story of queen Sheba and King Solomon – a tradition quite welcomed by Ethiopia's modern rulers, including the last king Emperor Hailselassie, who all claimed to be their descendents.

Ethiopia is a country with huge geographical diversity; from the highest peak Ras Dashen that raises 4642 meters above sea level to *the Afar Depression* at 116 meteres below sea level.

Similarly, Ethiopia is nation of diverse nationalities (80 ethnic groups with their own distinct cultures) and languages (80 languages and 200 dialects). Ethiopia's diversity extends to religion as well. Christianity and Islam, along with other traditional believes, have taken deep root in Ethiopia. Nonetheless, Ethiopians have been successful in preserving their unity.

Insofar, UNESCO has recognized and put under its protection a variety of Ethiopia's heritage (9), some of which shows a great many elements of the non-material (5).

Ethiopia has ratified the 2003 Convention for Safeguarding Intangible Cultural Heritages in 2006. This has further stimulated the identification, the inventory and the documentation of ICH elements in a coherent way, and has also shown a direction to safeguard and promote ICH elements at a local regional and national level. December 8th is dedicated as the Ethiopian Nationalities Day during which a show case of cultural elements and expressions including, performing arts, traditional craft products, dressings and hair styles takes place. The main participants in promoting each of the ICH elements in Ethiopia are youth and women.

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TRADICIONALNI BROD – NASLJEĐE ZA BUDUĆNOST

Priča o falkuši

Autor prezentira projekt istraživanja maritimne baštine na području Viškog arhipelaga a u fokusu njegove prezentacije je tradicionalni brod iz Komiže – gajeta falkuša. Riječ je o interdisciplinarnom projektu istraživanja jednog nestalog tipa ribarskog broda, jedinstvenog na Mediteranu koji su komiški ribari i kalafati sačuvali do sredine 20. stoljeća. Autor stavlja povijesni brod u kontekst prirodne i kulturne sredine kojoj pripada i interpretira ga kao posudu kolektivne memorije. Taj tip broda bio je temelj egzistencije pučinskih ribara Jadrana koji su u proteklom mileniju ribarili na otvorenom moru u vodama dalekih pučinskih otoka izloženi opasnostima od nevremena i od napada gusara.

Autor prezentira timsko interdiscoplinarno istarživanje materijalne i nematerijalne baštine kojoj pripada falkuša. Obuhvaćena su tim istraživanjem mnoga područja: brodogradnja, navigacija, ribolov, izrada ribolovnih alata, vremenska prognoza, jezik, terminologija, priče, sjećanja starih ribara.

Autor također uključuje u svoju priču o falkuši i njenu prezentaciju u svijetu na brojnim festivalima mora i izložbama gdje je falkuša zapažena kao iznimno zanimljiv hrvatski brod (Brest, Venecija, Palamos, Lisabon).

Budući da je ova prezentacija namijenjena Forumu mladih, autor je fokusira upravo na temu nasljeđa za budućnost kroz priču o „baby boat“ falkuši. Taj projekt, koji je realiziran pod pokroviteljstvom UNESCO-a,. promoviran je upravo u Dubrovniku 2000. godine a za tu je priliku sagrađena mala petmetarska dječja falkuša „Molo“. Ona je sa svojom dječjom posadom nastupala i u Brestu na najvećem svjetskom festivalu mora Fête Internationale de la Mer et des Marins 2008.

Cilj ove prezentacije jest da približi mladima još uvijek zanemareno područje nacionalne kulture, a to je maritimna kultura koja bi mogla biti nasljeđe za budućnost kroz razne oblike kulturnog turizma, ali samo onda ako ja prepoznaju mlade generacije koje su njeni baštinici.

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THE TRADITIONAL BOAT AS LEGACY FOR THE FUTURE

The Story of Falkuša

The author presents an interdisciplinary research of the maritime heritage within the Vis archipelago focusing on the traditional fishing boat from Komiža – the gajeta falkusa (Croat. falkuša). The falkusa is unique to the Mediterranean and had been built and utilized by Komiža fishermen up until the middle of the 20th century.

Placing this historical boat within the context of its natural and cultural milleu, the author aims to interpret the falkusa as the vessel of collective memory. The falkusa, after all, was the main means of survival for the open seas fishermen of the Adriatic who, notwithstanding the harsh weather and the pirates, for the whole past millenium ventured out beyond the distant open-sea islands.

The team of researchers studied both the material and the non material heritage to which the falkusa belongs. Their multidisciplinary approach reached into the domains concerning shipbuilding, navigation, fishing, the production of fishing equipment, weather forecasting, language, terminology, story-telling and recollections of the elderly fishermen.

In telling of his story about the falkusa the author will also reflect on the maritime festivals and exhibits worldwide at which the falkusa was denoted 'a particulary interesting Croatian boat' (Brest, Venice, Palamós, Lisbon).

Taking in consideration the expected audience at the Youth Forum the author will endeavor to bring to the forefront of his presentation the theme of the falkusa's legacy for the future, and will aim to illustrate this notion by particularly accentuating the story of the 'baby falkusa'. The latter project was realized under the UNESCO's patronage in the year 2000, when the five-meter reduced-scale falkusa named Molo was built and presented in Dubrovnik. The 'baby falkusa' and its child crew participated at the *Fête Internationale de la Mer et des Marins* held in Brest in 2008.

The presentation's primary purpose is to introduce to young persons the scope of the maritime culture - the one still neglected part of the national heritage. The legacy of the maritime culture could well perpetuate into the future, particularly via the various avenues of cultural tourism. However, this would require that its tremendous cultural value first be recognized and accepted as such by today's youth – the legacy's inheritor and carrier proper.

ANITA BRAJINOVIĆ
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CPI IZBLIZA

CPI kao Kulturna partnerska inicijativa

Projekt *Kulturna partnerska inicijativa* je inicijativa za kulturnu razmjenu između Azije, Istočne Europe, Južne Amerike i Afričkih zemalja, pod pokroviteljstvom Korejskog Ministarstva kulture, sporta i turizma, Korejskog Instituta za kulturu i turizam i CPI Sekretarijata.

Od rujna 2005. godine CPI poziva perspektivne stručnjake kulturne industrije, filmske industrije, umjetnosti i turizma da u Koreji sudjeluju u programima izobrazbe i/ili radu na zajedničkim umjetničkim projektima. Tijekom šestomjesečnog boravka u Koreji kulturni stručnjaci imaju priliku upoznati se međusobno i povećati mogućnosti za razmjene kroz izgradnju kulturne mreže.

Misao vodilja je da ove zemlje, ako krenu zajedno i ujedine snage, imajući iza sebe iskustvo ratova i gospodarskog razvoja, kroz međusobnu suradnju i partnerstvo mogu postići izvrsne rezultate. Kroz komunikaciju i razmjenu mogu uzajamno razvijati kulturu. CPI ima za cilj steći više od 10.000 kulturnih partnera u sljedećih 10 godina, a sa ovim pristupom Republika Koreja nada se pozicionirati u središte svjetske kulture.

Glavna područja interesa CPI su kultura, umjetnost, kulturna industrija (mediji), turizam i sport. Organizacije, domaćini sudionika su nacionalni instituti za kulturu, sport i umjetnost. Ciljana skupina sudionika su mladi i perspektivni javni/državni službenici, znanstvenici, umjetnici i stručnjaci u srodnim područjima (po mogućnosti u dobi od 25 do 45 godina).

Obuka se provodi na dva načina: CPI opći program i posebne programe institucija domaćina. CPI opći program, zajednički je program za sve sudionike. Sastoji se od pohađanja tečaja korejskog jezika (200 sati), orijentacije, kulturnih izleta i oproštajne zabave.

Organizacija domaćin pruža stručno usavršavanje. Obično se sastoji od upoznavanja sa operativnim mehanizmima organizacije, bavljenjem osnaživanja kapaciteta planiranja i organiziranja međunarodnih konferencija i foruma, učenjem iz prve ruke o funkcioniranju pojedinih organizacija i predstavljanja svoje kulture lokalnom stanovništvu i institucijama.

Sudionici moraju podnijeti nekoliko izvješća, ispunjavati upitnike, napisati nekoliko članaka i znanstveni rad. Osim toga, oni sudjeluju u službenim i protokolarnim događanjima, poput posebnog sastanka s Veleposlanicima svojih zemalja, prisustvuju sastancima organizacije domaćina, sudjeluju u tematskim druženjima (poput radionice kuhanja), posjećuju i druge organizacije istih interesa, predstavljaju svoju kulturu na lokalnim sveučilištima, rade na zajedničkim projektima, uče o korejskoj tradiciji i običajima, pripremaju međunarodni simpozij(e), idu na izlete i između ostalog su eksponirani u medijima.

Cilj CPI projekta za 2013. godinu je postići poštivanje i razumijevanje kako korejske tako i drugih kultura i tako obogatiti kulturnu raznolikost. CPI kroz kulturu želi postići bolje uzajamno razumijevanje i razviti međusobno prijateljstvo. Njihov moto je "Republika Koreja je tvoj prijatelj". Stvaranjem novih oblika kultura kroz kulturnu razmjenu žele ubrzati kulturno stvaralaštvo.

Vaša predavačica je upravo doživjela/iskusila/prošla taj program i s vama će podijeliti svoje prve dojmove nakon povratka u domovinu. Reći će vam kako program stvarno funkcionira, koje organizacije su uključene u taj program, što dobivate od programa i koje su mogućnosti za sudionike za njihov profesionalni razvoj u budućnosti.

ANITA BRAJINOVIĆ
International Officer, ICCN, CPI intern

C.P.I. UP CLOSE

Cultural Partnership Initiative

Cultural partnership initiative project is the initiative for cultural exchange among Asian, Eastern Europe, South America and African countries under patronage of Korean Ministry of Culture, Sports and Tourism, Korea Culture and Tourism Institute and CPI Secretariat.

Since September 2005, through CPI project, leaders in cultural industry, film industry, arts and tourism are invited to Korea to participate in education and training programs or joint art projects. During their 6 months stay in Korea cultural experts have opportunity to acquaint themselves with each other and to increase opportunities for exchange to build cultural Networking.

The lead thought is that these countries, having experienced pains of wars and economic development can obtain, through mutual cooperation and partnership among them, excellent results for themselves if they start together and unite their efforts. Through communication and exchange they can develop each other's culture. CPI aim to grow more than 10,000 cultural partners in the next 10 years, and with this approach Republic of Korea hope to position itself at the center of the world culture.

Main fields of CPI interests are Culture, Arts, Cultural Industry(Media), Tourism and Sports. Host organizations of participants are National institutes for Culture, Sports and Art.

Targeted group of participants are young and promising public/civil servants, researchers, artists and professionals in the related fields (preferably aged between 25 to 45 years old).

Training is conducted in two ways: CPI common programs and particular programs by host institutions. CPI common programs usually consist Korean language training (200 hours), orientation, cultural field trip and farewell party. Professional training is provided by the host organization. Content is usually related to operational mechanisms of organization, dealing with empowering capacity of planning and running International conferences and forums, sharing know-how of each organization and introducing their culture to locals and institutions.

Participants have to submit several reports, articles, questionnaires, written research papers. In addition, they participate in the official events like meeting with Ambassador of each country, attending meetings held by host organization, thematic gatherings like cooking workshops, visiting other organizations of same interests, presenting their culture at the local Universities, working on joint projects, learning about Korean traditions and customs, preparing international symposium(s), joining cultural field trips etc., and be willing to show in the media.

Objectives of C.P.I projects for 2013. are to create respect and understanding of both Korean and other culture, and thus enriching cultural diversity. Through culture they want to achieve better understanding of each other and develop better friendship among them. Their motto is „The Republic of Korea is your friend". By creating new forms of culture through cultural exchange, they want to accelerate cultural creativity.

Your presenter has just experienced that program and will share with you her first impressions upon returning to her homeland. She will also tell you how the program really works, which organizations are involved in it, what you get from the program and what are the opportunities for the participants for their personal development in the future.

MIGUEL ANGEL CÁMARA-ARANGO,
JOAQUÍN PRAXEDIS-QUESADA and JORGE MEMBRILLO-HERNÁNDEZ
Xochimilco, World Heritage City, México

LITTLE GUARDIANS OF THE HERITAGE, NEW EFFORTS TO SAFEGUARD THE CULTURAL HERITAGE OF A COMMUNITY. THE CASE OF XOCHIMILCO, A WORLD HERITAGE CITY

The increasing lack of knowledge on the heritage values of Xochimilco, has had a negative impact on the reproduction and transmission of the understanding and appreciation of the intangible heritage of the site among new generations of young people. "The Little Guardians of the Heritage" program seeks to strengthen the identity of children from Xochimilco, focusing on the value of the cultural heritage integrated in their ancestral values resulting in an ownership among infants, building a strong basis for the conservation of the immaterial heritage. These concepts among children imagination can provide elements to ensure the reproduction of these ideas, additionally they give them a broader view of how heritage can be a source of economic benefits mainly related to cultural tourism. Unfortunately, as it is the case of other countries, the main support for tourism is normally not designed for cultural destinations where the population live adverse socioeconomic situations that limit the exercise of cultural rights, due to lack of access to goods and services the government provides in culture and recreation. One of the main goals is that "the little guardians of the heritage", after their strong child training could transform as adults into cooperative partners with the potential to create cultural enterprises that through different activities may spread the vast intangible heritage among the local and foreign population, but especially among visitors. The results so far of this program have enabled us to identify that when girls and boys are recognized themselves as an important part of a community, they propose new ways to communicate the exceptionality of their environment, so it is important to mention as a fact, that the trained children in issues such as cultural heritage are excellent guides for adults in technical visits to significant places of Xochimilco. This experience opens them a huge possibility of getting a financial reward, as tourist guides, photographers, writers or even producers of cultural products (crafts, visual art), providing a different approach to tourism activities taking place in their city, but we must not forget that the goal of the project is the safeguarding of the Cultural Heritage. The assessment of the community environment and strengthening its identity allow girls and boys guardians to visualize a heritage town as a place of opportunities, identifying the natural and cultural resources of their environment implementation of innovative proposals for cultural tourism.

VERICA DUBOVEČAK
Čipkarsko društvo "Danica Bresler"

LEPOGLAVSKA ČIPKA

U drugoj polovici prošlog stoljeća, čuvena Lepoglavska čipka zamalo dobiva dimenziju same povijesne vrijednosti, počinje zamirati dragocjeni segment kulturne baštine. Čipkarica je bilo sve manje a istovremeno nije bilo interesa među mlađim naraštajem. No u posljednje vrijeme uz pomoć entuzijazma pojedinaca, upornih čipkarica i snažnije angažiranosti društvene sredine, kao i unošenjem u školski program i djelovanjem Čipkarskog društva „Danica Bresler", snažnije se vrednuje i promiče čipkarstvo. Prozračnost i profinjenost, vrhunska kvaliteta prožeta višestoljetnom tradicijom ručne izrade, finoća i suptilnost, te posebnost motiva samo su neki od atributa koji obilježavaju savršenu tekstilnu tvorevinu - lepoglavsku čipku. Dolaskom pavlina započinje šestostoljetna izrada čipke na tom području. Oni iz zapadnoeuropskih zemalja donose vještinu izrade čipke na batiće koju koriste pri ukrašavanju crkvenog ruha. Ubrzo se to umijeće širi izvan samostanskih zidina, prihvaća ga okolno stanovništvo te uz ostale proizvode iz kućne radinosti (lončarstvo, košaraštvo) postaje izvor zarade. Koliko je Lepoglavska čipka značila za pučanstvo govori i podatak da se novorođenom ženskom djetetu u ruke stavljao batić kako bi se kad odraste bavilo čipkarstvom.

Krajem 19. i početkom 20. stoljeća velike zasluge za razvoj čipkarstva pripadaju Zlati Šufflay. Pod njezinim utjecajem izrada čipke se unaprjeđuje, a motivi se obogaćuju narodnom ornamentikom. Između dva svjetska rata djeluje čipkarska škola u Lepoglavi, broj se čipkarica postupno povećava, te se stvaraju sigurniji uvjeti opstojnosti te tradicije. Najistaknutija osoba te škole je Danica Brossler. Ona unoseći nadahnute kreacije podiže kvalitetu izrade čipke. Upotrebljava tanki konac, spretno kombinira motive iz poznatih čipkarskih središta sa narodnim i baroknim elementima te tako dobiva puno estetsko obličje.

Lepoglavska čipka u drugoj polovici 20. stoljeća ostala je u rukama nekolicine starijih žena te je na inicijativu grada Lepoglave i turističke zajednice osnovano Čipkarsko društvo „Danica Bresler", koje već od 1992. godine djeluje a od 1998. godine, kao registrirano društvo, prvi je oblik organiziranog čipkarstva u Lepoglavi. Društvo broji 50-ak čipkarica svih životnih dobi. Ciljevi društva su: očuvanje, njegovanje i promicanje kulturnih vrijednosti Lepoglavske čipke, međusobno povezivanje i razmjena iskustava starijih čipkarica. Društvo se bavi i obrazovanjem u vještini čipkanja kroz radionice te okuplja mlade i zainteresirane za izradu čipke. Povezuje se s drugim čipkarskim centrima u Hrvatskoj i inozemstvu te sudjeluje u međunarodnim čipkarskim udruženjima. Lepoglavska čipka po tehnici pripada tipu čipke na batiće. Vrlo složena tehnika iziskuje vješte ruke koje igrom batića stvaraju rafinirane oblike tanke poput paučine, te veliku spretnost i strpljenje čipkarica.

Čipka je izvorno imala isključivo utilitarnu namjenu kao aplikacija na odjevnim predmetima (ovratnici, orukavlje) ili posteljini, stolnjacima, zavjesama te različiti potpuno izrađeni u čipki tabletići, salvete i dr. Danas je tradicijska čipka postala dio turističkog proizvoda, više se ne koristi toliko kao modni detalj, već postaje ručno izrađeni skupocjeni suvenir koji dobiva dekorativnu funkciju. Čudesno oblikovana u svojoj originalnosti i ljepoti lepoglavska čipka održana je do današnjih dana kao važan dio hrvatske tradicijske kulturne baštine.

U Parizu 1937. godine nagrađena zlatnom, 1939. godine u Berlinu brončanom medaljom, a 1996. godine zapažena je na ljetnim olimpijskim igrama u Atlanti. Lepoglavska čipka ima veliki

broj različitih majstorskih motiva koji iziskuju vrhunsko umijeće prilikom njihove izrade. Čipka se godinama izrađivala kao suvenir, no danas su čipkarice u Lepoglavi spremne prihvatiti i izrađivati čipku koja se koristi kao modni detalj, čipku uporabne vrijednosti (stolnjaci, nadstolnjaci, salvete, čipka u tacnama..) čipka kao kiparska instalacija (šator od čipke) te sakralne motive čipke. Lepoglavska čipka zadovoljava visoke standarde kvalitete i stekla je pravo označavanja znakom IZVORNO HRVATSKO.

Veliki doprinos Društvo je dalo i dobivanju zaštite izvornosti Lepoglavske čipke pa tako danas Lepoglavska čipka ima preko 150 nacrta koji nose oznaku izvornosti. Od 2009. Godine Lepoglavska čipka uvrštena je na listu UNSCO-a kao kulturna baština nematerijalne vrijednosti čovječanstva.



VERICA DUBOVEČAK
Lacemaking Society "Danica Bresler"

LEPOGLAVA LACE

During the second half of the last century the craft of making Lepoglava lace almost disappeared. There were less and less lace makers around and young generations were not interested in acquiring new skills. In recent years however with the help of enthusiastic individuals, hard working lace makers, stronger community involvment as well as by bringing the craft to schools, lace making is again receiving the much deserved attention. The air of sophistication and top quality intertwined with centuries long tradition of craftmanship the finesse and subtility as well as uniqueness of motives all represent the attributes of Lepoglava lace. Arrival of Paulins mark the beginning of 600 years of lace making in our area. The Paulins brought the skill of lace making from the western countries. Primarily it was used for church decoration. Soon after the skill was passed on to the local population and together with already established crafts such as pottery, lace making became a source of income. The importance of lace for the local population is demonstrated by the fact that every newborn female was given a bobbin at birth so that when older she could become a great lace maker.

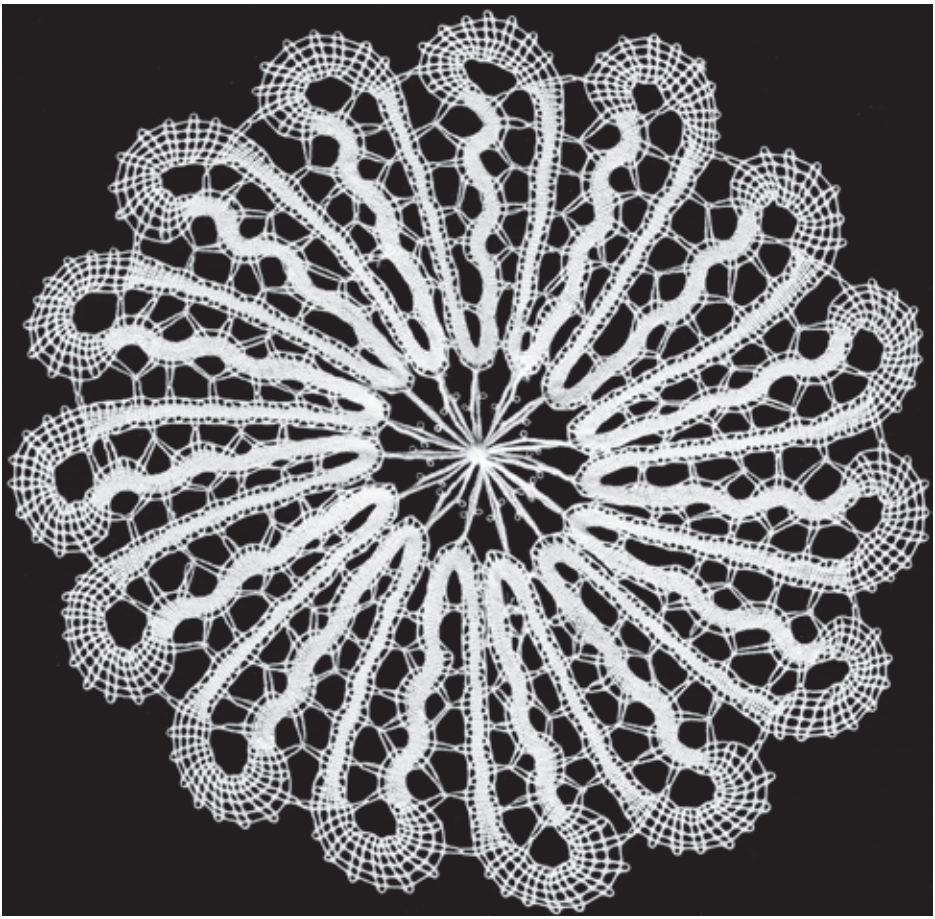
Lepoglava lace truly flowered at the end of 19th and the beginning of 20th century due to efforts of Zlata Shuffly. Under her influence the craft is enhanced and motives used enriched by popular folk ornaments. Between two world wars a lace school is opened in Lepoglava. The number of lace makers is in the increase and solid foundation is set for preservation of this tradition. The most prominent member of that school was Danica Brossler. By developing new creations and motives she enhanced the quality of lace making in this area. She was the first one to use thin threads and combine the patterns from famous lace centre together with folk and baroque elements.

In the second half of the 20th century, lace making in Lepoglava was left in the hands of several older women. The initiative undertaken by the Town of Lepoglava and the local Tourist board resulted in formation of „Danica Bresler" lace society which started whit its work in 1992. The Society currently has around 50 members of all ages. The aim of the Society is to cherish, protect and promote cultural and artistic values of Lepoglava lace and to establish connections and share experiences with older lace makers. The Society is also involved in the education and is constantly promoting the craft among the youth through various workshops. It is connected to other lace society`s across the country and abroad and can be regularly seen on international lace meetings. Lepoglava lace by its technique belongs in the group of bobbin lace.

The technique is so demanding that it requires skillful hand which creates refined shapes thin as a spider web. Original purpose of the lace was of pure utilitarian nature. It was mostly used as a small detail on clothing item, as a table cloth, drape, etc. Today, lace has become a tourist product no longer used as a clothing item but also as a handcrafted souvenir with a decorative function. Miraculously constructed in its originality and beauty, Lepoglava lace held to this day as a very important part of Croatian traditional and cultural heritage.

In Paris, 1937th was awarded gold and in Berlin in 1939th bronze medal and it was spotted in Atlanta 1996th at the Olympics. Lepoglava lace satisfy`s high standards of quality and has acquired the right to carry the mark f original Croatian product. Lepoglava lace ham many various patterns which require excellent lace making skills. Lace has long been produced as a souvenir.

Today the lace makers are ready to except the challenge and again start producing lace which is used as fashion accessories, as a useful item or as a sculpture item. The Society contributed tremendously to the preservation of originality of Lepoglava lace and is proud to say that today Lepoglava lace has more than 150 patterns which carry the originality brand. In 2009th Lepoglava lace was included on a list of UNESCO as intangible cultural heritage of humanity.



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NEZAPOSLENOST I ZAPOŠLJAVANJE MLADIH OSOBA U DUBROVAČKO-NERETVANSKOJ ŽUPANIJI

Hrvatski zavod za zapošljavanje – Područni ured Dubrovnik redovito prati kretanje nezaposlenosti na tržištu rada kao i njihovo zapošljavanje s evidencije. Mlade osobe od 15 do 29 godina starosti su godinama skupina koja je na evidenciji među najbrojnijim uz bok skupini starijih osoba preko 50 godina koji se inače teže zapošljavaju. Kretanja na tržištu rada na području Dubrovačko-neretvanske županije su pod snažnim utjecajem sezonskog zapošljavanja pa se većinom na tim poslovima mladi i zapošljavaju. Prema podacima HZZ – Područnog ureda Dubrovnik svaki drugi zaposleni na sezonskim poslovima je osoba do 29 godina starosti u turističkoj sezoni 2013. Kako se veliki broj mladih za vrijeme sezone zaposli, stopa nezaposlenosti mladih u lipnju 2013. je iznosila 15% što je za 3 postotna boda više od Županijske ukupne stope nezaposlenosti koja je iznosila 12%.

Ekonomska kriza u svijetu 2008./2009. godine snažno se odrazila na broj nezaposlenih mladih. Njihov broj se nažalost iz godine u godinu povećavao pa sada imamo povećanje indeksa od 59% u Županiji ako usporedimo 2012. godinu sa 2008. godinom. Paralelno s tim povećali su se i prosječni udjeli nezaposlenih mladih u ukupnoj nezaposlenosti sa 25,5% na 32,8% u tom petogodišnjem periodu.

Prema popisu stanovništva 2011.g. najveći udio nezaposlenih mladih u stanovništvu je u dobi između 20 – 24 g. Prema spolnoj pripadnosti možemo reći da je skoro podjednak broj nezaposlenih mladih muškaraca i žena.

Koncem kolovoza 2013. godine na evidenciji Hrvatskog zavoda za zapošljavanje - Područnog ureda Dubrovnik bilo je evidentirano ukupno 1689 nezaposlenih mladih osoba, što čini udio od 28% u ukupnoj nezaposlenosti (ispostava Dubrovnik 465, ispostava Korčula 218, ispostava Lastovo 14, ispostava Metković 764 i ispostava Ploče 228 mladih). Vidljivo je da je u Metkoviću puno više nezaposlenih mladih nego u Dubrovniku koji inače ima 2,5 puta više stanovnika od Metkovića.

U strukturi nezaposlenih mladih najveći je broj radnika sa SŠ zanimanjima do 3 godine i škola za KV i VKV radnike je 620 što znači učešće od 36,7% u ukupnom broju nezaposlenih osoba, zatim slijede SŠ za zanimanja u trajanju od 4 i više godina 507 ili 30,0%, sa fakultetom, akademijom, magisterijem i doktoratom 240 ili 14,2%, sa višom školom, prvim stupnjem fakulteta i stručnim studijem 149 ili 8,8%, s osnovnom školom 115 ili 6,8%, s gimnazijom 54 ili 3,2% i bez škole ili nezavršene osnovne škole 4 ili 0,2%. Obrazovna struktura mladih je značajno bolja od ostatka nezaposlene populacije gdje je udio nezaposlenih sa završenom osnovnom školom čak 15,3%.

Nezaposlenih mladih bez radnog iskustva u kolovozu 2013.g. je bilo 619 što čini 36,6%, a ostalih 63,4% njih ima barem godinu dana radnog iskustva. Dugotrajno nezaposlenih mladih je oko 20%, a u prosjeku pronađu zaposlenje u roku od 9 mjeseci.

Mladi se u velikom broju i zaposle ali samo privremeno (sezonski posao, na određeno vrijeme) pa je tako u prvih osam mjeseci 2013. zaposlena 2531 mlada osoba ili 43,7% ukupnog zapošljavanja iz evidencije HZZ-a. Najviše ih se zaposlilo u Dubrovniku i Korčuli.

Kako Hrvatski zavod za zapošljavanje pomaže mladima na tržištu rada

1. Priprema za zapošljavanje (radionice za mlade, obrazovanje) i posredovanje mladih u zapošljavanju (Centar za mlade)
2. Mjere za poticanje zapošljavanja mladih (mladi bez iskustva, stručno osposobljavanje za rad bez zasnivanja radnog odnosa, javni radovi, samozapošljavanje itd.)
3. Projekti Europske unije u kojima je HZZ nositelj, partner ili suradnik, a u kojima su mladi ciljane skupine

Novost je da Hrvatski zavod za zapošljavanje je počeo s provedbom mjere Garancije za mlade 1. srpnja 2013. te je paket mjera za mlade „Mladi i kreativni“ dopunio s dodatnih 11 mjera prvenstveno usmjerenih na mlade do 29 godina. Mjere su usmjerene na podizanje kompetencija i pripremu mladih za zapošljavanje, a posebice jačanje i uključivanje mladih u poduzetništvo i razvoj organizacija civilnog društva kao sve značajnijeg dionika na tržištu rada.



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UNEMPLOYMENT AND EMPLOYMENT OF YOUTH IN DUBROVNIK-NERETVA COUNTY

The Croatian Employment Service (CES) - Regional Office Dubrovnik regularly follows unemployment trends on the labour market, as well as those of employment from the registry. Young persons aged 15-29 are the most represented group, together with the group of elderly persons over 50 years of age, that usually find a job with greater difficulty. Trends on the labour market in the Dubrovnik-Neretva County are strongly influenced by seasonal employment and young persons work mainly on these kinds of jobs during summertime. According to CES - Regional Office Dubrovnik data, every second person under the age of 29 is employed on seasonal jobs during tourist season in 2013. As a large number of young persons during the season are hired, the youth unemployment rate in June 2013 amounted to 15%, which is 3 percentage points higher than the County overall unemployment rate, which was 12%.

The economic crisis in the world 2008/2009 was strongly reflected in the number of unemployed youth. Their number is unfortunately rising every year and now the index increased to 59% in the D-N County, if we compare 2012 to 2008. In parallel with this, the average share of unemployed youth in overall unemployment increased from 25.5% to 32.8% during that five-year period.

According to the Croatian Census 2011, the largest share of unemployed youth in the population was between the ages of 20-24 and according to gender, we can say that there is almost an equal number of unemployed young men and women.

In late August 2013, the total of 1689 unemployed young persons was registered at CES Regional Office Dubrovnik, which makes a share of 28% in total unemployment (Local Office Dubrovnik 465, Local Office Korčula 218, Local Office Lastovo 14, Local Office Metković 764 and Local Office Ploče 228 young persons). It is evident that in Metković there is more unemployed youth than in Dubrovnik, which normally has 2.5 times larger population than Metković.

In the structure of unemployed young persons, the largest number is of those workers with 3-year vocational secondary school and of skilled and highly skilled workers 620, which means that there is a participation of 36.7% in the total number of unemployed persons, followed by 4-year vocational secondary school 507 or 30.0%, then university degree, MA and PhD 240 or 14.2%, then with higher education, first degree, and professional studies 149 or 8.8%, from primary school 115 or 6.8%, from gymnasium 54 or 3.2%, and no school or primary school leavers 4 or 0.2%. The educational structure of the young is significantly better than the rest of the unemployed population, where the share of the unemployed with primary school is even 15.3%.

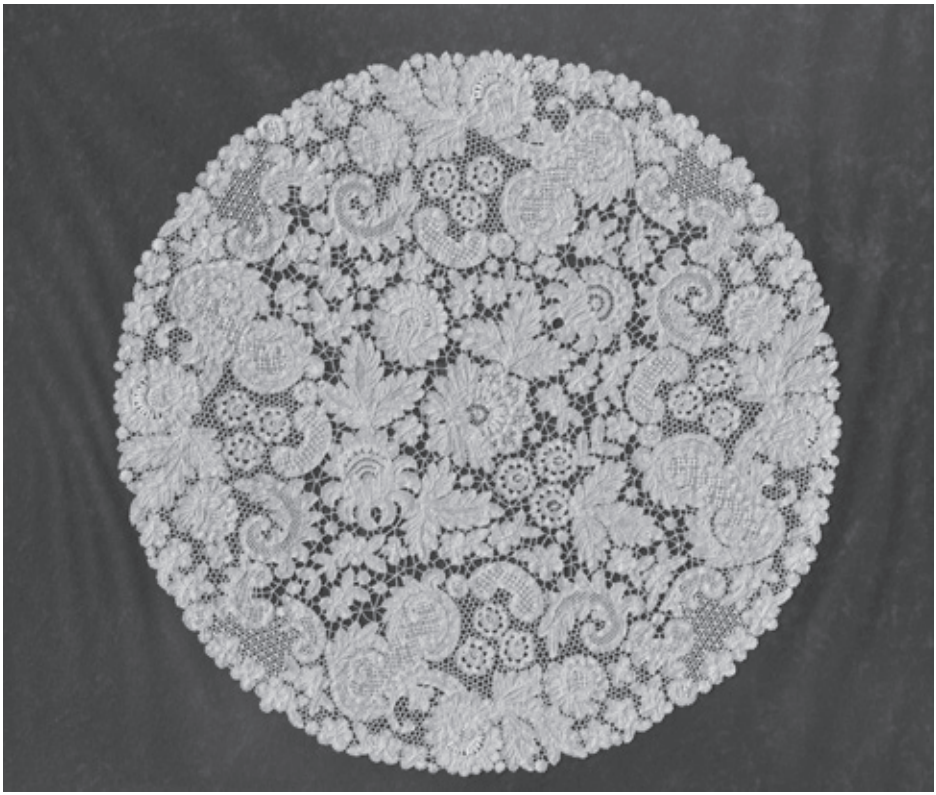
There were 619 of the unemployed young persons without any work experience in August 2013, which makes 36.6% of the share, and the remaining 63.4% of them have at least one year of work experience. There is about 20% of long-term unemployed young persons and they find employment within nine months on average.

A large number of young persons find a job but it is mostly on temporary basis (seasonal job, during limited period). In the first eight months of 2013, 2531 young persons, or 43.7% of total employment, found their job from the CES register. Most of them are employed in Dubrovnik and Korčula.

How Croatian Employment Service helps youth on labour market

1. Preparation for employment (workshops for youth, education) and helping young persons in employment (Youth Centre)
2. Measures to promote employment of young persons (young persons without experience, training, public works, self-employment, etc.)
3. Projects of the European Union in which the CES is beneficiary, partner or associate, and in which young persons are target groups

The news is that the Croatian Employment Service began implementing measures for the young on 1st of July 2013 and a package of measures for young persons, "Young and creative" supplemented with additional 11 measures primarily aimed at the young up to age of 29. The measures are aimed at improving competences and preparing the young for employment, and in particular at strengthening and involvement of the young in entrepreneurship and in development of civil society organizations, that are becoming more and more important stakeholders on the labour market.



IVICA KIPRE
Kustos, Dubrovački muzeji – Etnografski muzej

MUZEJI KAO MEDIJATOR KULTURNE BAŠTINE: *PITANJE MATERIJALNE I NEMATERIJALNE KULTURE*

Prema definiciji ICOM-a iz 1974. godine muzej se određuje kao neprofitna, stalna ustanova u službi društva i njegova razvoja otvorena javnosti, koja sabire, čuva, istražuje, komunicira i izlaže materijalna svjedočanstva čovjeka ali i njegove okoline radi proučavanja, obrazovanja i zabave. Unutar takvog određenja muzeja, sastavnice poput; neprofitnosti, društvene službe, čuvanja i izlaganja materijalnih svjedočanstava, obrazovanja i zabave, zavrjeđuju pomniju analizu u kontekstu suvremenih tendencija u kulturi. Domorodni muzej, preteča Dubrovačkih muzeja osnovan je davne 1872. godine, a za javnost je otvoren 1873. godine. Od tog vremena pa do danas muzej se razvio u važnu referentnu točku identiteta grada i lokalne zajednice. Njegova usmjerenost na lokalnu zajednicu i očuvanje njezinih vrijednosti i dalje je ostala dominantna u kulturnoj politici ustanove, no većim razvojem turizam, a naročito onoga s predznakom kulture, pojavljuje se novi moment u njegovom pozicioniranju unutar društva ali i prema vani. Kulturna ponuda važan je segment svakog turističkog proizvoda, i jedan od važni činitelja atraktivnosti neke destinacije. Dubrovačkih muzeji najposjećenija su takva ustanova u Republici Hrvatskoj, a upravo turisti čine najveći udio. Najbrojniji su tzv. *usputni* posjetitelji motivirani kulturom, dok su na drugom mjestu, posjetitelji čija je motivacija dolaska u destinaciju *primarno* kulturne prirode. Dubrovnik je već davno prepoznat kao *grad kulture,* zahvaljujući prvenstveno svojoj ulozi *povijesnog grada* s cjelokupnim kontekstom koji ga takvim definira. S obzirom da se Dubrovački muzeji nalaze u samom središtu povijesne cjeline, da su smješteni unutar reprezentativnih povijesnih zgrada, i da sadrže i izlažu artefakte kulturno-povijesnog značaja i vrijednosti, njihova važnost i motivacijsko-atraktivni impuls za kulturni turizma ima trostruki karaktera. Na ovome je mjestu, pri tome mislimo i na grad ali i na muzeje, turistima predočena tradicija lokalne zajednice u svim svojim modalitetima. Osim funkcije prikupljanja, čuvanja, istraživanja i komuniciranja baštine muzeji su značajan kulturni resurs. U skladu s time ICOMOS kulturni turizam definira kao oblik turizma čija je svrha između ostalog otkrivanje spomenika i lokaliteta na koje on ima pozitivne učinke utoliko što pridonosi njihovom održavanju i očuvanju. On opravdava napore koje to održavanja i očuvanje zahtijeva od zajednice zbog socio-kulturne i ekonomske dobrobiti koju donose stanovništvu (ICOMOC, Cultural Tourism Charter 1976.)

Osim materijalne kulturne baštine koju dijelimo na pokretnu i nepokretnu, sastavni dio kulture su i nematerijalni, duhovni aspekti života određene zajednice. Iako su u muzejskoj struci dosada prevladavali termini muzejski predmet i muzealnost kao njegova bitna komponenta, pitanje višestrukih identiteta muzejskih predmeta kao i pitanje mentefakata, koje uvodi Stransky, bitno mijenjaju naš pogled na značenje baštine u kontekstu muzeja. Za razliku od muzejskih predmeta, mentefakti se mogu reproducirati bez gubitka podataka budući da njihova važnost ne leži u materijalnosti, već na informacijama koje sadrže. Takvo shvaćanje doprinosi odbacivanju frigidne i krute segmentaciju baštine prema svojstvu ili pojavnosti, a podcrtava njezinu cjelovitost i multidimenzionalnost.

Dubrovački muzeji tu su značajku kulturne baštine već prepoznali, a primjeri takve prakse su mnogobrojni, npr. izložba *Sv. Vlaho u prošlosti i sadašnjosti.* Pitanje dokumentiranja i čuvanja podataka o nematerijalnoj kulturnoj baštini u muzejima uvijek je svojevrstan izazov je se radi o

apstraktnom i dinamičnom sustavu značenja i vrijednosti. Kako mentefakti tj. nematerijalna kulturna baština ne može fizički biti prisutna u muzeju (osim posredstvom predmeta), lišena je klasične definicije muzejskog predmeta i muzealnosti. Stoga u njenom očuvanju, prezentaciji i interpretaciji veliku ulogu igra dokumentacijska i audio-vizualna građa. Muzealnost je osobina predmeta kojom predmet u novoj muzejskoj realnosti dokumentira realnost iz koje je izdvojen, on postaje dokumentom bivše realnosti određene prostorom vremenom i društvom. Nositelji muzealnosti su materijal i oblik. Kod nematerijalne kulturne baštine muzealnost se može ostvariti tek posredstvom dokumentacijske građe, koja preuzima ulogu formalnog ili deklarativnog nositelja muzealnosti. Kada se govori o nematerijalnoj kulturnoj baštini, u prvom redu misli se na živuću baštinu, baštinu *in situ*, iako ustanove u kulturi, instituti i istraživački centri često posjeduju građu o nematerijalnoj kulturnoj baštini koja više ne živi – *ex situ*. Nematerijalna ili živa kulturna baština podložna je stalnoj mijeni i razvoju, no ipak njezino ključno obilježje je sposobnost tradiranja, prenosivost s generacije na generaciju. Uvjet za održivosti nematerijalne kulturne baštine je svijest zajednice o njenoj važnosti, značenjima i sadržaju. Ona je u prvom redu izvorište za konstrukciju lokalnih, regionalnih ili nacionalnog identiteta, ali i važan element za koheziju zajednice. Pitanje njezinog korištenja u kulturnom turizmu, stoga, zahtijeva posebnu pažnju, opreznost i pravilno razumijevanje. Ne smije se događati da tradicija kroz komodifikaciju postane primarno sredstvo ostvarivanja i generiranja ekonomske dobiti, jer se time narušava njezin temeljni smisao i struktura koja je čini autentičnom. Ponekad se pojedini segmenti tradicije izvode u skraćenoj verziji za turiste ili lišeni svog prirodnog okruženja i konteksta. Takav prezentacija nije autentična već stvara privid autentičnosti za same turiste. Prema tome, potrebno je osmisliti strategiju koja će poticati i održavati autentičnije oblike kulturnog predstavljanja. Održivi razvoj na relaciji kultura – turizam razmatrati ćemo na ovoj prezentaciji i kroz termine autentičnost, retradicionalizacija, izmišljena tradicija, i *staging*.

Edukativna, odgojna i zabavna funkcija muzeja važne su za svaku lokalnu zajednicu. Putem njih ona može pronaći refleksiju vlastite kulture te izgubljene ili zaboravljene fragmente svog identiteta. Kroz razne radionica poput tradicijskog penganja jaja, pletenja pomi i maslina, izrade peljeških golubica, izrade konavoskog veza, radionice tradicijskih plesova itd., Etnografski muzej Dubrovačkih muzeja sudjeluju u prenošenju žive kulturne baštine. U tom procesu sudjeluju i izvorni nositelji tradicije - pokazivači kao i kustosi muzeja. Sudionici se imaju priliku upoznati sa muzejskim predmetima iz domene baštine koja se obrađuje, sa tehnikama izrade, te dodijeljenim im sadržajima i značenjima. Najbolji način za usvajanje kulturnih obrazaca domicilne kulture jest sudjelovanje u praksi ili učenje izravno od starijih generacija. Ipak, u posljednjih desetak godina sve je veća važnost muzeja kao posrednika u procesu tradiranja između nositelja i sudionika.

IVICA KIPRE

Curator, Dubrovnik Museums – The Ethnographic Museum

MUSEUMS AS MEDIATORS OF CULTURAL HERITAGE: *A QUESTION OF MATERIAL AND NON-MATERIAL CULTURE*

According to the 1974 ICOM definition, a museum is a non-profit making, permanent institution in the service of the society and its development, and open to the public, which acquires, conserves, researches, communicates, and exhibits, for purposes of study, education and enjoyment, material evidence of man and his environment.

This definition of a museum that uses determinates such as non-profit making, service of the society, conserves and exhibits material evidence, for purposes of education and enjoyment deserves a careful analysis in the context of modern trends in culture. Domorodni muzej (indigenous), predecessor of Dubrovnik Museums was established in 1872 and opened to the public in 1873. From that time until today, the museum has developed into an important referential identity point of the city and the local community. With Its focus on the local community and preservation of values, it has remained a dominant factor in cultural politics of the institution.

As the development of tourism is continually increasing, and in particular with regard to culture, the position of museums is changing both within society and also outside these boundaries. Culture is an important segment of any tourist product offered and a significant factor of destination attractiveness.

Dubrovnik museums are the most visited museums in Croatia, tourists making up the majority of visitors. The most numerous are “incidental cultural tourists” who are motivated by culture, while the second most numerous are “purposeful cultural tourists”, whose main reason for visiting a destination was primarily of a cultural nature. Dubrovnik has long been recognized as a city of culture, due primarily to its role as an historical city with a defining content.

Dubrovnik Museums are located in the centre of this historical entity, housed in historic buildings, exhibiting artefacts of cultural and historical significance and value and have a three-way motivational influence on cultural tourism. There is the city itself and the museums, which offer tourists an insight into local culture and traditions. In addition to collecting, preserving, researching and communicating local heritage, museums represent a significant cultural resource.

In concurrence, ICOMOS has defined cultural tourism as a form of tourism whose object is, among other aims, the discovery of monuments and sites. It exerted on the latter a very positive effect insofar as it contributed to their maintenance and protection.

This form of tourism justifies in fact the efforts, which said maintenance and protection demand of the human community because of the socio-cultural and economic benefits which they bestow on all the populations concerned. (ICOMOC, Cultural Tourism Charter 1976).

In addition to material cultural heritage which can be divided into movable and non-movable, non-material culture, which pertains to feelings, morals or beliefs of the people in a group, is also an integral part of culture. Until recently, the museum profession prevalently referred to museum objects and museality , but with awareness of multiple identities of museum objects and mentifacts as introduced by Stansky, significantly alter our view of the meaning of heritage in the context of the museum.

Unlike museum objects, mentifacts may be reproduced without data loss, since their importance lies not in the materialistic aspect but rather in the information they contain. This concept contributes to the rejection of rigid segmentation of the quality or appearance of heritage and underlines its integrity and multidimensionality. Dubrovnik Museums have already recognized this aspect of cultural heritage. There are numerous examples of this, though, perhaps, this point is best illustrated by the exhibition of St Blaise – in the Past and Present.

The issue of documenting and storing data of nonmaterial cultural heritage is always a challenge as it is an abstract and dynamic system of values. As mentifacts i.e. non-material cultural heritage is not physically present in museums (except through objects) it is devoid of a classic definition of museum objects and museality. Therefore, documented and audio-visual materials play a significant role in its preservation, presentation and interpretation. Museality refers to an object that documents the reality from which it stems, representing a document of the former reality determined with regard to time and society. Material and form are carriers of museality.

In non-material cultural heritage, museality exists through documented data, which becomes a formal and declarative carrier of museality. Non-material cultural heritage primarily refers to living cultural heritage, cultural heritage *in situ*, even though cultural institutions and research centres possess objects of non-material cultural heritage that are *ex situ*.

The main feature of non-material or living cultural heritage is its transmission from generation to generation. For non-material cultural heritage to be sustained, it is essential for the community to be aware of its significance and purpose. It is first and foremost an instrument for determining local, regional and national identity as well as an important element of community cohesion. Its role in cultural tourism, therefore, requires special attention, vigilance and a proper understanding. Tradition through commoditization must not become a primary means of generating economic benefits, as this undermines its basic meaning and structure with regard to authenticity. There are instances when short versions of traditions are presented to tourists, deprived of natural surroundings and context. Such a presentation lacks too much and is far from authentic. Therefore, it is necessary to devise a strategy that will encourage and sustain truly authentic forms of cultural representation.

We will consider a sustainable development with regard to culture and tourism through terms of authenticity, retraditionalization, invented tourism and staging.

The educational and entertaining function of museums are of great importance to all local communities, as they can find a reflection of their own culture and lost or forgotten fragments of their identity. The Ethnographic Museum in Dubrovnik, through various workshops on traditional egg painting, woven olive twigs, making doves from wild fig pith, Konavle embroidery, traditional dances, participates in transferring living cultural heritage, original carries of tradition and curators being consequential in this process. Participants have the opportunity to familiarize themselves with museum objects from the cultural domain observed and the techniques used in their construction and their importance.

The best way to adopt cultural patterns of the domicile culture is through practical participation or learning directly from the older generation. However, in the last ten years, museums have an increasing importance as a mediator, with the purpose of communicating the museum context to the visitor.

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HRVATSKA BAŠTINA I MLADI U PROJEKTU *RAGUSINI*

Znanstveno-umjetnički i edukativni projekt *Ragusini* autorica i voditeljica Mire Muhoberac i Vesne Muhoberac u Dubrovniku se organizira već dvanaest godina (s oko 400 sudionika i sudionica), u 21. stoljeću oživljujući hrvatsku baštinu mladim ljudima iz Hrvatske i inozemstva (jedne je godine projekt bio podnaslovljen *Kako su živjeli mladi u Dubrovniku u 15. i 16. stoljeću?,* druge godine *Mladi u Dubrovačkoj Republici i u današenjem Dubrovniku;* posljednjih godina *Dubrovnik nekad i sad*). U okviru *Ragusina* interdisciplinarno se proučavaju različite grane umjetnosti, znanstvene discipline i dubrovačka svakodnevica nekad i sad, kulturni zemljovid i kulturološki aspekti Dubrovnika, funkcioniranje Grada u prošlosti i u sadašnjosti.

Vrijeme je trajanja posljednjih godina od 11. do 20. srpnja, a u početnim su godinama *Ragusini* bili smješteni u dane uskrsnih blagdana. Svaki je dan organiziran tako da sudionici i sudionice u jutarnjim satima slušaju kraća predavanja i razgovaraju sa stručnjacima različitih profila te obilaze Grad i sve njegove zanimljivosti (uz stručno vodstvo), jedan dio poslijepodneva osmišljavaju svoje slobodno vrijeme, zatim slijede radionice u različitim, najčešće izvanjskim prostorima Dubrovnika, a večeri su rezervirane za gledanje predstava i kazališnih proba i slušanje koncerata, uz razgovor s umjetnicima. Sudionici i sudionice za vrijeme boravka u Dubrovniku trebaju napraviti samostalni i(li) zajednički znanstveni projekt ili umjetnički projekt ili znanstveno-umjetnički projekt i njegovu javnu prezentaciju. Sudionici / sudionice mogu se uključiti i u rad na stvaranju jedne kazališne predstave i(li) u teatrabilnim performansima koji se prikazuju javnosti u završnici *Ragusina* u uvijek drugom dubrovačkom prostoru.. Prema željama i afinitetima, sudionici i sudionice mogu pisati i tematski usmjerene književne, znanstvene i novinske tekstove, napraviti izložbu fotografija, slika, organizirati manji koncert.... na ovom aktivnom, zanimljivom i raznovrsnom *stručnom putovanju*, edukativno-znanstveno-umjetničkom projektu *Ragusini* koji svima ostaje u nezaboravnu sjećanju i gotovo sigurno određuje profesionalne putove mladih ljudi.

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CROATIAN HERITAGE AND YOUTH IN THE *RAGUSINI* PROJECT

The *Ragusini* project represents an interdisciplinary study of the various branches of art, scientific disciplines and of daily life in Dubrovnik now and then, as well as a cultural map and cultural aspects of Dubrovnik, with an insight into how the City functioned in the past and today. Its authors and organizers Mira Muhoberac and Vesna Muhoberac have been at the forefront of the project on-going for the past twelve years. Annual Ragusini Event (Ragusini Days) is held in Dubrovnik where about 400 participants – the youth of Croatia and from abroad – are familiarized with Croatian heritage.

During their stay in Dubrovnik the participants are expected to make either an independent or a joint scientific, artistic or scientific-artistic presentation. They can also become involved in the creation of a theatre production and/or performance. Their presentations take place at various Dubrovnik venues at the very conclusion of Ragusini Days.

This hands-on, interesting, diverse journey offered through the educational, scientific and artistic project Ragusini is unquestionably an unforgettable experience. Remaining etched in the minds of its participants it can certainly help define their future professional paths.



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V. gimnazija; Sveučilište u Zagrebu, Filozofski fakultet

RAGUSINI (DUBROVNIK NEKAD I SAD)

U Dubrovniku su 2002. godine osmišljeni i pokrenuti *Ragusini* za znatiželjne, ali i ozbiljne mlade ljude željne propitivanja i očuvanja materijalne i nematerijalne kulturne baštine Hrvatske i našega Grada u kontekstu europskih propitivanja identiteta i mediteranskoga kulturološkoga konteksta (autorice su umjetničkog, znanstvenog i edukativnog projekta, kreatorice ideje i realizatorice *Ragusina*: Mira Muhoberac, dramaturginja, teatrologinja, profesorica i Vesna Muhoberac, profesorica).

Znanstveno-umjetnički i edukativni projekt naslovljen *Ragusini* namijenjen je učenicima / učenicama, gimnazijalcima / gimnazijalkama, studentima / studenticama zainteresiranima za istraživanje književnosti, kazališta, arhitekture, filma, likovne i glazbene umjetnosti u Dubrovniku i o Dubrovniku **nekad** (srednji vijek, renesansa, barok) i **sad** i koji su dovoljno samostalni, ozbiljni i odgovorni prema sebi i prema drugima i spremni na posebne, neinstitucionalne istraživačke metode proučavanja zanimljive umjetničke, povijesne i znanstvene građe Raguse.

Svake je godine desetodnevno trajanje *Ragusina* posebno osmišljeno, a svaki dan boravka u Dubrovniku tematski predstavlja zasebnu cjelinu. Izdvajamo nekoliko nadnaslova određenih godina: *Putovima Cvijete Zuzorić*; *Na tragu Mavra Vetranovića*; *Marinu Držiću u pohode*.

Sudionici/sudionice *Ragusina* u Dubrovniku potiču se na samostalno razmišljanje, stvaranje, kreiranje svojih subprojekata; uče se toleranciji, radu u skupini, prikupljanju podataka, izradi znanstvenih projekata i njihovoj prezentaciji; sudjeluju u stvaranju filmova i kazališnih predstava učeći neposredno o filmskoj, dramskoj, kazališnoj, glazbenoj i likovnoj umjetnosti, razvijaju komunikativne vještine i tako stječu različite kompetencije za koje dobivaju i certifikat kojim se potvrđuje kako su udovoljili svim smjernicama i očekivanjima baštinskih, dubrovačkih, hrvatskih i europskih *Ragusina*.

VESNA MUHOBERAC
V. gimnazija: University of Zagreb, Philosophy Faculty

RAGUSINI (DUBROVNIK PAST AND PRESENT)

The annual ten-day long Ragusini project was launched In Dubrovnik in 2002. Its authors – playwright, theatre expert and professor Mira Muhoberac and professor Vesna Muhoberac – conceived it as a scientific, artistic and educational gathering for inquisitive and studious young people who wanted to question and preserve the material and non-material heritage of Croatia and Dubrovnik. In its wider scope, the project aims to shed more light on the European identity within the Mediterranean cultural context.

Each day of the Ragusini project is thematic. For instance, some of the previous daily themes were titled 'On the Path of Cvijeta Zuzoric', 'On the Trail of Mavro Vetranovic' and 'Visiting Marin Drzic'.

All participants are encouraged to be independent and serious in their approach, to be accountable to themselves and others and how to remain flexible in unconventional research methods as might be required in analyzing the intriguing artistic, historical and scientific particularities of Ragusa (Dubrovnik). Aside from polishing their communications skills and taking part in the production of film and theatre performances through a hands on approach, the participants are also taught tolerance, teamwork, proper information collecting techniques as well as being coached in research writing and presenting.

Upon acquiring new competences and skills, the participants receive a certificate confirming that they have met all expectations and guidelines as set by Ragusini.

NEDJELJKA OROS
Predsjednica Udruge paških čipkarica

IGLA, KONAC- PAŠKA ČIPKA

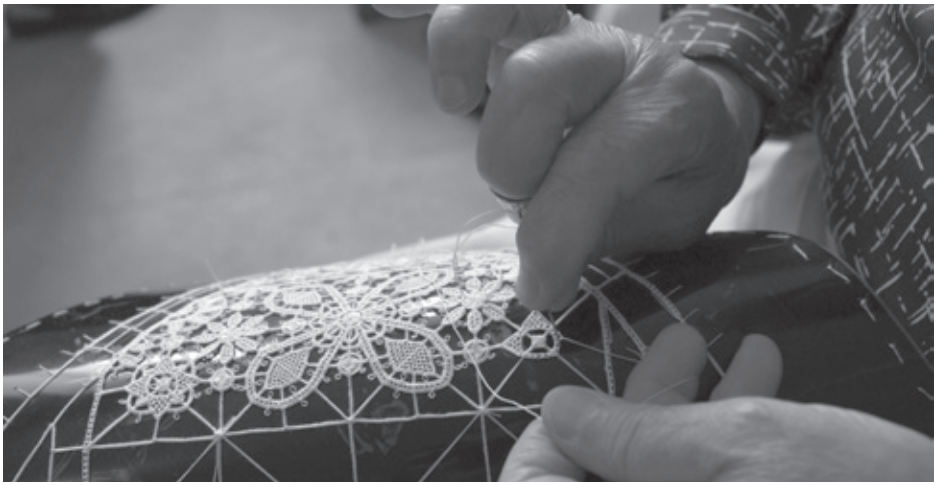
U središnjem dijelu otoka Paga, za kojega bismo mogli reći da svojom raznolikošću pejzaža istodobno i zbunjuje i osvaja, smjestio se grad Pag. Utemeljen je 1443. godine, a osmislio ga je Juraj Dalmatinac prema načelima urbanizma mediteranskog pojasa s trgom u sredini i paralelnim rasterom ulica. U ovom gradu poznatom po starim solanama i burnoj prošlosti, od davnina se šije nadasve poznata paška čipka.

Do početka 20.st. čipka se šivala isključivo kao dio odjevnih predmeta, dio folklornog ruha, dok danas služi isključivo kao ukras koji se koristi i pri uređenju interijera odnosno izradbi autohtonih suvenira

Prema dosadašnjim spoznajama, pojavu čipkarstva kao organiziranog ženskog rukotvorstva nalazimo na području Italije, Belgije i Francuske već u prvoj polovini 16. stoljeća. Zbog povijesnih mijena, brojni primjerci čipke sa naših područja će pod krivom atribucijom , od „mletačke“ i „austrougarske“ do „talijanske“ završiti u raznim muzejima i privatnim zbirkama širom Europe.

Postanak izradbe paške šivane čipke odnosno njezinu autohtonost danas još uvijek nije moguće potvrditi. Tomu naprotiv, s lakoćom možemo potvrditi da je za izradbu paške čipke neophodno imati jedino iglu, konac, naprstak, škarice, kartonsku podlogu i jastuk te, dakako, mnogo ljubavi i strpljenja. Dakako, možemo potvrditi i to da Pažane dobri duh paške čipke prati kroz cijeli život te da su stanovnici grada Paga kroz povijest bili i ostali čuvari i prenositelji tradicije paškog čipkarstva kao sastavnog dijela svog identiteta.

Paška čipka je zaštićena kao nematerijalno kulturno dobro Republike Hrvatske te od strane UNESC-a kao nematerijalna svjetska kulturna baština.



NEDJELJKA OROS
President of the Pag lace makers

NEEDLE AND THREAD – PAG LACE

The town of Pag was founded in 1443 and built in accordance with the well established Mediterranen geometric urban design right in the the middle of the island of Pag, the island which at once confuses and awes by its spectacular natural diversity. Known for its saltworks as much as for its turbulent history, the town has gradually also become known for its autohtonic kind of lace (Paška čipka).

Until the 20th century Pag lace was used mostly as garment decoration. Today, however, it is used in interior decorations as well as in souvenier-making.

Although lace-making is an ancient craft, the true lace was not made until the late 15th and early 16th centuries in Italy, Belgium and France. A true lace is created when a thread is looped, twisted or braided to other threads independently from a backing fabric. Because of the various political jurisdictions Pag went through in its history Pag went to, its lace-work was frequently erroneously ascribed Venetian, Austro-Hungarian, Italian and other origin. This is still the case in many museums world-wide that exhibit Pag lace.

The record of the very begining of lace production in Pag, however small, is lost to history. This makes it quite difficult to prove its originality. However, it is fairly easy to prove that Pag lace may be made by using a needle, some thread, a pair of scissors and the backing (which is a round or square hard stuffed pillow). Of course, having the tools and materials, even the skills required, would mean little without investing much love and patience into the process.

The people from Pag are well aware of the importance that Pag lace played in history of the place as well as in identity formation of its inhabitants. Its warm spirit follows them throughout their lives and, in turn, they remain the faithfull carriers of its tradition and legacy.

Pag lace is a protected national non-material heritage and is also inscribed in the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.

LUKRECIJA PAVIČIĆ DOMIJAN
Načelnica, Odjel za inspekcijske poslove zaštite kulturne baštine

ČIPKA KRISTALNOG SJAJA: *IZRADA ČIPKE OD AGAVE*

Poznata diljem svijeta prozračna čipka od agave simbol je ženskog benediktinskog Samostana sv. Ivana Krstitelja i sv. Antuna Opata u Hvaru, slikovitog grada Hvara, i otoka.

Njegove redovnice, od utemeljenja 1664. god. do danas živući u skladu sa regulama svog reda, uz niz drugih aktivnosti, bave se također vezom i čipkarstvom. Ove uvijek prenositeljice duhovnosti i kulture, koje su svojim vrijednim djelovanjem prinosile i uzdržavanju svoje zajednice, s izradom čipke od *agave americane* započele su prije otprilike 130 godina.

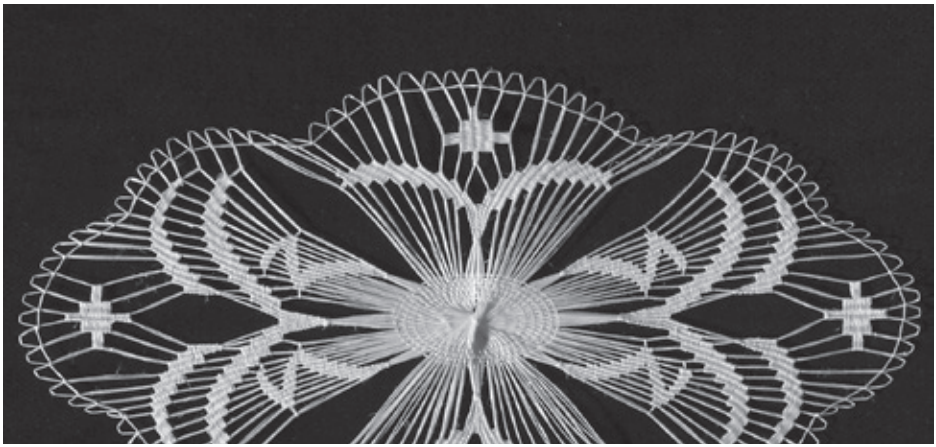
Agava americana je inače ukrasna biljka i bila je vrlo rasprostranjena diljem Europe tijekom 18. i u 19. stoljeća. No, potrebno je zaista mnogo truda, strpljivosti i upornosti kako bi se od ubiranja svježeg njezinog lista došlo do odabira ponajboljih vlakana od kojih će se potom izraditi niti te u konačnici i čipka.

Prepoznatljiva čipka od agave je šivana čipka. Po tehnici rada razlikuju se tri njezine vrste: Tenerifa, Tenerifa s mreškanjem u krugu, i vezenje tankom iglom za mrežu.

Zanimljivo je da se čipka od agavine niti ne izrađuje prema nacrtu ili predlošku. Tako, bijele, nježne, krhke, gotovo providne niti agave, u rukama vještih čipkarica postaju unikatna djela. Ipak, budući da su svi ti jedinstveni i neponovljivi kreativni izričaji sestara čipkarica izrađeni od niti agave, oni dijele i jednu zajedničku osobinu: prepoznatljivu prozračnost osnove.

Baštinjena izrada čipke od agave sublimira vrijedno nematerijalno, odnosno strpljivost, vještinu te mnogo uloženog vremena, energije i truda. Upravo kroz tu i takvu nematerijalnu kulturnu baštinu nastala je zaštićena čipka od agave sestara benediktinki u Hvaru.

Potvrdu specifičnosti izrade hvarske čipke dao je i UNESCO-ov Međunarodni odbor za nematerijalnu baštinu 2009. godine kada je, uz pašku i lepoglavsku, uvrstio na Reprezentativnu listu svjetske nematerijalne baštine.



LUKRECIJA PAVIČIĆ DOMIJAN

Head of Department for Inspection of Cultural Heritage Protection

LACEWORK WITH THE TRANSLUCENT GLOW: *THE MAKING OF ALOE LACE*

The world renown agave lace is a symbol of the St. John the Baptist and St. Anthony of Egypt Benedictine convent in Hvar, but also of the picturesque town of Hvar and its namesake island.

Ever since 1664 when the nunnery was established the nuns have been living and working under its strict rules. Through their dilligent work and kindness the nuns left a special mark not only on the spiritual character of the island and its culture but also on its ICH, particularly with the their 130-year long tradition of lace-making using the agave thread.

Agave americana, used also as a decorative plant, was widely spread throughout Europe in the 18th and 19th centuries, mainly in the wild. Nonetheless, it took a great amount of effort, patience and persistance to get from the picking of a fresh aloe leaf to the fine-choosing of the best fibre from which eventualy the lace was made.

The well recognized agave lace is actualy of a knitted kind and can be done using any one of the three distinct techniques: (1) Tenerifa (done using a small knitting needle on a cardboard), (2) Tenerifa with waving around the circle (done using a small knitting needle and a metal, fishing-net needle), and (3) Knitting using a thin needle on a fishing-net (a variety of pinches are done using a small knitting needle on a stretched net).

Curiously, the lace-making using the agave thread is done without an exact blueprint. Thus, the white, fragile, almost seethrough threads are destined to slowly become unique works of art. Although they are indeed unique individual creative expressions by the lace-making sisters, they still share a common translucence of the base.

The lace-making using aloe thread sublimates the non-material heritage in that it -- in addition to the required extraordinary skill and dilligence -- incorporates in the process the investment of great amount of one's time and energy. It is precisely the aforementioned that made it possible for such spectacular laceworks to be made and, consequently, for UNESCO to recognize aloe lace as made by Benedictine nuns in the town of Hvar as ICH.

Aloe lace from Hvar has been inscribed alongside Pag needle-point lace and Lepoglava bobbin lace on the Representative List of the Intangible Cultural Heritage of Humanity since 2009.

ANTONIA RUSKOVIĆ RADONIĆ
Slikarica

SVILARSTVO U KONAVLIMA

Konavle su najistočniji dio Dubrovačko neretvanske županije, i na takvom položaju su oduvijek bile na granici istočnog i zapadnog svijeta. Zatvorena sredina sa oko tridesetak sela i do 10 000 stanovnika kroz povijest je razvila svoje specifične tehnologije zanata te vizualni identitet što se posbno odnosi na žensku narodnu nošnju. Proizvodnju tkanina prati proizvodnja svile kao svilenog konca koji se isključivo koristio za dekoriranje lanenih i žukvenih košulja te vunenih odjevnih predmeta. Jedini tkani predmet od svilenog konca bila je tanka traka kojom se pričvršću-je veliki konavoski paas oko struka. Svila je imala vrijednost konca kojeg se bojadisalo za vez i razne oplete, te za pletenje gajtana a koristila se i kao jednostavni ukras od zapredenog konca (imbrišima) u obliku različitih kitica. Vrijednost svile za konavoske obitelji postala je ekvivalent vrijednosti novca ili zlata.

Konavoke na svojoj nošnji nose svilene vezove oko vrata i na poprsju, te na dnu rukava košulje. Te vezenine su do sredine XIX st bile jedini nakit (osim naušnica) i osobna karta svake žene. Vezovi poprsnice se na prelazu iz XVIII u XIX stoljeće odvajaju od košulja na koje su do tada bili izvezeni i postaju odvojeni izvezeni svileni predmeti koji se nose običajno. Razvio se znatan broj različitih motiva i kombinacija motiva konavoskog sviloveza koji su se koristili u različitim životnim prigodama i stanjima. Konavoski vez je tako razvio svoj likovni jezik i izdigao se iz razine dekorativnog.

Proizvodnja svile u Konavlima rezervirana je isključivo za djevojčice i djevojačku dob do udaje. Svaka djevojka je dužna pripremiti svoje ruho i veliki broj poprsnica i pripadajućih rukava od svile do udaje. Početkom XX st počelo je masovno kupovanje lanenog i pamučnog materijala za košulje, te tvorničke vune ali je svila ostala važna kućna radiost, više ritualna nego poljoprivredna, više posvećenost nego proizvodnja. Proizvodnju svile i vlastitih vezova konavoske žene su zadržale do pred domovinski rat. Svila u Konavlima nikad nije postala lokalna industrija, kao što se dogodilo Francuskoj, Španjolskoj i ostalim zemljama gdje je donešen dudov svilac, što joj je i omogučilo takav kontinuitet. Uzgoj svilaca zahtjeva izniman tretman a masovne proizvodnje svilaca po Evropi bi vrlo često završavale zarazama, gdje se onda i odustajalo od proizvodnje.

Način života u Konavlima u poslednjih pedeset godina se rapidno promjenio. Žene su masovno napustile narodnu nošnju i tako prestale sa proizvodnjom svilenih poprsnica. Konavoski vez se još zadržao u proizvodnji raznih upotrebnih predmeta za potrebe kućanstava te u turističke svrhe. Prijelomni trenutak za nestanak proizvodnje svile bio je domovinski rat, za vrijeme kojega smo svi napustili Konavle. Do pedesetih godina XXst svilci su se uzgajali u svakoj kući u Konavlima , do devedesetih je u svakom selu i zaseoku bila barem jedna kuća u kojoj su proizvodili svilu, a danas svilci u Konavlima žive u svega nekoliko kuća. Zbog očuvanja tradicije i silne potrebe da se revitalizira proizvodnja svile i svioveza u Konavlima, jedan od projekata u svrhu zaštite baštine bila je i slikovnica“Svila u rukama moje majke“ autorice Marije Radonć i Antonije Rusković Radonić u kooj je opisan cijeli proces uzgoja svilaca i upotrebe svile na specifičan konavoski način. Marija Radonić i njena majka Nana Radonić othranile su nekoliko ciklusa svilaca u hotelskoj sobi u izbjeglištvu za vrijeme domovinskog rata te održale kontinuitet svilarstva u Konavlima.

ANTONIA RUSKOVIĆ RADONIĆ
Painter

SERICULTURE IN KONAVLE

Konavle is the easternmost part of the the Dubrovnik-Neretva County and as such the borderland between Eastern and Western world. For centuries now its inhabitants (up to 10 000) have been living in about 30 settlements confined to a small geographical area between the mountains on the North and steep rocky coast of the Adriatic Sea on the South. The particularities of the area's location and its surroundings have reflected in the lifestyle of its people who begun developing their own specific technologies, visual identity (most obvious in the unique women's traditional costumes), and traditions.

One such tradition is the production of silk. Silk fibre had found many uses in Konavle. For instance, it was used to seal off the umbillical cord or, later in life, an open wound. It was of course, also used for knitting garments and ornaments as well as in any and all festivities and in funeral customs. Over the course of time the silk has become so important to Konavle people that they even used it in place of the gold pieces that were traditionally added to the house foundation.

The production of silk in Konavle has been reserved exclusively for girls and young women. Approaching the marrying age, each girl was expected to make her own costume -- from the producton and coloring of silk fibre to the knitting of all the costume's embroidery and ornaments. Thus the folk saying that you can tell much about the girl just by looking at her costume's embroidery.

The silk producton in Konavle traditionally remained small-scale, never developing into a local industry such as was the case, for instance, in France of Spain. However, the rapidly changing lifestyle in Konavle during the last fifty years has caused women to abandon their traditional wardrobe, which, in turn, has negatively impacted the traditional silk production. Moreover, the Homeland War of the early 1990s has forced Konavle people out of their homes bringing the silk production almost to a complete stop. Fortunately, Marija Radonić and her mother Nana Radonić have successfully cultivated silkworms in their hotel room while refugees in Dubrovnik during the Homeland War thereby ensuring the continuity of silk production in Konavle.

In order to help revitalize and preserve the tradition of silk production and embroidering in Konavle, Marija Radonić (author) and Antonija Rusković Radonić (illustrator) have published an illustrated book titled "*Silk* in the *hands* of *my mother*" (*Svila u rukama moje majke*). The book describes both the steps of the silk production and the unique use of silk in Konavle.

CHARLIE RISHMAWI
CCHP

HOW PALESTINIAN-ISRAELI CONFLICT AFFECTS THE LOCAL ICH

Bethlehem is a city with universal religious and historical significance. Of its most important historical sites is the Church of the Nativity, the birthplace of Jesus Christ. The significance of this place is obvious in the area's high dependency on pilgrimage and tourism income. (More than 28% of the area's inhabitants rely directly or indirectly on income from Tourism.)

The city is a Centre of Several Intangible Resources including the Christmas Traditional Festival that takes place in the Patriarch Route (Star Street) leading to Nativity Square. There are other festivals of Cultural and Agricultural value as well, such as the Olive Harvest Festival and the Lettuce Festival in Artas. In addition, the Bethlehem area is also rich in traditional handicrafts industry; Olivewood and mother of pearl are sold in almost all souvenir stores in the area.

The Intangible Palestinian Heritage is affected directly and indirectly because of the Palestinian-Israeli conflict. The loss of the Bethlehem-Jerusalem connection causes disruption of Tourism Business, and Commerce. Also, the lack of stability contributes to the Deterioration of Cultural Awareness.

The Separation Wall constructed in 2002, as well as the increase in Israeli checkpoints and settlements, completely isolates Palestinian cities from one another and has prohibited basic freedom of movement for Palestinians, thus effecting daily life – let alone cultural festivals - as people are unable to reach their destinations.

Similarly, Bethlehem took a great hit following the Israeli-imposed severance from Jerusalem. Since the two cities were inter-dependent during religious festivities, the cultural relevance of the events has reduced and the rich Handcrafts industry particularly suffering due to the forced separation. Consequently, Bethlehem residents have been forced to move into other trades and abandon their shops, workshops, and farms. As a result, Bethlehem long and rich tradition of Cultural Handcrafts has Diminished.

Agrarian events were also affected as most of the agricultural land was confiscated and used as buffer zone for settlements. Palestinian farmers who own these lands are not allowed to approach within the 500-meter radius of the Jewish-only Settlements.

These aforementioned difficulties (and not all were mentioned) have caused the Palestinian population to fall into material and intellectual poverty. Slowly, the struggle for daily survival has forced people to ignore their cultural, intangible heritage.

As Palestinian heritage is ever so further displaced by the conditions imposed by the military occupation and ongoing land and water expropriation, Israel has also simultaneously appropriated several aspects of Palestinian culture and made it its own (i.e. parts of our folklore and cuisine, national dog breed, Palestinian olive oil, hummus and other foods, the *keffiyeh* scarf, traditional *dabke* dance, etc.).

In CCHP, part of our mission is to revitalize the intangible cultural heritage and to do so through analysis, surveys and renovations of different historic sites and events.

dipl.sociolog MERI ROGOŠIĆ
Udruga Divina Natura

PROJEKT „NERETVANSKA STRAŠILA – TRAGOM MITOLOŠKIH BIĆA DOLINE RIJEKE NERETVE“

Projekt „Neretvanska strašila – Tragom mitoloških bića doline rijeke Neretve“, dio usmene književnosti neretvanskog područja odlikuje se značajkama nematerijalne kulturne baštine koja podrazumijeva i obuhvaća jezik, dijalekte, govor i toponimiku, usmenu književnost svih vrsta, narodno stvaralaštvo u području predaje, obreda, običaja, kao i druge tradicionalne pučke vrednote.

Najvažnije djelo i polazište za proučavanje narodne usmene književnosti doline rijeke Neretve je knjiga „U kralja od Norina – Priče, pjesme, zagonetke i poslovice s Neretve“ istaknute etnologinje Maje Bošković-Stulli. Osim nje ovom temom su se na izravan ili neizravan način bavili Domagoj Vidović, Denis Vekić te Ivan Lozica, suvremeni istraživači i znanstvenici, osiguravajući ovoj vrsti baštine historiografski kontinuitet.

Iako se narodna usmena književnost doline rijeke Neretve gotovo u potpunosti podudara s pojavama istočno jadranske obale i zaleđa, ipak se odlikuje izvjesnim specifičnostima. One se u prvom redu odnose na sam ambijent koji je tipično neretvanski, u kojem se susreću rijeka tj. močvara i more s bezvodnim krškim područjem koji je sam po sebi mističan. Ambijent daje i posebne osobine i likovima narodne usmene književnosti tj. mitološkim bićima, ali i u samom imenu pojedinog lika, u kojem se očituju osobine dijalekta te lokalne osobitosti.

Mitološka bića koja se javljaju u pričama, predajama i legendama doline rijeke Neretve su većinom naslijeđe iz pretkršćanskog vremena pa samim tim njihovo podrijetlo je vrlo nejasno.

Projekt „Neretvanska strašila – Tragom mitoloških bića doline rijeke Neretve“ udruge Divina Natura iz Metkovića ima za cilj narodnu usmenu književnost neretvanskog kraja otrgnuti od zaborava te upoznati sa širom javnosti različitih dobnih skupina. Usmena predajna književnost doline rijeke Neretve, a odnosi se na priče, predaje, legende, epske pjesme – trebale bi biti zabilježene i prenijete budućim naraštajima u tradicionalnoj, ali i suvremenoj formi (film, knjiga, fotografija, likovno djelo, pjesma, predstava), ali i stručnjacima za daljnje proučavanje.

Afirmacijom i očuvanjem ove baštine obratila bi se pozornost na moguću i poželjnu interakciju materijalne i nematerijalne kulturne baštine, upoznavajući javnost na sklopove tradicijske i ambijentalne arhitekture u nenaseljenim ili slabo naseljenim selima brdskog područja doline rijeke Neretve, kao mogućeg prizorišta „vilinskih pripovijesti“.

sociologist MERI ROGOŠIĆ
NGO Divina Natura

BOOGEYMEN FROM NERETVA: *ON THE TRAIL OF MYTHOLOGICAL BEINGS FROM THE NERETVA VALLEY*

The project "Boogeymen from Neretva – On the Trail of Mythological Beings from the Neretva Valley" (*Neretvanska strašila – Tragom mitoloških bića doline rijeke Neretve*), as concerning the oral tradition from the Neretva region, contains all the elements of ICH (language - with all its idioms and oral traditions, rituals and social practices, festive events and knowledge and practices concerning other valuable heritage traditions).

The most important source and a good starting point for research of the oral tradition from the Neretva valley area is "At the King of Norin's – Stories, Songs, Riddles and Proverbs from Neretva" (*U kralja od Norina – Priče, pjesme, zagonetke i poslovice s Neretve*) by the eminent ethnologist Maja Bošković-Stulli. There were, of course, many other researchers whose work was invaluable for preservation of this sort of historiographic heritage.

Although the lore from the Neretva valley area shares much with the traditions found along the Eastern Adriatic and its hinterlands, it can still be distinguished from the latter due to its many particularities, primarily when it comes to the actual story setting. Namely, the Neretva valley area is a place where the confluences of bodies of water (river, swamp, sea) are set against barren carst hinterland (mystifying in itself). It is only natural then that such peculiar ambiance birthed oral tradition populated with peculiar mythological beings. Their peculiarity is evident in their names, but also in the parts of their personalities and in the idioms they use. Although we were unable to precisely date their origin, we do know that they predate Christianity.

The goal of the project conceived of and carried out by the Divina Natura Association from Metković is twofold: to revive oral tradition from the Neretva valley area and to make it both known to public and easily available to all age groups. There is also hope that such rich and important heritage will find its way into the modern modes of expression (films, books, photographs, paintings, popular songs, theatrical performances), and become of even further interest to professional researchers.

Affirmation and preservation of the aforementioned heritage could also better the connection and interaction between non-material and material heritage by introducing to public the traditional and ambiental rural architecture of the Neretva hinterlands as the possible setting for the telling of "mystical fairy tales".

VINKO ROŽIĆ
Dubrovnik, televizijski voditelj i pisac

VATERPOLO: *NEIZOSTAVAN KULTURNI IZRIČAJ DUBROVAČKOG KRAJOBRAZA*

Najzahtjevniji svjetski šport vaterpolo razvio se iz prvobitnih inačica koje su se igrale u škotskim pa engleskim rijekama i bazenima u drugoj polovici 19. stoljeća. U Hrvatskoj se prvo pojavio u Splitu 1908. te nakon toga u i u drugim gradovima uključivo u Dubrovniku, gdje je postao neizostavan dio lokalne kulture.

Počevši sa zgodama i nezgodama vaterpola u samom začetku, u predavanju će se ukratko izložiti o razvitku vaterpola u Hrvatskoj (tzv. Republike-kupališta u sklopu kojih su nastupali tzv. Divlji klubovi), te će se potom usredotočiti na dubrovačko područje (Konavle, Župa dubrovačka, Dubrovnik, Elafiti), gdje danas djeluju vaterpolski klubovi koji nastupaju na svim razinama vaterpolskih natjecanja — od Europske lige prvaka do 'divljih' prvenstava, od kojih je najpopularnija dubrovačka Divlja liga.

Upravo zbog svojih osebujnih odlika, dubrovački vaterpolski svijet, s jedne strane omeđen vrhunskim športskim profesionalizmom (VK Jug CO) i s druge strane Divljom ligom (30 amaterskih momčadi) kojom se zatvara stoljetni krug dubrovačkog vaterpolskog amaterizma, zapravo je istodobno i živ kulturološki proces, u kojemu se dinamično isprepliću četiri domene: 1) univerzalno-športsko (načela Coubertinovog *olimpizma*), 2) partikularno-društveno (pravilno zrcaljenje srazmjera zastupljenosti kolektivnog i individualističkog u ustroju lokalne zajednice), 3) športsko-obrazovno (sve, ali osobito mlađe naraštaje potiče na promišljanje etičko-športskih načela, napredak unutar timskog djelovanja i općenito zdravije izbore), te 4) turističko-zabavno (doživljajno privlačan športski događaj za sudionike, gledatelje i javne medije) — i neizostavan, najzastupljeniji i najidiosinkratičniji izričaj ovdašnje športske kulture.

VINKO ROŽIĆ
Dubrovnik, TV presenter, writer

WATER POLO: *AN INELUDIBLE PART OF THE DUBROVNIK REGION'S FOLKLORE*

Water polo – the world's toughest sport – has its roots in the various water sports events held at county fairs and festivals in the rivers of Scotland and England in the second half of the 19th century. Once fully established, water polo quickly took to other countries including Croatia (1908). Those early water polo events in Croatia were in fact amateur competitions between the so-called *wild squads* or *wild clubs* representing varies beaches dubbed 'Republics'.

Upon a brief overview of the sport, including some fun trivia from the earliest 'polo times in the UK, the US and Croatia, the presentation will then focus on the Dubrovnik region (Konavle, Zupa dubrovacka, Dubrovnik, Elaphite islands) - the home to water polo clubs competing at all levels, top down, from the European League of Champions to the so-called Wild Tournaments. The most prominent of the latter is the Wild League which gathers circa 30 squads coming from as many beaches.

A closer look at this regional sports phenomenon will show that it is a culturological process fermenting simultaneously in at least four domains: 1) universal-athletic (upholding the tenets of Coubertin's O*lympism*), 2) particular-social (properly mirroring the ratio between the colectivistic and individualistic elements in the local community), 3) athletic-educational (all, especially younger generations are moved to consider the role of ethics of sports competition, the personal expression and contribution within the team environment, and are exposed to positive role models), and 4) touristic-entertaining (the game experience is clearly found attractive by the participants, the spectators and the public media).

The presenter will put forth a theory that, notwithstanding its amazing popularity, this water polo microcosm molds and perpetuates through the idiosyncratic interplay between the utmost professionalism on the one side (*Jug CO*), and the sheer amateurism on the other (*Wild League*), and that it is precisely because of that idiosyncratic interplay that it has become an ineludible part of the Dubrovnik region's folklore.

Mag.rel.publ ENA SOPRANO
Stručni suradnik, DURA, Dubrovnik

SURADNJA DURA-E I LINĐA

Folklorni ansambl narodnih plesova i pjesama Hrvatske Linđo, danas ustanova u kulturi, dugi niz godina, točnije 49 godina upornim radom svih zajedno gradio je ono čime se danas predstavlja, brend kulture i turizma na području Grada Dubrovnika i okolice. Osnovan 1964., a počeo s radom 1965. godine. Sve je počelo s običnom idejom u vojsci, a danas je Ansambl Linđo dosegnuo velike uspjehe i postao je brend u turizmu grada Dubrovnika. Naziv ansambla potiče od imena najpopularnijega plesa koji se pleše već 200 godina na isti način, s malim varijacijama u Dubrovačkom primorju, Župi i Konavlima. Drži se da je sam ples dobio ime prema nekada glasovitom vođi Nikoli Lali Linđu, utemeljitelju poskočice *linđo.* Neki misle da je to pučki naziv za lijeričara. Ansambl prije svega njeguje i štiti vlastitu tradiciju, koja je temelj njegova opstanka i očuvanja hrvatskoga i regionalnoga kulturnog identiteta. Jedan je od najvećih prinosa Linđa što je osim skupljanja počeo i spašavati od propadanja i zaborava narodne nošnje, instrumente, plesove i glazbu. Mnoge su Linđove nošnje muzejski primjerci neprocjenjive vrijednosti. Konstantno se ulaže dodatni trud na zaštiti materijalne i nematerijalne kulturne baštine. Linđo je imao težak put ka usponu kojeg je dosegao, preživjevši tragediju i tugu koju je Grad Dubrovnik pretrpio 1991. godine kad je bio pod opsadom agresora. Linđo u tim trenutcima uzbune nije prestao djelovati iako su mnogi članovi Linđa bili na ratištu. Pod parolom „Naći ćemo se na starom mjestu“ održavale su se probe iako su sa Žarkovice agresori napadali na sve strane. Članovi Linđa koji su bili na ratištu dolazili su na probe, a zatim se po noći vraćali na prvu ratnu liniju. Održavanje proba bilo je iznimno važan emotivni trenutak u Domovinskom ratu jer je time pokazana jedna od svrha obrane grada. Bitno je istaknuti festivalski nastup na Ljetnim igrama 1991. godine u Restoranu *Jadran*, koji nije bio objavljen – da agresori sa Žarkovice ne bi svojim djelovanjem ometali nastup. Bilo je ukupno dvadesetak gledatelja, i to je bio jedan od najdražih Linđovih nastupa – jer su se uspjeli okupiti i dati program koji je trajao jedan sat i u kojemu se, i tada, pokazao velik entuzijazam plesača i glazbenika da se održi ova predstava. Upravo ova snaga, volja i splet okolnosti rata koji je obuhvatio Dubrovnik, plesači su postigli da ansambl dođe do svog uspjeha odnosno – brend Grada Dubrovnika. S ponosom se može reći kako su izvođači svojim plesom, pjesmom branili svoj grad i gradili uspjeh ansambla dugi niz godina koji se danas može prezentirati široj javnosti.

Ansambl Linđo posvećuje pozornost i novim trendovima u komunikaciji s publikom jer je posve jasno da u procesu stvaranja brenda tradicijskoga kulturnoga proizvoda značajnu ulogu imaju komunikacijke vještine i alati što se je moglo vidjeli na tradicionalnom *Međunarodnom znanstvenom interdisciplinarnom simpoziju u Dubrovniku*, održanome u prosincu 2011. i 2012. godine, pod nazivom *Hrvatska folklorna i etnografska baština u svjetlu dubrovačke, svjetske i turističke sadašnjosti*, koji je zasigurno zapamćen kao znanstveni projekt na najvišoj razini..

Budući razvoj Linđa ovisi o entuzijazmu i organiziranosti sadašnjega i budućega naraštaja i njihove spremnosti da ponesu i unaprijede ovo što je do danas postignuto i ovo što danas imaju. Da po uzoru na prethodne generacije budu svjesni da se samo upornim radom dolazi do uspjeha.

U Linđu vlada radost jer svi osjećaju da nešto stvaraju, zajednički rade i ruše prepreke koje se u radu pojavljuju. Svaki *linđovac* koji je stjecanjem okolnosti izašao iz Linđa ostao je duboko vezan uz Linđo i s ponosom se prisjeća danâ provedenih u Linđu i svoga prinosa njegovu uspjehu. Danas

se Linđo razvija u brend i očekuje daljnje uspjehe, nastupe, programe, projekte, gostovanja i turneje s ambicioznim, vrijednim, upornim zaposlenicima koji Ansambl Linđo promišljaju kao spoj umjetnosti, kulture, turizma, znanosti, društveno bitne djelatnosti, važne za sreću i zdravlje članova, natprosječno mladih ljudih. Današnji je cilj, koji se naslanja na utemeljiteljski, slojevit i kreativno i društveno poticajan, usmjeren dubrovačkoj, hrvatskoj i svjetskoj zajednici.

Razvojna agencija Grada Dubrovnika DURA i Folklorni ansambl Linđo potpisali su sporazum o suradnji za zajedničku suradnju u pisanju i provedbi aktivnosti europskih i nacionalnih projekata.

Budućnost pripada mladima, kako poslovica ide, ali imamo odgovornost educirati i podučavati ih što zauzvrat može uliti u njih ljubav prema folkloru. U tom smislu, projekt "Linđovo blago" - koji uključuje djecu vrtićke dobi u nastupe ansambla - nudi jedinstvenu mješavinu ljubavi i tradicije, tako da se iskonsko Linđovo naslijeđe može i dalje razvijati i prenositi s ponosom na sljedeće generacije.



Mag,rel.publ. ENA SOPRANO
Associate officer, DURA, Dubrovnik

COOPERATION OF DURA (*THE CITY OF DUBROVNIK DEVELOPMENT AGENCY*) AND LINDJO

The folklore ensemble of Croatian national dances and songs, Lindjo, is today a cultural institution. Lindjo was founded in 1964 and began performing in 1965. It took full 49 years of hard work by all its participants to fully form its present identity – a recognizable cultural and tourist brand of Dubrovnik and the surrounding area.

The ensemble's name derives from the name of the most popular traditional dance that has been danced in the same manner for 200 years, with only slight variations in Littoral Dubrovnik, Župa and Konavle. While some believe that the Lindjo dance was named after Nikola Lale Lindjo (its founder), others tend to believe that Lindjo was the popular name for any 'ljerica' (folk-instrument) player.

The ensemble strives to nurture and protect its local tradition simultaneously justifying its existence and preserving Croatia's local cultural identity. Lindjo's great importance also lies in collecting and preserving of national costumes (many of them are museum artifacts and of priceless value), instruments, dances and music, thus safeguarding them against being lost and forgotten. Continuous efforts are being made in this respect so that both material and non-material cultural heritage may remain well preserved.

Lindjo's path to success, however, was not without obstacles. The worse ones were faced in 1991, during the Homeland War, when Dubrovnik was besieged by aggressors and many of Lindjo's members were fighting out on the battlefields. When they could leave their post, those brave Lindjo-ans would attend rehearsals only to immediately return their posts. Lindjo never quite. Not even during those most trying of the times when the ensemble, as if to defy the aggressors who mercilessly kept on attacking our city, simply continued to rehearse under their slogan 'we will meet in the usual place'.

Lindjo's future seems bright, althought, of course, it is heavily dependent upon the enthusiasm and skills the present and future generations put forth so as to continue the legacy of success through hard work.

The City of Dubrovnik Development Agency DURA and Folklore Ensemble Lindjo have signed an agreement to cooperate in presenting and implementing activities within European and national projects.

Future belongs to the young, as the adage goes, but we have the responsibility to educate them and train them, which, in turn, just might instill in them the love of folklore. To this end, the project "Lindjo's Treasures" – involving the kindergarten age children in the ensemble's performances – offers a unique blend of love and tradition, so that the true Lindjo legacy may be further developed and passed on with pride to the next generation.

mr.sc. VJEKOSLAV VIERDA
"Domouprava-Dubrovnik"d.o.o., direktor

MLADI – TRŽIŠNA NIŠA KULTURNOG TURIZMA ?

Mladi su važan tržišni segment u mnogim industrijama (moda, elektronika i gadgeti, zabava, film, glazba i sl.) te im se te industrije i posebno „obraćaju" na način da promoviraju proizvode posebno namjenjene upravo njima. S druge strane neke industrije gdje je udjel segmenta mladih u ukupnom tržištu manji (automobili, kozmetika, turizam) „napadaju" ih kao kupce posebnim programima.

Nema, kako se čini, niti jedne svjetski relevantne industrije roba i usluga za osobnu potrošnju koja u mladima ne vidi postojeće ili barem potencijalne kupce. Njihov broj već radi otvaranja tržišta najmnogoljudnijih zemalja može samo rasti i kvalitativno i kvantitativno, a te industrije su toga itekako svjesne.

Turizam i na strani ponude i na strani potražnje mlade doživljava kao potencijane konzumente zabave tijekom trajanja turističkog aranžamana i/ili boravka u destinaciji te na taj način i strukturira ponudu. Ako u ponudi nemate cjelodnevni party, „ludu" zabavu do zore, adrenalinske parkove i sl. od strane mladih biti ćete označeni kao dosadni i kao takvi ostajete izvan pozornosti ovog tržišnog segmenta.

Problem zabave za mlade je u tome što u pravilu takva ponuda izravno ometa ponudu za stariju populaciju, a često i komfor lokalnog stanovništva. Budući da je ovih (starijih) među turistima još uvijek više, a u platežnim mogućnostima su puno bolji, zabava se „getoizira" i globalno i lokalno (Zrće i Revelin npr.).

Mlade kao konzumente kulturnog turizma u širem smislu ne vide više niti njihovi profesori niti njihovi roditelji (pogledajmo samo programe maturalnih putovanja), a prosvjetne vlasti (vjerovatno iz straha da ne budu optuženi za nostalgiju za socijalističkim vremenima školskih ekskurzija na Titov grob, u Kumrovec, putevima revolucije itd.) vrlo bojažljivo savjetuju promjene postojećeg trenda.

Osim navedenog mladi su u nekim sredinama izravno suprostavljeni lokalnom moralu i/ili lokalnim običajima (golotinja, sex, pijanstvo i sl.) pa je tim teže taj segment turista uključiti u najelementarnije konzumiranje lokalne kulture (npr. obilazak hramova, nazočnost lokalnim svečanostima itd.). No, niti na strani domaćina nisu nevini. Pretjeranim cjenama prijevoza, smještaja i ulaznica obeshrabruju mlade na konzumaciju kulturnih sadržaja budući da si ih oni u pravilu nisu u mogućnosti priuštiti.

Kulturna baština uz prirodne ljepote, klimu i turističku infrastrukturu predstavlja osnovu za postojanje turizma kao takvog i stoga je potrebno osigurati kod mladih razumijevanje te okolnosti na lokalnom nivou, a mlade u ulozi turista „usmjeravati" na konzumaciju kulturnih sadržaja. To nije niti lako niti jednostavno, a proces je relativno dugotrajan i treba se provoditi na lokalnom nivou kroz obrazovanje mladih u destinaciji te kroz prilagodbu ponude specifičnim zahtjevima i/ili očekivanjima mladih turista (uporaba elektronike u razgledu lokaliteta, interaktivnost u prezentaciji, atraktivan layout isl.).

Kulturni turizam je sam po sebi uzak segment u sveukupnom turizmu (razdvajamo ga od kulturne ponude koja turiste „ iznenadi" u destinaciji) nego ga razmatramo vrlo usko kao ponudu koja je glavni pokretač posjete destinaciji. Međutim, tu su mladi u prednosti jer su spremni

pokrenutu se samo i isključivo radi nazočnosti događaju (pa tako i kulturnom ako im je atraktivan) mnogo brže i u znatno većem postotku nego tzv. starija populacija.

Nematerijalna baština je u smislu navedenog u još lošijoj situaciji kao potencijal za kulturni turizam jer je u svojoj osnovi strogo lokalna i individualna i potrebna su određena predznanja za razumijevanje iste (Istarska ljestvica npr.). I dok se kod nekih fenomena nematerijalne kulturne baštine barem dijelimično može pokazati „proizvod" (čipka, igračka) u dubrovačkom slučaju Festu sv. Vlaha treba doživjeti. To implicira boravak samo u taj određeni dan i na točno određenom mjestu.

Ipak, postoje marketinški alati, te dostatna organizacijska infrastruktura (Grad, Crkva, TZ Grada) da se ovaj segment kulturnog turizma promovira i na tržištu za mlade turiste - istina samo kao uska niša. S druge strane doslovično svi mladi u destinaciji trebaju biti subjekt promocije kulturne baštine (pa tako i namaterijalne baštine) kao bitnog segmenta turizma Dubrovnika na kojem temeljimo lokalni razvoj.



Mr.sc. VJEKOSLAV VIERDA
Domouprava – Dubrovnik Co., Dubrovnik, gen. manager

YOUTH – A NICHE MARKET OF CULTURAL TOURISM

Youth are a significant segment in many industries (fashion, electronics and gadgets, entertainment, film, music. Etc.) so it is understandable that these industries often address them by marketing products specifically aimed for their age group. On the other hand, industries in which youth make up a small percentage of the market (automobile, cosmetic, tourism) lure them with special programmes.

There doesn't exist, so it seems, a single globally relevant goods and services industry that doesn't perceive young people as existing or at least potential buyers. These industries are well aware of the fact that this segment can only increase in quality and quantity with the opening of markets of highly populated countries.

Tourism, both from the point of view of supply and demand, sees youth as a potential consumer of entertainment for either the duration of the tour package or stay in a set destination and accordingly structures its offer. If your offer does not include 24-hour wild parties, adrenaline parks and similar activities, young people will consider the offer boring and will fail to attract this segment of the market.

The problem with entertainment for young people is that it often directly interferes with the offer for older people and frequently with the comfort of the local population. As older people still make up the majority of tourists and are economically better off, entertainment is channelled both globally and locally into "ghettoes" (e.g. Zrće, Revelin).

Neither parents nor professors look on youth anymore as consumers of cultural tourism from a wider perspective (evident from school trip destinations), while educational authorities (most probably out of fear of being accused of nostalgia for socialist times when destinations were Tito's grave, Kumrovac, the Paths of the Revolution, etc) very timidly suggest a change to the existing trend.

In addition to the above, the youth in certain areas are indirect confrontation with local morality and/or customs (nakedness, sex, drunkenness, etc) and it is difficult to include this segment of tourists as consumers of basic local culture (e.g. visiting temples, participating in local ceremonies etc). However, the host population is not without blame. Exaggerated prices of transport, accommodation and tickets discourage young people to enjoy the offered cultural content, as they are not able to afford it.

Cultural heritage together with natural beauties, climate and the tourist infrastructure are foundations for developing a tourist offer and therefore it is necessary to educate young people at a local level, and when in the role of tourist, direct them toward the offered cultural content. The task is neither an easy or simple one, relatively time-consuming and should be implemented through education of young people at a local level, introducing them to the planned destination. Offers should be accordingly adapted to attract young people, fulfilling their expectations (use of electronics in sightseeing, interactive presentations, attractive layouts etc).

Cultural tourism is a narrow segment of the overall tourist market (to be distinguished from the cultural offers that "surprise" tourists at destinations) and is considered here as the primary motivation for visiting a set destination, representing a small part of the market. Young people

are at an advantage in that they are prepared to set off immediately and in larger numbers to participate in an event (including a cultural event if it is attractive) compared to the so-called older population.

Non-material heritage is at a greater disadvantage with regard to cultural tourism as it is fundamentally of strictly local and individual character and requires a previous understanding and knowledge of the content (e.g. Istrian scale). While some phenomena of nonmaterial cultural heritage can at least partly be shown as a "product" (lace, toys), you have to experience the St. Blaise Festival in Dubrovnik. This implicates that you need to be at a set destination on a set date.

However, there are marketing tools and an adequately organised infrastructure (the City, church, tourist office) to promote this segment of cultural tourism among young people, even though it is only a narrow niche market. On the other hand, virtually all the youth in a destination should be the subject of promoting cultural heritage, including nonmaterial heritage, as a significant segment in tourism on which Dubrovnik could base its local development.



SRIJEDA, 2. LISTOPADA 2013.

- Hotel Rixos Libertas u 14:00 – Forum Mladih na engleskom jeziku - belgijska organizacija Tapis Plein

Vrijeme	Izvođač	Mjesto događanja
19:00	Glagoljaška misa Don Srećko Frka Petešić - Kaptol Sv. Stošije, Zadar	Franjevački samostan
20:30	Klapska večer - 11 klapa s dubrovačkog područja	Skalini crkve Sv. Vlaha

ČETVRTAK, 3. LISTOPADA 2013.

U jutarnjim satima obilazak škola u sklopu manifestacije – interaktivni program uz sudjelovanje festivalaca I škola

Program radionice foruma mladih u hotelu Rixos Libertas:

ICCN Dubrovnik 2013 – Prezentacije			
1. Nematerijalna kulturna baština kao dio lokalne strategije razvoja: "Kako razvoj lokalne strategije u očuvanju nematerijalne kulturne baštine može pridonijeti lokalnom gospodarskom razvoju i zadržati interes i sudjelovanje mladih?"			
Moderator	Mr. sci. Maja Nodari, Viša savjetnica konzervatorica za nepokretna kulturna dobra, Ministarstvo kulture, Uprava za zaštitu kulturne baštine, Konzervatorski odjel u Dubrovniku		
Vrijeme	Grad	Izlagač	Naslov
09:00 – 09:15	Dubrovnik	Nina Skuric	Nematerijalna kulturna baština kao dio lokalne strategije razvoja: "Kako razvoj lokalne strategije u očuvanju nematerijalne kulturne baštine može pridonijeti lokalnom gospodarskom razvoju i zadržati interes i sudjelovanje mladih?"
09:15 – 09:30	Dubrovnik	Romana Hansal	Dubrovačka ljuta naranča - inovacija baštine u ponudi dubrovačkih gastro-suvenira
2. Očuvanje nematerijalne kulturne baštine u izvanrednim okolnostima: (nemiri, oružani sukobi, prirodne nepogode itd.): "Uspješne strategije u očuvanju i rekonstrukciji nematerijalne kulturne baštine u izvanrednim okolnostima – očuvanje nematerijalne kulturne baštine za generacije koje dolaze."			
09:30 – 09:45	Dubrovnik	Maja Nodari	Što je nematerijalna kulturna baština i kako se čuvala tradicijska kultura u vrijeme Domovinskog rata u Dubrovniku?
3. Nematerijalna kulturna baština, mladi i budućnost javne i kulturne diplomacije: "Budućnost javne i kulturne diplomacije i uloga nematerijalne kulturne baštine kao njezinog integralnog dijela i kako se ona odražava na životnu perspektivu mladih"			
09:45 – 10:00	Dubrovnik	Katja Bakija	Kulturna diplomacija – važna paradigma međunarodnog komuniciranja

4. Nematerijalna kulturna baština i mladi u turizmu: "Što nematerijalna kulturna baština znači Tebi (kao mladoj osobi) i kako ona utječe na Tvoj svakodnevni život kao i Tvoju budućnost vezanu za turizam kao glavni izvor prihoda?", "Razumijevanje kulturne diplomacije kao instrumenta za lokalni razvoj."			
10:00 – 10:15	Dubrovnik	Ivica Kipre	Muzeji kao medijator kulturne baštine; pitanje materijalne i nematerijalne kulture
10:15 – 10:30	Zagreb	Anita Brajinović	Inicijativa kulturalnog partnerstva (CPI – Južna Koreja), Izbliza
10:30 – 11:00	**Pauza za kavu**		
Moderator	Mr. sc. Vjekoslav Vierda, "Domouprava-Dubrovnik"d.o.o., direktor		
11:00 – 11:15	Dubrovnik	Ena Soprano	Suradnja DURE (razvojne agencije Grada Dubrovnika) i FA Linđo
11:15 – 11:30	Zagreb	Suzana Ajhner Starčević	Krepat ma ne molat
11:30 – 11:45	Pag	Nedjeljka Oros	Igla, konac, paška čipka
11:45 – 12:00	Lepoglava	Verica Dubovečak	Lepoglavska čipka
12:00 – 12:15	Dubrovnik	Vedran Kastrapelli	Nezaposlenost i zapošljavanje mladih osoba u Dubrovačko-neretvanskoj županiji
12:15 – 12:30	Konavle	Antonia Rusković Radonić i Marija Radonić	Svila u rukama moje majke
12:30 – 12:45	Dubrovnik	Vjekoslav Vierda	Mladi – tržišna niša kulturnog turizma ?
12:45 – 13:00	Metković	Udruga Divina Natura, Meri Rogošić	Projekt „Neretvanska strašila – Tragom mitoloških bića doline rijeke Neretve"
13:00 – 13:15	Dubrovnik	Mira Muhoberac	Hrvatska baština i mladi u projektu *Ragusini*
13:15 – 13:30	Dubrovnik	Vesna Muhoberac	*Ragusini* (Dubrovnik nekad i sad)

Ceremonija otvaranja će započeti 03. listopada u 13:45 u Dvorani Mistral u hotelu Rixos Libertas.

Festivalski program se nastavlja na Stradunu:

Vrijeme	Izvođač	Mjesto događanja
14:00	- Etno modna revija, Vinkovci - Korejska grupa, Gangneung - Dvoglasje tijesnih intervala Istre i Hrvatskog Primorja - Korejska grupa, Jeongseon	Stradun - pozornica Luža
19:30	- Djeca pjevaju Bećarac, KUD Tomislav, Donji Andrijevci - Fusion, Linđo & Step n'Jazz Dubrovnik - Etno modna revija, Vinkovci - Godišnji proljetni ophod Ljelje/Kraljice iz Gorjana - Korejska grupa, Gangneung - Dvoglasje tijesnih intervala Istre i Hrvatskog Primorja - Nijemo kolo i ojkanje - Gorenjski Plesovi, FA Linđo, Dubrovnik - Korejska grupa, Jeongseon	Stradun - pozornica Luža

PETAK, 4. LISTOPAD 2013.

OŠ Antun Masle	Predstavnici FA Linđo, korejske folklorne grupe te djeca Donjih Andrijevaca izvode Bećarac i ophod Ljelja,	10:20h
OŠ Slano		11:30h
OŠ Mokošica		14:00h

Gimnazija Dubrovnik	Predstavnici FA Linđo, korejske folklorne grupe, te autohtoni izvođači ojkanja, nijemog kola i glagoljaškog pjevanja	09:35h
OŠ Marin Getaldić (Centar)		10:35h
Klasična Gimnazija Ruđera Boškovića		12:30h

Festivalski program se nastavlja na Stradunu:

Vrijeme	Izvođač	Mjesto događanja
12:00	- Korejska grupa, Gangneung - Dvoglasje tijesnih intervala Istre i Hrvatskog Primorja - Korejska grupa, Jeongseon	Stradun - pozornica Luža
14:00	- Moreška - Nijemo kolo i ojkanje - Korejska grupa, Gangneung - Dvoglasje tijesnih intervala Istre i Hrvatskog Primorja - Korejska grupa, Jeongseon	Stradun - pozornica Luža
19:30	- FA Linđo pleše Linđo - Moreška - Djeca pjevaju Bećarac, KUD Tomislav, Donji Andrijevci - Nijemo kolo s područja Dalmatinske zagore, Ojkanje - Žene iz Vinkovaca pjevaju Bećarac - Dvoglasje tijesnih intervala Istre i Hrvatskog Primorja - Ćilipi potkolo, čićak i namiguša - Splet župskih bala (dueta, mazolka, polka, čičak i župska poskočica)	Stradun - pozornica Luža

SUBOTA, 5. LISTOPAD 2013.

Festivalski program se nastavlja na Stradunu:

Vrijeme	Izvođač	Mjesto događanja
19:30	- Djeca pjevaju Bećarac, KUD Tomislav, Donji Andrijevci - Žene iz Vinkovaca pjevaju Bećarac - Korejska grupa, Gangneung - Korejska grupa, Jeongseon - Dvoglasje tijesnih intervala Istre i Hrvatskog Primorja - Ćilipi poskočica i potkolo - Splet župskih bala - Lastovsko i pokladarsko kolo	Stradun – pozornica Luža

NEDJELJA, 6. LISTOPAD 2013.

Vrijeme	Izvođač	Mjesto događanja
13:00	- Razni izvođači iz okolice Dubrovnika uključujući folklorne skupine i građane Dubrovnika: **- Najveći ikad plesani Linđo – pokušaj ulaska u Guinessovu knjigu rekorda**	Stradun
13:30	Plesovi iz dubrovačke regije u izvođenju folklornih skupina učesnica najvećeg plesanog Linđa	Stradun - pozornica Luža
18:30	Procesija za Križen s otoka Hvara	Stradun
19:00	Kantaduri s Hvara	Crkva Sv. Vlaha

WEDNESDAY, 2. OCTOBER 2013.

Festival program at Stradun:

Time	Performer	Venue
19:00	Glagolitic Chants Catholic Mass Don Srećko Frka Petešić - Kaptol Sv. Stošije, Zadar	Franciscan Church
20:30	Klapa multipart singing of Dalmatia, southern Croatia, Klapa Evening - 11 klapa from Dubrovnik region	On the Stairs of St. Blaise Church

THURSDAY, 3. OCTOBER 2013.

09:00 – Gather in front of your hotel for free guided tour of Dubrovnik, including exhibition of UNESCO ICH Convention and ICCN Dubrovnik 2013 at Sponza Palace, Ethnographic Museum, Rector's Palace and Franciscan Monastery including the antique Pharmacy.

09:00 – 10:30 - ICCN Board meeting at room Gregale, Hotel Rixos Libertas (followed by guided tour of Dubrovnik for Board members)

Simultaneous visits of Festival groups to Dubrovnik schools.

12:00 – working lunch at Old Town, near Stradun

13:00 – return to Hotel Rixos Libertas

OPENING CEREMONY

13:45 – The Opening Ceremony will commence on 3. October at Mistral Hall, Hotel Rixos Libertas.

WORKSHOP PROGRAM

ICCN Dubrovnik 2013 – International Workshop Presenters			
1. ICH as a part of Local Development Strategy: "How developing local strategies in ICH safeguarding and local partnerships in ICH can enhance local economic development and keep youth interested and engaged?"			
Moderator		Dr. sc. Tvrtko Zebec, director, Institute of Ethnology and Folklore Research, Zagreb, Croatia	
Time	Country	Presenter	Title
15:00 – 15:15	Dubrovnik, Croatia	Andro Vlahušić	Dubrovnik – Safeguarding its ICH
15:15 – 15:30	Galle, Sri Lanka	Naurunna Guruge Methsiri De silva	Intangible Heritage Of Our City, Galle, Sri Lanka - Making up the Cultural Fabric of the City
15:30 – 15:45	Gangneung, Korea	Seok Je Lee	ICH Is The Keyword of Local Development as a High-Value Added Industry
15:45 – 16:00	Tapis Plein, Belgium	Jorijn Neyrinck	CASE - Quartierbricolé // Handmade in Bruges
16:00 – 16:15	Zagreb, Croatia	Goranka Horjan	Project CRAFTATTRACT - Intangible Heritage Cooperation in South-East Europe

16:15 – 16:30	Zadar, Croatia	Lukrecija Pavičić Domijan	Traditional lacemaking of Croatia
16:30 – 17:00 Open Discussion			
17:00 – 17:30	Youth Forum Open Discussion – Comments and Ideas to be Reported at Closing Ceremony		

18:00 – Dinner for all participants at Hotel Rixos Libertas

19:30 – Festival program continues at Stradun with performances of Croatian autochthonous and applied ICH, including performing children, Ethno Fashion Show, Fusion dance, as well as Korean performers

FRIDAY, 4. OCTOBER 2013.

ICCN Dubrovnik 2013 – International Workshop Presenters			
2. Safeguarding the ICH under extraordinary circumstances: (unrests, armed conflicts, natural disasters etc.): "Strategies in safeguarding and re-building the ICH through extraordinary circumstances that work - safeguarding the ICH under threat for generations to come"			
Moderator		Prof. Amareswar Galla, Professor of the World Heritage and Sustainable Development at the University of Split, director of Inclusive Museum, Denmark	
Time	Country	Presenter	Title
09:30 – 09:45	Denmark (India)	Professor Amareswar Galla	Safeguarding Intangible Heritage During and After Armed Conflict
09:45 – 10:00	Betlehem, Palestine	Ghadeer Najjar	How Palestinian-Israeli conflict Affects the local ICH
10:00 – 10:15	LA, USA	Prof. Elsie Ivancich Dunin	Before and after the Ashes: Dance as Identity in Dubrovnik's Villages
10:15 – 10:30	Dubrovnik, Croatia	Nikolina Trojic	Restoration of Cultural Heritage in Osojnik after the Homeland War
10:30 – 10:45	Dubrovnik, Croatia	Romana Hansal	Dubrovnik Silk – Wartime Phoenix
10:45-11:00 Open Discussion			
11:00- 11:30 Coffee Break			
3. ICH, Youth and Future of Public and Cultural Diplomacy: "The Future of Public and Cultural Diplomacy and the role of the ICH as its integral part, and how it reflects on the local youth life prospects"			
Moderator		Prof. Nick Cull, director of the Master's in Public Diplomacy program at the Center on Public Diplomacy at the University of Southern California	
11:30 – 11:45	Los Angeles, USA	Prof. Nick Cull	The Future of Cultural Diplomacy: The role of ICH & Youth

11:45 – 12:00	Zagreb, Croatia	Prof. Slobodan Lang	The Culture of Goodness
12:00 – 12:15	Kuwait	Waleed Al Saif	ICH – Kuwait and the Cultural Diplomacy of Kuwait
12:15 – 12:30	Israel	Moti Malka	International Promotion of Israeli Culture
12:30 – 13:00 Open Discussion			

13:00 – 14:00 – Working Lunch

4. ICH and Youth in Tourism : "What does ICH mean to you (as young people) and how does it impact you in your daily life as well as your future related to tourism as a source of local income ?", "Understanding Cultural Tourism as instrument of local development"			
Moderator		Prof. Nick Cull, director of the Master's in Public Diplomacy program at the Centre on Public Diplomacy at the University of Southern California	
14:00 – 14:15	Split, Croatia	Prof. dr. sc. Joško Božanić	Traditional Boat - Story about Falkuša
14:15 – 14:30	Algemesi, Spain	Colomer, Colomer, Sanchis	Without music there is no party
14:45 – 15:00	Beit Shour, Palestine	Charlie Rishmawi	Heritage is our Identity
15:00 – 15:15	Ethiopia	Ephrem Amare	Safeguarding ICH - Ethiopia's experience
15:15 – 15:45 Coffee Break			
15:45 – 16:00	Dubrovnik, Croatia	Vinko Rožić	Water polo: part of the Dubrovnik region's folklore
16:00 – 16:15	Xochimilco, Mexico	Cámara-Arango, Praxedis-Quesada, Membrillo-Hernández	Little Guardians of the Heritage - The case of Xochimilco
16:15 – 16:30	Zagreb, Croatia	Milo Sršen	Cultural Tourism in Croatia
16:30 – 17:00 Open Discussion			
17:00 – 17:30	Youth Forum Open Discussion – Comments and Ideas to be Reported at Closing Ceremony		

18:00 – Dinner for all participants at restaurant at the Old Town

19:30 – Festival program continues at Stradun with performances of Croatian autochthonous ICH, including Moreška, performing children, groups from Dubrovnik region, as well as Korean performers

SATURDAY, 5. OCTOBER 2013.

07:45 – All gather in front of the Rixos Libertas Hotel or Hotel Adriatic.

Excursion to Konavle and Osojnik including visits to Museums Bogišić and Bukovac, Heritage Museum Konavle at Ćilipi, visit to AR Atelier, Izletište Mlin Ivo Đivanović Ljuta (for lunch), Gallery Miho Šiša Konavljanin, and than bus ride for autochthonous customs, songs and dances at Osojnik (for dinner).

Return at around 19:00.

19:30 – Festival program continues at Stradun with performances of Croatian autochthonous ICH as well as Korean performers.

SUNDAY, 6. OCTOBER 2013.

ICCN Dubrovnik 2013 – Closing Ceremony	
09:00 – 09:10	Youth Forum Round Table Discussions Report by Youth Forum Participant
09:10 – 09:20	Summary for the workshop by Moderator
09:20 – 09:45	Report of Board meeting by Secretariat - General meeting report (5') - Announcement of newly approved members(10') - Short speech of new members
09:45 – 10:00	Presentation of Isfahan for 2014 ICCN Festival/meetings
10:00 – 10:30	Coffee Break
10:30 – 10:45	Closing speeches: - UNESCO Representative (pending) - Mayor of Dubrovnik (pending) - ICCN Representative - Organizer speech (Project Author)
10:45 – 10:50	Presenting ICCN Flag from Dubrovnik organizer to Isfahan delegate

12:00 – Lunch for all participants at restaurant at the Old Town

13:00 – Festival program at Stradun:

Time	Performer	Venue
13:00	Various performers from Dubrovnik region including Folklore groups and Dubrovnik citizens: **Largest Linđo Dance ever** – for Guiness book of Records	Main street, Stradun
13:30	Local Folklore Dances from Dubrovnik region	Stradun - stage at Luža
18:30	Procession Za Križen (Following the Cross) on the Island of Hvar	Main street, Stradun
19:00	Kantaduri from Hvar	St. Blaise church










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Vinka Ljubimir

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UNESCO - 10 GODINA KONVENCIJE O ŽIVOJ BAŠTINI I ICCN DUBROVNIK 2013

Ova je priča počela na jednoj kavi gdje se razgovaralo o potrebi očuvanja naših običaja i tradicije. Uvidjelo se da treba učiniti nešto veliko što će privući pozornost javnosti, a osobito mladih, i osvijestiti postojanje toliko raznolike i bogate baštine koju imamo kako bismo ju sačuvali za budućnost.

Prilika se ukazala s prijedlogom da Dubrovnik bude domaćin ICCN susreta 2013. godine, koja je ujedno i 10. Obljetnica UNESCO-ve konvencije o nematerijalnoj kulturnoj baštini. Ta dva događaja zajedno su činila dovoljno velik povod za postizanje željenog učinka.

Smislilo se da se održi izložba koja bi prikazala UNESCO-vu konvenciju, zatim članice ICCNa, te predstavila hrvatsku živu baštinu zaštićenu kod UNESCO-a. Izložba bi se otvorila ranije kako bi najavila ostala događanja. Uz to bi se organizirale klape, folklorne grupe, te čipkarice, vezilje, oni koji rade domaće tradicijske delicije da uživo nastupaju na Stradunu i rade u Sponzi. Dio grupa koje nastupaju također bi posjetio škole u interaktivnim, informacijsko-motivacijskim radionicama. K tomu bi se okupili gradonačelnici i njihovi predstavnici i mladi iz raznih zemalja svijeta, članica ICCN organizacije, u radionicama i prezentirali na temu *Mladi i živa baština*. Pridružiti će se i vodeći hrvatski i svjetski stručnjaci iz područja nematerijalne žive baštine koji će imati prezentacije o tome koji su načini i iskustva u očuvanju žive baštine. Osim njih, u sve ove radionice će biti uključeni i mladi koji su integralni dio susreta i koji će na kraju iznijeti svoje zaključke i opažanja. Također bi se sudionici radionica odveli u okolicu, u Konavle i na Osojnik, gdje bi im se na licu mjesta prikazala naša tradicija.

Ova knjižica svjedoči o manifestaciji koja se odvija kao rezultat ove ideje. U njoj ćete naći sažetke prikazanih izlaganja, te na kraju i program, onaj otvoreni za domaće i posjetitelje Dubrovnika, te onaj zatvoreni za članove ICCN organizacije na engleskom jeziku. Manifestacija je toliko narasla u godinu dana njezine pripreme da je dobila pokroviteljstvo UNESCO-a, Ministarstva kulture i Ministarstva turizma te Predsjednika Republike Hrvatske Iva Josipovića koji je i otvara.

U Dubrovniku su se ovim povodom okupili predstavnici mnogih zemalja,iz Južne Koreje, Španjolske, Šri Lanke, Bangladeša, Češke Republike, Alžira, Slovačke, Irana, Palestine, Izraela, Filipina, Katara, Saudijske Arabije, Kuvajta, Makedonije, Kanade, Meksika, Sjedinjenih Američkih Država, Italije, Etiopije, Nigerije, Konga i Indije.

Program uključuje Glagoljašku misu u Franjevačkoj crkvi Male braće, procesiju Za *Križen* i Hvarske Kantadure u crkvi Sv. Vlaha. Nastupati će folklorne grupe iz dubrovačke okolice i s otoka, doći će Moreška, pjevati će ojkači iz Dalmatinske zagore, mali bećari, nastupati Istarsko dvoglasje, plesati se nijemo kolo, te izvoditi razni plesovi iz dubrovačke okolice. Nastupati će i dvije korejske grupe sa svojim autohtonim programom. Ukupno će nastupiti preko 200 sudionika folklornih grupa na pozornici ispred Luže na Stradunu, uključujući i dječije grupe, te modnu reviju s motivima naših vezova. I na kraju, plesat će se najveći Linđo ikada otplesan, prijavljen za Guinessovu knjigu rekorda, gdje su pozvani svi oni koji znaju plesati Linđa da se pridruže, bilo da su članovi grupa ili ne.

Ovom prilikom želimo zahvaliti svima koji su s entuzijazmom doprinijeli ovoj manifestaciji.

Adio vam do slijedeće slične prigode.

VINKA LJUBIMIR
Program Author and Project Manager

UNESCO - 10 YEARS OF ICH CONVENTION AND ICCN DUBROVNIK 2013

This story began over a coffee where it was discussed that we need to safeguard more our customs and traditions. It was concluded that we need to do something big that will attract the attention of the public, especially young people, and raise awareness of the existence of so many diverse and rich heritage that we have in our region in order to preserve it for the future.

Opportunity showed itself when Dubrovnik was asked to host ICCN meeting 2013., which is also the year of 10th Anniversary of the UNESCO Convention on Intangible Cultural Heritage . The two events together seemed large enough to help us achieve the desired effect.

The plan was to hold an exhibition that would introduce to the public the UNESCO ICH Convention, members of ICCN as well as present Croatian living heritage protected by UNESCO. Exhibition was planned to open ten days earlier to announce all the other events. In open stage festival, Klapa groups, dance groups, lace-makers, embroiderers and those producing the local traditional delicacies would perform live on Stradun and work live in Sponza Palace. Some of the performers would also visit schools in interactive, educational and motivational workshops.

Leading Croatian and international experts in the field of intangible living heritage will have presentations about their experience in safeguarding living heritage. All workshops will also include young people who are an integral part of the events and will eventually present their conclusions and observations on the presented topics. Besides that, the assembled Mayors and their representatives as well as young people from different countries, members of the ICCN, would hold workshops and presentations on the topic of Youth and Living Heritage.

Leading Croatian and international experts in the field of intangible living heritage will have presentations about their experience in safeguarding living heritage. All workshops will also include young people who are an integral part of the events and will eventually present their conclusions and observations on the presented topics. Workshop and Youth Forum participants would also be taken to the countryside, to Konavle and Osojnik, where they would be able to see our tradition.

This book bears witness to the events, which take place as a result of this idea. The book contains abstracts of the presentations, and at the end it also lists programs, both those open to both locals and visitors of Dubrovnik, and the part planned for young people and members of the ICCN in English. In the year since we started its preparation, the event has grown so much that it has received the patronage of UNESCO, the Ministry of Culture and the Ministry of Tourism and the Croatian President Ivo Josipovic, who is also opening the celebrations.

Dubrovnik has brought together representatives of many countries for this occasion, from South Korea, Spain, Sri Lanka, Bangladesh, Czech Republic, Algeria, Slovakia, Iran, Palestine, Israel, the Philippines, Qatar, Saudi Arabia, Kuwait, Macedonia, Canada, Mexico, United States, Italy, Ethiopia, Nigeria, Congo and India.

The program includes Glagolitic Mass in the Franciscan Church of the Friars Minor, The Cross procession and Hvar cantors at St. Blaise. There will be performances of Folk groups from the Dubrovnik hinterland and islands, including Moreška, of ojkači from the Dalmatian hinterland, as well as children bećari and Istrian two-part singing and a variety of dances from the Dubrovnik region on open stage at Stradun. Two Korean groups will perform their autochthonous program. Over 200 folklore group participants will perform on stage at Luža on Stradun, including folk groups, as well as an Ethno fashion show. And finally, we will dance the Largest Ever Linđo dance, for the Guinness Book of Records, where we invite all those who know how to dance Linđo to join.

We would like to thank everyone who contributed with enthusiasm to this event.

“Adio” to you to the next similar opportunity.

PREDGOVOR

Mr. sci. MAJA NODARI

Viša savjetnica konzervatorica za nepokretna kulturna dobra,
Ministarstvo kulture, Uprava za zaštitu kulturne baštine,
Konzervatorski odjel u Dubrovniku

ŠTO JE NEMATERIJALNA KULTURNA BAŠTINA U KONTEKSTU OČUVANJA KULTURE ŽIVOTA LOKALNE, NACIONALNE I SVJETSKE ZAJEDNICE

Svjedočeći o svijetu koji se stalno mijenja, omeđen tranzicijskim i globalizacijskim okvirima, Hrvatska kao potpisnica UNESCO-ve Konvencije za zaštitu i očuvanje nematerijalne kulturne baštine, ulaže velike napore za očuvanje te baštine, kako pravnom tako i stvarnom njenom zaštitom, kako bi je sačuvala za buduće naraštaje, kako bi se na nju podsjećalo starije, a educiralo mlade naraštaje.

Nematerijalnom kulturnom baštinom u zakonskom okviru određuju se: usmena predaja i izrazi, uključujući jezik kao sredstvo komunikacije nematerijalne kulturne baštine, izvedbene umjetnosti, običaji, obredi i svečanosti, znanja i vještine vezane uz prirodu i svemir, tradicijski obrti, pa čini zajedništvo prakse, predstava, znanja, vještina, instrumenata, predmeta, rukotvorina i cijelih kulturnih prostora koji su s tim povezani, a koje zajednice, skupine ili pojedinci prihvaćaju kao dio svoje kulturne baštine.

Nadilazeći formalno-pravne okvire pojma nematerijalne kulturne baštine, agilni organizatori i domaćini ovog prestižnog međunarodnog skupa (prožeti kulturom dobra) žele osvijestiti i u javnosti senzibilizirati identitetsko pitanje važnosti žive baštine u širokom opsegu kulture života u svim svojim sastavnicama. U uvjetima destrukcije materije, dokidanja razlika i virtualizacije postojanja, nasljeđivanje je središnji problem suvremenog svijeta. Stoga je toliko potrebno i ljudskoj prirodi važno prepoznati i osjetiti puls života svoje zajednice : dubrovački sklad i skladnost, melodiju lokalnog dijalekta, mjeru i mjerilo Grada, intimitet i uljudbeni mir ritma svakodnevlja, zvukove u glazbi, geste u plesu, duhovnost u umjetnostima, intelekt u znanostima, ljepote rukotvorstva, raznovrsnost trpeze, divotu Božje prirode usklađenu s vještinom i znanjem ljudske ruke, pod okriljem svoga Parca svetoga Vlaha. Zadržavanje i čuvanje pomalo već iščezavajućeg identifikacijskog koda dubrovačke sredine, poticaj je zbližavanja i tolerantnosti među ljudima, kao fenomena kulturne raznolikosti i ljudske kreativnosti.

PREFACE

Mr. sc. MAJA NODARI

Senior conservationist adviser of immovable cultural property,
Ministry of Culture, Directorate for Protection of Cultural Heritage,
Conservation Department in Dubrovnik

THE ROLE OF ICH WITHIN THE CONTEXT OF PRESERVATION OF THE LOCAL, NATIONAL AND GLOBAL COMMUNITY

As a signatory of UNESCO Convention for the Safeguarding of Intangible Cultural Heritage and a witness and actor in our ever changing world marked by the transitional and the global, Croatia has been putting forward great efforts toward both legal and actual preservation of ICH. On the one hand, the aim of Croatia's endeavor has been geared toward keeping alive the beauty and richness of ICH in the thought of older generations and, on the other hand, toward educating younger generations as inheritors and future perpetuators of ICH.

Considered within the legal context, we can identify ICH as oral traditions and idioms (including language as the means of communication of ICH), performings arts, folk customs, rituals and festive events, traditional crafts and knowledge and practices concerning nature and the universe. ICH thus contains knowledge and skills, practices and performances, traditional tools (and other objects) and handicrafts coming from and related to culturally particular places or regions that their communities, groups and/or individuals accept as their cultural heritage.

Striving to reach beyond the aforementioned legal and formal ICH framework, the agile organizors and hosts of this prestigious international gathering (in the spirit of the culture of goodness), also endeavor to bring to the forefront of the public discourse the importance of the concept of the identity within ICH as one crucial and all-pervading notion stratified within the wider cultural scope – a concept that simultaneously impacts any one and all of its components.

The ongoing destruction of matter, elemination of differences and virtualisation of existence have made the question of inheritance as such into a paramount problem of the modern world. And that is why it is so important that we satisfy our deep natural human need to recognize and feel the puls of our community. In Dubrovnik, feeling that pulse means feeling the town's harmony and accord, noticing the properness of its scale and measure, listening and really hearing its local dialect or subtle sounds in its music, observing the everyday intimacy and the tranquility of manners of its people as well as the particularity of their dancing steps and movements. Furthermore, it means comprehending the spiritual in their art and the intellectual in their sciences, seeing the specialness in their handicrafts and the richness in diversity of their cuisine. It also means allowing oneself to being touched by the supreme beauty of the work of God as harmonised with the work of man through ages of applied human knowledge and skill under the protection of St. Blaise, the patron saint of Dubrovnik.

The call to keeping alive and preserved for the future of Dubrovnik's identificational code, which has, sadly, already begun to dissapear, albeit gradually, is also a call to all people to get closer and become more tolerant of one another, for it is precisely the aforementioned that allows us to perpetuate the existence of the phenomenons of cultural diversity and human creativity.



1. NEMATERIJAINA KULTURNA BAŠTINA KAO DIO LOKALNE STRATEGIJE RAZVOJA:

"KAKO RAZVOJ LOKALNE STRATEGIJE U OČUVANJU NEMATERIJALNE KULTURNE BAŠTINE MOŽE PRIDONIJETI LOKALNOM GOSPODARSKOM RAZVOJU I ZADRŽATI INTERES I SUDJELOVANJE MLADIH?"

1. ICH AS A PART OF LOCAL DEVELOPMENT STRATEGY:

"HOW DEVELOPING LOCAL STRATEGIES IN ICH SAFEGUARDING AND LOCAL PARTNERSHIPS IN ICH CAN ENHANCE LOCAL ECONOMIC DEVELOPMENT AND KEEP YOUTH INTERESTED AND ENGAGED?"

Mr. NAURUNNA GURUGE METHSIRI DE SILVA
Mayor of Galle Municipal Council, Sri Lanka

INTANGIBLE HERITAGE OF OUR CITY, MAKING UP THE CULTURAL FABRIC OF THE CITY

Galle city is a multi-cultural, multi-ethnic and multi-religious city. Out of a population of about 120,000, Sinhalese Buddhists form the majority, accounting to about 60 percent. There is a large Muslim minority of about 30 percent, who are followers of the Islamic faith. The balance comprises Tamils who are predominantly Hindu by religion and Sinhalese and Tamils who belong to various denominations of the Christian faith.

This means that there is a wide diversity of Intangible Heritage, springing from the religious and cultural beliefs, traditions and practices of all these groups of people. This is so, despite the fact that ours is a small city, confined to an area of sixteen and a half square kilometers.

The Intangible Heritage of our city is reflected in many facets of the lives of its people, making up the cultural fabric of the city; in the traditional means of livelihood, their languages, food and eating habits, dresses they wear, religious and cultural rituals and festivals and in various other forms including weddings and even funeral ceremonies. In the face of globalization, modernization and various external influences, it has not been easy to protect these traditional values. But as the local organization administering the city, the Galle Municipal Council, during the period I was at its helm, has made every effort to preserve and promote these traditions through both direct and indirect means.

The Fisher folk, Wood Carving, Handicraft Manufacture, Handloom Textiles, Lace making, Handmade Jewelry and other Cottage Industries, Traditional Dance Forms, Folk Music and Rituals, International and Local Festivals, Fairs & Processions;

All the above strategies are adopted with several aims in mind, namely,

(a) To keep alive the local arts and crafts and traditional ways of livelihood;

(b) To keep the youth of the city engaged more in these traditional forms of livelihood; and

(c) Thereby contribute towards sustainable development of the city.

ROMANA HANSAL

Deša – Dubrovnik, Stručni suradnik u pisanju i provedbi projekata

DUBROVAČKA LJUTA NARANČA - INOVACIJA BAŠTINE U PONUDI DUBROVAČKIH GASTRO-SUVENIRA

Dubrovačka gorka ili kako je mi zovemo «ljuta» naranča imala je veliki značaj i ulogu u povijesti našeg grada i cijelog dubrovačkog kraja. Na naše prostore došla je vrlo rano i udomaćila se na prostorima tadašnje Dubrovačke republike. Vremenom je postala sinonim za lijepo uređen i njegovan renesansni vrt, a svojom ljepotom inspirirala je brojne dubrovačke pjesnike, te strane i domaće putopisce.

Na osnovi starih recepata, a koristeći postojeće resurse, koji naočigled propadaju, sve u cilju održivog razvoja dubrovačke regije, udruga DEŠA – Dubrovnik kroz projekt "Džem od dubrovačke ljute naranče", uz stručno vodstvo Prehrambeno tehnološkog fakulteta u Osijeku 2006 pokreće proizvodnju džema od „Dubrovačke ljute naranče. Kroz ovaj projekt održane su brojne edukativne radionice o izradi džema od „Dubrovačke ljute naranče" koje su izazvale veliki interes među ženskom populacijom dubrovačkog kraja.

Pokretanjem Dešinog projekta, „Džem od dubrovačke ljute naranče" ovoj plemenitoj, a skromnoj dubrovačkoj biljci, vraćen je djelić njezinog povjesnog značaja.

Iz ovog projekta osim samog džema proizašle su i dvije manifestacije: „**Hrvatski festival pekmeza, džema i marmelade"** , organiziraju ga udruge Deša – Dubrovniki Dubrovačka naranča –u suradnji s HGK – Županijskom komorom Dubrovnik, Gradom Dubrovnikom, Dubrovačko neretvanskomžupanijom, HOK – Obrtničkom komorom Dubrovačko-neretvanske županije, uz potporu Ministarstva poljoprivrede, ribarstva i ruralnog razvoja i pod pokroviteljstvom Vlade Republike Hrvatske, te **„Dan ljute naranče"** koji se održava prigodom feste Svetog Vlaha, na Kandeloru 02.veljače. Organizira ju udruga Deša i udruga Dubrovačka naranča u suradnji sa dubrovačkim renomiranim hotelskim kućama. Obogaćuje ponudu Grada u zimskom razdoblju a ujednoveliča i slavi festu Svetog Vlaha te je uvrštena u službeni program proslave dubrovačkoga parca.

Ovaj ures dubrovačkih đardina nalazi svoje mjesto na trpezi naših prestižnih hotela i ugostiteljskih objekata, a kao rado tražen gastro – suvenir odlazi i izvan gradskih mira. udruga DEŠA pokrenula je proizvodnju, kojom je dobiven inovativan, a opet izvorni proizvod, prepoznatljiv i s dubrovačkim predznakom te time upotpunila ponudu izvornih dubrovačkih gastro –suvenira

ROMANA HANSAL

Deša – Dubrovnik, Research assistant in the writing and implementation of projects

DUBROVNIK SOUR ORANGE – AN INOVATION WITHIN THE OFFER OF GASTRO-SOUVENIERS

Dubrovnik bitter orange (locally called sour orange) has enjoyed great importance and significance in the history of our city and the region. The plant has first found its way into these parts sometime during the era of the Republic of Dubrovnik and has, arguably, here found its home proper.

Gaining in importance over the course of time, it had eventually become a synonim for the well cultivated and arranged Renaissance garden while its stunning beauty served to inspire a number of local poets as well as both foreign and domestic travel writers.

In 2006, recognizing that this important plant which was facing extinction, DEŠA – Dubrovnik envisioned and, under the expert guidance by the Faculty of Food Technology Osijek, started the project 'Dubrovnik Sour Orange Jam'. Ever since, DEŠA – Dubrovnik has not only been producing the authentic sour orange jam based on the traditional receipes but it has also been offering a number of pertinent workshops and seminars. The latter has become quite popular with the local female population.

The 'Dubrovnik Sour Orange Jam' project was a complete success as the cultivation of this noble yet humble Dubrovnik plant was revived, a bit of its historic significance restored.

Moreover, out of this project two new festival were born: Croatian Festival of Jams and Marmalades (Hrvatski festival pekmeza, džema i marmelade) and Sour Orange Day (Dan ljute naranče). Croatian Festival of Jams and Marmalades is organized by DEŠA – Dubrovnik and Dubrovnik Orange Association in cooperation with the Chamber of Commerce – County Chamber of Dubrovnik. While under the patronage of the Croatian Government it is in part funded by the Ministry of Agriculture. Sour Orange Day is held on February 2 - traditionaly the date for the celebration of Kandelora (the eve of the Saint Blaise Feast). It is organized by the DEŠA Association in cooperation with the prominent Dubrovnik hotels. In addition to its purely cultural value - which is well recognized and because of which the festival is included in the official programme for the celebration held in honor of the patron saint of Dubrovnik - Sour Orange Day also adds value as another winter's tourist attraction.

In conclusion, let us remark that sour orange plant heightens the beauty of any local garden (đardin), enriches the menu of any and all eminent local hotels and restaurants and, as a sought after gastro-souvenier, finds its place far beyond the city walls (mira). The DEŠA Association has indeed succedded in getting out to market an inovative yet autothonic product, a product which has already made an indellible mark as one the most authentic gastro-souveniers from Dubrovnik.

SEOK JE LEE
Public Officer, Gangneung City

ICH IS THE KEYWORD OF LOCAL DEVELOPMENT AS A HIGH-VALUE ADDED INDUSTRY

Once, Intangible Cultural Heritage (ICH) was regarded as a sort of artwork which meant it was out of site in the era of Korean industrialization. However, following this term's redefinition as a higher value-adding business (in both, educational and industrial-and-social domains), people have come to recognize and acknowledge the importance of the intangible cultural heritage.

ICH unquestionably adds value, particularly when blending with the tangible heritage. An example of this might be storytelling at a famous site.

Going a step further, our modern society should consider if utilization of our intangible cultural heritage could help develop local economies. The hosting of the 2012 ICCN Festival clearly demonstrated that ICH adds outstanding value and, in turn, is a vehicle to more resources added to the development of the sustainable local economy and education. ICH also positively correlated with the level of a citizen's life satisfaction.

Our goal should be to find the best way to safeguard ICH while at the same time making the best use of it. *Safeguarding* here ICH means to preserve it and to pass it on to future generations; *using* means harmonizing ICH with tangible culture to increase the level of heritage attraction and interest for it.

Considering the present circumstances, ICCN should be the platform where local authorities' ideas, information and experiences in the field of safeguarding and utilizing ICH could be shared for the benefit of us all.

JORIJN NEYRINCK

Master in Comparative Anthropology, Director of the cultural heritage NGO tapis plein

CREATIVE URBAN RENEWAL IN BRUGES: DRIVING URBAN REGENERATION BY THE ENERGY OF INTANGIBLE CULTURAL HERITAGE (ICH)

Bruges is a vibrant city famous for its (world) heritage and touristic potential, but nevertheless struggling with some negative tendencies such as recent run-down streets, a drain of young creative people to other cities (absence of good higher education possibilities), a too narrow focus on the stereotypical touristic market, etc.

Project manager tapis plein (NGO), Flemish Center for Expertise on Cultural Heritage and Participation, combines the objectives of 'urban regeneration'commissioned by the city council and 'experimental practice on the (social, economic, etc.) potential and values of intangible cultural heritage (mainly craftsmanship) in a changing society'. QuartierBricolé is designed to generate a new flow of creativity by attracting young creative designers that focus on 'rooted design': contemporary creation and creative industry drawing inspiration and techniques from traditional craftsmanship, that is, in other words, on developing opportunities for transmission of skills and knowledge of traditional craftsmanship to new and younger generations.

During the period 2009-2013 (and the following years), the project QuartierBricolé has three distinct phases: (1) the start-up (2009-2011), which focused on one neighbourhood in Bruges, namely 'de Langestraat', (2) the transformation of a local initiative into a European project (Creative Urban Renewal in Europe / CURE, 2011-2013), when QuartierBricolé served as a lab for 'Design with Roots', and (3) the implementation of the said project into a broader city-wide policy and economy (2014 –).

Together with tapisplein, the city council is making plans for a stronger profile of Bruges as a capital of innovative craftsmanship, which will include enhancing visibility and increasing the offer of handmade crafted products, stimulating new experiments, co-creation and cross-over in creative entrepreneurship, sharing knowledge and stimulating exchange about craftmanship, and developing creative breeding places.

Eventually, it is the target group(s) of this project, namely young designers and contemporary craftsmen, small creative industries, city developers and the public (inhabitants as well as tourists), that ensured the future of it through the evolution from QuartierBricolé into Handmade in Bruges. This project shows how local partnerships and participation of different groups and young people can really make a difference. It creates a long-term perspective on how to use the safeguarding of ICH as a motor for local economy, with lots of benefits for both.

NINA SKURIĆ, prof.

Dubrovačko-neretvanska županija
Upravni odjel za međugeneracijsku solidarnost, branitelje i obitelj
Pročelnica

NEMATERIJAINA KULTURNA BAŠTINA KAO DIO LOKALNE STRATEGIJE RAZVOJA: "*KAKO RAZVOJ LOKALNE STRATEGIJE U OČUVANJU NEMATERIJALNE KULTURNE BAŠTINE MOŽE PRIDONIJETI LOKALNOM GOSPODARSKOM RAZVOJU I ZADRŽATI INTERES I SUDJELOVANJE MLADIH?*"

Razvojna strategija Dubrovačko-neretvanske županije za razdoblje 2011.- 2013. temeljni je dokument za utvrđivanje i provedbu gospodarskog i društvenog razvoja.

Izrađena je u skladu sa Zakonom o regionalnom razvoju Republike Hrvatske koji je usvojen 29. prosinca 2009. godine, a prema zahtjevima i metodologiji kojom se koristi i EU u pripremi Programsko - planske dokumentacije.

Strategiju shvaćamo i koristimo kao sredstvo koje bi trebalo pomoći pri usmjeravanju razvojnih procesa u našoj županiji kako bismo poboljšali uvjete za održivi razvoj, za povećanje konkurentnosti i u konačnici za postizanje više kvalitete života i zadovoljstva svih naših građana.

Jedan od strateških ciljeva Razvojne strategije Dubrovačko-neretvanske županije je

„Održivo korištenje prirodne i kulturne baštine"

Ovim strateškim ciljem postiže se bolje korištenje cjelokupnih razvojnih potencijala Dubrovačko-neretvanske županije, jačanje novih djelatnosti, proizvoda i usluga, poboljšanje ponude turističkih destinacija u županiji i, konačno, povećanje konkurentnosti županije.

Cijeneći važnost očuvanja običaja, Dubrovačko-neretvanska županija podupire rad kulturno umjetničkih društava u županiji, kao što je program **KUD-a „ Sveti Juraj Osojnik": *Upoznajmo Linđo, lijericu i tradiciju „Evo kola koga je volja*".** Zahvaljujući kulturno-umjetničkom amaterizmu njeguje se tradicija plesanja Linđa, prigodom raznih crkvenih i drugih seoskih svečanosti, te brine o očuvanju narodne nošnje, nabavci kostima i izradi novih čime se potiče i oživljavanje starih zanata.

Očuvanje nematerijalne kulturne baštine također doprinosi lokalnom gospodarskom razvoju kroz obogaćivanje turističke ponude u destinacijii. Na ovaj način stvaraju se mogućnosti za mlade u kreiranju i započinjanju vlastitog posla. Istodobno se kulturna baština čuva od zaborava, a mladi naraštaji ostaju na svome tlu stvarati novi život svjedočeći o bogatstvu naslijeđa svojih predaka.

NINA SKURIĆ, prof.
Dubrovnik-Neretva County
Head of Department of Intergenerational Solidarity, Veterans and Family Affairs

INTANGIBLE CULTURAL HERITAGE AS A LOCAL DEVELOPMENT STATEGY: *"HOW A LOCAL DEVELOPMENT STRATEGY TO PRESERVE INTANGIBLE CULTURAL HERITAGE CAN CONTRIBUTE TO LOCAL ECONOMIC DEVELOPMENT AND RETAIN THE INTEREST AND PARTICIPATION OF YOUNG PEOPLE"*

The Development Strategy of Dubrovnik-Neretva County for the period 2011-2013 is the principal document for determining and implementing economic and social development. It was written in accordance to the Law on Croatian Regional Development, which was adopted on 29 December 2009, and fulfills requirements and methodology used by EU for preparation of programme-planning documents.

The Strategy is interpreted and used as a tool to assist in channeling development processes in our county to improve conditions for sustainable development, to increase competitiveness and ultimately to achieve a higher quality and more satisfying life for all our citizens.

One of the strategic objectives of the Development Strategy of Dubrovnik-Neretva County is the sustainable use of natural and cultural heritage which can be achieved by better use of overall Dubrovnik-Neretva county development potential, strengthening new activities, products and services, improving the county tourist destination offer, and finally to increase the county's competitiveness.

Cultural-artistic amateurism plays an important role in nurturing the traditional dances (Lindjo, Kumpanija) and other artforms and events (Lijeričari, Zdravičari, Festival of Brass Orchestras), preserving folk costumes and reviving the art of traditional cooking and crafts. The Dubrovnik-Neretva county well recognizes the importance of cultural heritage in the preservation of a nation's identity and customs and continuosly supports various folklore festivities as well as the work of the many cultural-artistic associations (KUDs).

The preservation of intangible cultural heritage contributes to local economic development by enhancing the tourist offer of the destination. It offers opportunities to young people to create and set up their own businesses. At the same time, it preserves cultural heritage from being forgotten and the younger generations remain on the land to create a new life, testifying to the rich legacy left by their ancestors.

dr. ANDRO VLAHUŠIĆ
Mayor of Dubrovnik

DUBROVNIK – UNESCO WORLD HERITAGE SITE SINCE 1976: PRESERVING ITS INTANGIBLE CULTURAL HERITAGE (ICH)

Dubrovnik and its region, aside from their well known all pervading tranquillity and easy pace of life, are tremendously rich with ICH. An overview by domain with examples might well illustrate its scope:

- Festivities – the festivity of Saint Blaise, the patron of Dubrovnik, has been recognized by UNESCO as a part of world ICH and dates back to at least 1190
- Trade – Benedikt Benko Kotruljević's four-volume "About Commerce and a Perfect merchant"(written in 1458, published in Venice in 1573), was the first work ever of its kind
- Maritime Tradition – while many Dubrovnik citizens are sailors, Nikola Sorgojević was the first Croat to write about navigation (published in 1574)
- Literature – Dubrovnik's literary giants, particularly Ivan Gundulić and Marin Držić, have greatly influenced the development of Croatian language
- Education – "Collegium Ragusinum" founded by Jesuits in 1624, later a public institution of higher learning for arts and natural sciences, has, among others, schooled Ruđer Bošković – the most eminent Croatian scientist and the founder of the dynamic theory of atoms
- Traditional cooking and farming – sour orange preserves, cheese cured in olive oil, gathering of sea salt in Ston etc.
- Healing Traditions – pharmacy "Mala braća" (within Franciscan monastery) is the oldest continuously working pharmacy in Europe since its establishment in 1317
- Gold and Silver Goldsmiths – the goldsmiths trade in Dubrovnik is one of the oldest, and certainly the best-known trades
- Silk Embroidery – manufacturing of traditional local folk costumes (needlework with home produced silk yarn)
- *Klapa* Singing – UNESCO listed, traditional form of *a capella* singing by all male, all female, or mixed ensembles
- *Lindjo* Dance – one of the most popular traditional dances of Dubrovnik Region
- Museums – first established in 1873, the institution has grown into a complex of 5 specialist museums
- Art - Dubrovnik has a long tradition of nationally and internationally recognized artists
- Symphonic Orchestra – established in 1924, following the seven centuries long tradition of organized musicianship
- Dubrovnik Summer Festival – the annual open air Dubrovnik Summer Festival of classical music and theatre celebrated its 64th edition in 2013
- Operatic Singing – many of the most distinguished voices of Croatian National Opera houses have come from Dubrovnik
- Sports – Water polo "Wild League" consists of around 30 local water polo clubs that hold tournaments every summer

Naturally, the legacy of such a rich ICH obliges us with finding the best form of responsible stewardship as to provide the best ways of maintainance and care for it. And thus we continuously seek and rely on the best in research and education, but also in tourism and festivals, so as keep our our heritage both live and well preserved for the generations to come.

This year, as World celebrates the 10th anniversary of the UNESCO ICH Convention, Dubrovnik will try and add to this amazing celebration with Glagolitic chants, *Klapa* singing (all 11 klapa regional ensembles will gather to perform), performances by Folklore ensembles (UNESCO ICH registered Croatian heritage), guided experience of the local living heritage via excursions, and by having the greatest number of people simultaneously dance *Lindjo* on Stradun.





2. OČUVANJE NEMATERIJAINE KULTURNE BAŠTINE U IZVANREDNIM OKOLNOSTIMA (NEMIRI, ORUŽANI SUKOBI, PRIRODNE NEPOGODE ITD.):

"USPJEŠNE STRATEGIJE U OČUVANJU I REKONSTRUKCIJI NEMATERIJALNE KULTURNE BAŠTINE U IZVANREDNIM OKOLNOSTIMA – OČUVANJE NEMATERIJALNE KULTURNE BAŠTINE ZA GENERACIJE KOJE DOLAZE"

2. SAFEGUARDING THE ICH UNDER EXTRAORDINARY CIRCUMSTANCES (UNRESTS, ARMED CONFLICTS, NATURAL DISASTERS ETC.):

"STRATEGIES IN SAFEGUARDING AND RE-BUILDING THE ICH THROUGH EXTRAORDINARY CIRCUMSTANCES THAT WORK - SAFEGUARDING THE ICH UNDER THREAT FOR GENERATIONS TO COME"

ELSIE IVANCICH DUNIN

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BEFORE AND AFTER THE ASHES: DANCE AS IDENTITY IN DUBROVNIK'S VILLAGES -ČILIPI IN KONAVLE, AND MRČEVO AN UPPER VILLAGE OF PRIMORJE

This short overview shows that the dancing experiences during one's youth become the living threads of intangible heritage in the present. The war years of 1991-1995 become a marker of time that focuses our attention on pre-war and post-war comparisons of continuities and changes. Showing that youth are the embodied carriers of intangible experiences, I briefly describe three dancing contexts – in the city of Dubrovnik, Čilipi village in Konavle, and Mrčevo village representing the upper villages of the Dubrovnik Primorje. As a dance ethnologist (ethnochoreologist) observing and studying the dance contexts in Dubrovnik and its areas since 1976 I am able to provide an overview of pre-war (1970s), war-period with reconstruction (1990s), and post-war (2000s) continuities and changes of dance as an intangible cultural heritage (ICH) even before this terminology through UNESCO came into common usage ten years ago (2003).

More is known and shown about the devastation of Dubrovnik. Shelling attacks, fires, and pleas for help for this historic heritage site UNESCO-identified in 1979. Although there was much destruction to its historic tangible attributes, one is less aware of the youth in the city at this time. Many had been active members of the Linđo Ensemble. Although the first director and performers of the group were from families not originally from the city and performed dance repertoire that does not represent their personal family heritage, they nevertheless experienced a unified sensibility to represent Dubrovnik through a colorful display of original costumes from throughout Croatia (and former Yugoslavia before 1991) and well-performed stylized choreographies. They even gathered together in a war-damaged hotel in 1994 to celebrate their thirty-year anniversary, with new youth and adults being able to perform the same unified repertoire.

Another relatively unknown there is another youth dance context in Čilipi village and its organized performance group (KUD Čilipi), but here the performance and dress is identified as their own, and not a global Croatian identity with someone else's dancing repertoire. This performance group was composed of pre- and post-World War Two youth when the village group was organized in the 1960s into a weekly touristic event with a dance performance in costumes from their own families in front of their village church. The youthful generation of the late 1960s became the adults responsible for passing on the Čilipi repertoire in the post-war 1990s. This village in Konavle and its small museum was destroyed in a military attack with fire in 1991. The members of the dance and music group of Čilipi were displaced in nearby hotels, but stubbornly they decided to revive their weekly performances beginning on Palm Sunday of 1993 and assisted financially and morally toward the reconstruction of their village. The youth of today in Čilipi learn the same repertoire (with one dance exception) that was performed by the youth of the 1960s.

A third context of continuity is with *linđo* dancing in the upper villages of Dubrovnik's Primorje, but this context had a lost generation of youth learning *linđo*, singing, and traditional wedding activities. The revival of dancing to the *lijerica* musician accompaniment was only possible through those who in their youth, fully danced *linđo* as a self-learned dancing and music

activity (not meant as performance). They in turn became the models for the current youth in Primorje's upper villages to learn their only one known village dance. In the upper villages, a whole generation of youth, that is, the babies or very young children during the 1990s were not exposed to the social dance activities (their *linđo* dancing), or to other traditions unique to their families and villages, such as five-day weddings that identify strong patriarchal family genealogies. Not until the institutionalized supported agro-tourism to encourage youth to stay in their villages was there a conscious effort to revive *linđo* dancing. But it was the generation of adults (now in their fifties and sixties) who as youth experienced village *linđo* dancing before the horrific war disturbance to family and community lives. Mrčevo and other upper village youth of the 1970s became the leaders of village dance and wedding reconstructions in 2010 with the formal establishment of an upper villages group (Udruga Dubrovački Primorski Svatovi) to demonstrate traditional wedding dress, speeches, songs, foods, drink, and the wedding *linđo* dancing.

The point of this presentation is to show that continuity of intangible dancing that represent one's identity is through the adults who in their youth had unified dancing experiences, whether in organized performance groups in Dubrovnik and in Čilipi, or as participatory activities during festive events in villages. The presentation is supported with PowerPoint images of dancing in Konavle (Čilipi village performance) and in Primorje (Mrčevo village wedding) in pre-war 1970s, followed by images from the post-war 1990s period. These images and presentation show the continuity of intangible dancing activities that are dependent upon the adult generation that had learned the dancing in their youth, whether through structured teaching or through self-learning.



Professor AMARESWAR GALLA Ph.D

Executive Director of the International institute for the inclusive Museum

SAFEGUARDING INTANGIBLE HERITAGE DURING AND AFTER ARMED CONFLICT

The substantial focus of protection of cultural heritage during armed conflict, before, during and after armed conflict and/or civil strife, has been on movable and immovable tangible heritage. What happens during such transitional and extraordinary circumstances has rarely been addressed. However, the Tenth Anniversary of the 2003 UNESCO Convention on Safeguarding of Intangible Cultural Heritage provides an opportunity to reflect on some of the challenges. This presentation will mainly focus on recent work in Afghanistan and Bangladesh during and after armed conflict. In particular the presentation will focus on the use of the conceptual framework and domains of intangible heritage as per the 2003 Convention. Preparing inventories and developing safeguarding plans with the guiding principles for the inclusion of culturally and linguistically diverse community groups will be discussed. Intergenerational ethic, transmission and responsibility of the safeguarding of intangible heritageprovide the driving spirit for the Kabul Charter which will be presented through case studies from Afghanistan.

The following are extracts from the Kabul Charter (October 2010)

We, the participants at the International Conference for the Safeguarding of Afghanistan's Cultural Heritage, consisting of over hundred representative delegates, including the Ministers for Culture and Information, Urban Development and Education, and an inclusive cohort of Afghan government, professional and community leadership, and along with several international technical advisers, having considered activities and demonstration projects from the past eight years - in the context of managing cultural heritage for the promotion of sustainable development, and a culture of peace in Afghanistan;

- Affirming Afghanistan's determination to address the Millennium Development Goals
- Focussing on the Power of Culture in national building
- Recommend the followings set of principles and guidelines: Integrated and Sustainable Heritage Development:
- Ensure cooperation and coordination across all domains of cultural heritage: tangible and intangible, movable and immovable, natural and cultural, creativity and community cultural development
- Promote culture as the fourth pillar of sustainable development along with social, economic and social sustainability
- Facilitate the maximisation of benefits and the minimisation of negative impacts on stakeholder communities in reconstruction and development
- Convene a Cultural Cluster as part of the reconstruction programming
- Promote grassroots campaigns to raise awareness about protection, promotion and safeguarding of local, provincial and national tangible and intangible heritage
- Integrate heritage awareness raising in all forms of education for sustainable development

Community Engagement

- Promote participatory democracy by bringing together heritage resources and their neighbouring communities, stimulating community based development through sustainable heritage development projects that contributes to job creation and poverty alleviation without compromising the integrity of heritage resources
- Conduct community and wider stakeholder benefit analysis so that the implementation of programmes and projects ensures evidence based economic and social benefits to the primary stakeholders
- Promote an ethical practice of development governed by the Paris/Busan Declarations on Aid Effectiveness
- Convey the multiplicity of perspectives and the significance of local voices through standard setting programs for quality interpretation of cultural resources, communicating heritage values in educational programs and to visitors and ensuring the building of capacity amongst local people enabling them to participate in developmental activities – ensuring the role of stakeholder community groups from project initiation, planning, delivery and evaluation of outcomes

Cultural Diversity

- Promote cultural diversity as an ethical concern in all aspects of cultural mapping of intangible and tangible heritage affirming the rich cultural diversity of Afghanistan, considering race, ethnicity, colour, gender, age, class, economic status, faith, language, and local identities
- Promote museums and heritage places as spaces for interfaith dialogue and cross cultural understanding fostering a culture of peace and harmony, especially through the safeguarding of intangible heritage elements
- Recognise the significance of language diversity and linguistic heritage as a resource for research, interpretation and management, and as a reflection of unique cultural perspectives, expressions and traditions of Afghanistan
- Explore inclusive and innovative ways of facilitating the participation of people with disabilities as personnel, volunteers and visitors in the heritage and tourism sectors

Cultural Mapping

- Promote cultural mapping as a process of the stakeholder communities identifying, documenting and taking ownership for local tangible and intangible heritage resources, within the context of integrated local area planning that enables effective people centred development
- Consider the importance of documentation and standardised inventorying systems for integration of intangible and tangible heritage resources, recognising the considerable cultural diversity at the local, provincial, and regional level, and in doing so working on the development of a Thesaurus of key words and significant terms at national and regional levels in Afghanistan
- Promote cultural planning based on demonstration projects of cultural mapping informing employment strategies and tourism development, through quality cultural experiences and products, developing museums and heritage places as cultural centres and facilitators of festivals and special events

- Recognise cultural mapping as crucial for integrated planning and sustainable economic and cultural development providing a meaningful vehicle for local community economic empowerment, and as an important tool for redressing cultural inequities in reconstruction and development
- Recognise the significance of education within the framework of cultural mapping bringing local heritage resources into a participatory framework with educational institutions such as schools and adult learning centres and developing modular resource materials for teachers

Heritage Tourism

- Promote productive partnerships between public and private sectors for the responsible use of intangible and tangible heritage resources in tourism maximising on the use of local / indigenous expertise, resources and opportunities
- Ensure that the economic benefits derived from tourism are also used for heritage conservation, development, maintenance, interpretation and community capacity building and especially the safeguarding of intangible heritagethrough festivals and other community grounded events
- Prioritise capacity building for carriers and transmitters of intangible heritage; and interpreters, educational personnel and volunteers through appropriate accreditation and certification as a way of protecting and promoting the cultural diversity of Afghanistan in the face of the rapid growth and change

ROMANA HANSAL

Deša – Dubrovnik, Stručni suradnik u pisanju i provedbi projekata

DUBROVAČKA SVILA – RATNI FENIKS

Prvi put kad sam čula za bubicu* imala sam 13 g. Dubrovnik je tada bio preplavljen izbjeglicama i prognanicima. Bubica je naime dudov svilac, porijeklom iz Kine, a iz njegove kukuljice dobiva se ta prekrasna nit svile. Moja majka zajedno sa drugim ženama iz udruge *Deša* išla je od hotela do hotela u kojima su privremeno bili smješteni prognanici iz Konavala, te kroz radionice ručnog rada pokušavala naći način kako im olakšati prognaničke dane. Jedna stara Konavoka, uhvatila je moju majku za rukav i pitala je: „Sinko, bi li mi dobavila bubicu?!". Kako je ta rečenica potaknula moju majku Jany Hansal na potragu za *bubicom*, tako mi se *bubica* i žena koja ju hrani nametnula kao jedina moguća tema za moj diplomski rad.

Priča o obnovi svile u dubrovačkom kraju u tom ratnom dobu priča je o čvrsto isprepletenoj vezi svile i žene, čuvarici tekstilnih vještina. No, žena i svila usko su povezane još od samog otkrića svile u neolitiku u Kini, Zelić u svom radu to romantično iskazuje svojom tvrdnjom: „... gdje je svila tamo je i žena*" (*Zelić *2001:422)*.

Čudesna je veza žene i bubice, i niti koja ih spaja, što se očituje u činjenici da usprkos nestanku industrije svile krajem 19. st. početkom 20 st. svilogojstvo i svilarstvo se održalo kao kućna radinost, te uspjelo dublje utkati u pučku tradiciju dubrovačkog kraja.

Zbog različitih načina razvoja industrije, razvili su se i specifični odnosi prema svilcu u pojedinim krajevima Hrvatske. Kao referencu na te razlike možemo usporediti prostor Slavonije i dubrovačkog kraja iz kojeg se jasno vidi ta diferencijacija. U Konavlima, gdje se ova radinost najduže održala pronalazimo kako se svila utkala duboko u tradicijske okvire te zajednice. U Slavoniji gdje je svila u velikoj mjeri zastupljena u nošnji, te je bila jaka industrija, ne pronalazimo taj specifičan prisni odnos prema samome svilcu kako je to slučaj u dubrovačkom kraju. Nametnuti merkantilistički pristup uzgoju dudova svilca, koji se služio i kaznama, a ne samo poticajima, nije dozvolio da se specifična zajednica sa njim poistovjeti. Međutim, u okviru kućne radinosti gdje žena za svoje potrebe uzgaja svilca te izvlači svilu, svilac se prihvatio i udomaćio u kulturi jednog kraja. Prisutan u pučkim običajima (od rođenja do smrti), a za nježnu životinjicu se govorilo da ona umire ne ugiba, te su joj tepali.

Tijekom Domovinskog rata upravo na tom području svila ponovno niče iz pepela u dubrovačkim prognaničkim hotelima. Ovaj put ne zbog želje za luksuzom, već u obliku očuvanja integriteta i reaktivacije identiteta žene iz Konavala pogođene ratom. Nakon što je ispunila svoj smisao obnovom izgubljene nošnje Konavoki, svila u svojem skromnom obliku nastavlja živjeti. Povratkom Konavljana u svoje domove svilarstvo ne prerasta u industriju. U obliku suvenira iz kućne radinosti (razni predmeti vezeni svilom) i turističke atrakcije izvlačenja niti u Konavlima, svila je pronašla svoju nišu kao simbol identiteta jednog kraja i u turizmu.

* Bubica je naziv odmilja za dudovog svilca u Konavlima

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DUBROVNIK SILK – WARTIME PHOENIX

I first heard of the 'bug' at the age of thirteen. The 'bug' (bubica) simply meant the mulberry silkworm that originally comes from China and that is the prime source of the excuisite silk fiber. At the time, Dubrovnik was overrun with the refugees and the displaced. Needless to say, those were trying times for the displaced families from Konavle, now temporarily sheltered in the Dubrovnik hotels. Knowing that, my mother and many other women of the DEŠA Association endeavored to lift their spirits by visiting with them at their small hotel rooms or creating handicraft workshops that could divert their minds off their everyday worries. At one such occassion, my mother felt someone softly tugging at her sleeve. It was an old lady from Konavle. When their eyes met, the old lady soflty asked: „My dear, could you find me a 'bug'?" Both my mother and ms. Jany Hansal who stood next to her understood what the old lady actually asked for. And so on they went searching for 'bubica' and so eventually 'bubica' and the lady taking care of it found their way into my graduate thesis.

The story of the revival of the sericulture in the war torn region of Dubrovnik is really a continuation of the story that speaks of the intimate age-old connection between silk and woman - the prime keeper of the tradition of silk production. We could, of course, attempt to strenghten this argument by tracing the said connection back through history (which would lead us to the Neolitic in China), but Zelić's, albeit somewhat romantic, phrase will well suffice to illustrates the point: '(...) wherever you find silk you'll find a woman also.' (Zelić 2001:422).

Truly, the connection between women and the 'bug' is unbroken and magical. It survived even the hardships that seriously threatened the survival of the whole local silk industry at the turn of the 20th century. The small homesteads here played a crucial role as they were the only safe harbours for the silk production during those challenging times. Due to such efforts the tradition not only survived but thrived and consequently became deeply embedded into the cloth from which the best of the local folklore is made.

There are various approaches to silk production in Croatia. In Konavle, for instance, this long standing tradition has been gaining in importance and so much so that it has become a valuable part of the folklore. In Slavonia things are a bit different. Still important, as the silk is widely used in the traditional costumes, the approach to production in those parts is much more mercantilistic in character and because of that could not and did not yield the intimate relation and connectedness that developed between the producers and the process itself here in Konavle. Here, the 'bubica' is almost as if part of the family and remains present in the folk customs that encompass all of one's lifestages. It should not come as a surprise than that it was in Konavle that the silk production was revived, albeit in the hotel room conditions. This revival, we ought to note, had little to do with an attempt to luxury. Rather, it was a way of preserving the integrity and the identity of the Konavle woman, now forcibly displaced from her native land. To again wear her her traditional costume clearly meant to regain her dignity and the sense of self.

As the war ended and the people of Konavle begun returning to their homes, the silk production also continued. Interestingly, it still remains at the small homestead level. Although, truth be told, this sort of production necessarily could provide only for the tourist attraction (first hand view of the production process) and produce little more than souveniers, it also allowed the silk to find its special spot in the heart of the identity of a people and thus conseqently to become a widely recognized tourist attraction of Konavle.

GHADEER NAJJAR

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HERITAGE IS OUR IDENTITY

Beit Sahour, also known as the city of the Shepherds' Field, is a Palestinian city of 14 000 inhabitants located in the Bethlehem Governorate, 1.5 km east of Bethlehem City. It is rich with significant historical and Biblical sites.

We, at Beit Sahour, believe that our intangible cultural heritage is a reflection of our Palestinian Identity.

Because of that belief – and in spite of the fact that Palestine has been under occupation for over sixty years, the existing political unrest in the region and the segregation wall -- generation after generation Beit Sahour was proudly preserving its intangible cultural heritage through our festivals, art, oral history and various other activities.

This presentation will highlight the importance of preserving Intangible Cultural and Heritage for each community.



Mr. sci. MAJA NODARI

Viša savjetnica konzervatorica za nepokretna kulturna dobra,
Ministarstvo kulture, Uprava za zaštitu kulturne baštine,
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ŠTO JE NEMATERIJALNA KULTURNA BAŠTINA I KAKO SE ČUVALA TRADICIJSKA KULTURA U VRIJEME DOMOVINSKOG RATA U DUBROVNIKU?

Prinos raspravlja o temi nematerijalne kulturne baštine, pojmu, sadržaju i primjeni.

Nematerijalna kulturna baština, životno i identifikacijski važna za svaku sredinu - svojevrsni je imaginarni muzej spomenika, koji se, doduše, ne čuvaju u muzejima i zbirkama, ali se njeguju u svim sredinama svijeta koje drže do čuvanja tradicije urbane, predindustrijske i ruralne kulture, tradicijske kulture.

Svjedočeći o svijetu koji se stalno mijenja, omeđen tranzicijskim i globalizacijskim okvirima, Hrvatska kao potpisnica Konvencije za zaštitu i očuvanje nematerijalne kulturne baštine, ulaže velike napore za očuvanje te baštine, kako pravnom tako i stvarnom njenom zaštitom, kako bi je sačuvala za buduće naraštaje.

Vodeću ulogu u tome ima Ministarstvo kulture Republike Hrvatske, potičući provedbu Konvencije i koordinirajući rad stručnih tijela i građanskih udruga u prepoznavanju nematerijalne kulturne baštine. Dosad je u Ministarstvu kulture registrirano i potrebnom dokumentacijom opisano 118 zaštićenih nematerijalnih kulturnih dobara, upisanih u Registar kulturnih dobara Republike Hrvatske.

I dubrovačka se sredina, unutar globalnog svjetskog procesa, u posljednja dva desetljeća našla pred golemim izazovima: razdoblje je to prijelaza iz starog u novi društveno-gospodarsko-politički sustav, vrijeme strašnog, pogubnog, osvajačkog rata, vrijeme promjena stavova i senzibiliteta kada su u pitanju povijesne vrijednosti i kulturna baština, najposlije struka u škarama između tranzicije, globalizacije, vlastitog digniteta - ali i nezaobilaznog «razmicanja» pogleda prema interdisciplinarnim i multiživotnim motrištima, te nužnosti održanja struke, čija je dužnost poznavati i slijediti logiku braudelovskog dugog trajanja. Čuvanje, odnosno zadržavanje nematerijalnog u materijalnome zalog je života grada i šire zajednice, jer takva baština daje osjećaj identiteta i kontinuiteta, promičući poštovanje prema kulturnoj raznolikosti i ljudskoj kreativnosti.

Prezentacija će također razmotriti odnos između nematerijalne kulturne baštine UNESCO-a, kao i ponuditi načine za očuvanje nematerijalne kulturne baštine pod iznimnim okolnostima.

Mr. sc. MAJA NODARI

Senior conservationist adviser of immovable cultural property,
Ministry of Culture, Directorate for Protection of Cultural Heritage,
Conservation Department in Dubrovnik

WHAT IS INTANGIBLE CULTURAL HERITAGE AND HOW WAS TRADITIONAL CULTURE MAINTAINED DURING THE HOMELAND WAR IN DUBROVNIK?

This presentation focuses on the definition, content and implementation of intangible cultural heritage. Intangible cultural heritage as significant factor of lifestyle and identity of any community, is a kind of imaginary museum of monuments which, admittedly, is not kept in museums and collections, but is rather nurtured in communities that want to preserve traditions of urban, pre-industrial and rural culture.

Witnesses to a changing world with transitional and globalization boundaries, Croatia, as a signatory to the Convention for the Protection and Preservation of Intangible Cultural Heritage is exerting great efforts to protect this heritage both in a legal and physical sense in order to preserve it for future generations.

The Croatian Ministry of Culture has a significant role by encouraging implementation of the Convention and coordinating the work of professional bodies and civil organizations in identifying intangible cultural heritage. So far, the Ministry of Culture has registered and received relevant documentation for 118 intangible cultural goods under preventive protection, registered in the Register of Cultural Property of the Republic of Croatia.

Dubrovnik itself, within global world processes, in the last two decades has been faced with huge challenges: a period of transition from the old to the new socio-economic political system, of a raging and destructive war, of changing attitudes and perception toward historical values and cultural heritage, and the scissor effect between transition, globalization and self-dignity. In addition, there was an inevitable differentiating perception of interdisciplinary and multi-living perspectives but essentially concurring to Braudel's logic of long duration.

Preservation and safeguarding of intangible heritage as perceptible, is a commitment to the city and wider community as this heritage gives a sense of identity and continuity, promoting respect toward cultural diversity and human creativity.

The presentation will also review the relation between Intangible Cultural Heritage and UNESCO as well as offer the ways to preserve Intangible Cultural Heritage under exceptional circumstances.

NIKOLINA TROJIĆ

Viša stručna suradnica za medjunarodne odnose i EU projekte u Hrvatskoj gospodarskoj komori, Županijskoj komori Dubrovnik; članica, volonter i osoba zadužena za odnose s javnoscu KUD-a "Sv. Juraj Osojnik"

OBNOVA KULTURNE BAŠTINE NA OSOJNIKU NAKON DOMOVINSKOG RATA TE NJENA ULOGA U KULTURNOM, SOCIOLOŠKOM I EKONOMSKOM RAZVOJU SELA

Selo Osojnik, smješteno je u dubrovačkom zaleđu, udaljeno je od Grada svega 13km. Tijekom Domovinskog rata devedesetih godina 20 st. Osojnik je bio jedno od najvažnijih uporišta obrane Dubrovnika od srpsko-crnogorskog okupatora.

Na žalost okupatorska vojska bila je snažnija. Osojnik je izgubio bitku i bio pod okupacijom od listopada 1991. do svibnja 1992.

U vihoru ratnih strahota sva kulturna blaga u regiji su bila izgubljena, uključujući i narodne nošnje.

Uz pomoć donacije Švicarske vlade te raznih fondova iz Njemačke na Osojniku su obnovljene 92 kuće, Crkva i škola, što je bio osnovni preduvijet za povratak izbjeglica kućama 1995. i 1996. Danas se Osojnik može pohvaliti da je jedno od rijetkih sela, gdje se stanovništvo gotovo u cijelosti vratilo na svoja porušena ognjišta i uz pomoć društva i dobrih ljudi, diglo se iz pepela. Tako Osojnik sada broji oko 340 stanovnika s trendom rasta jer mladi ostaju u selu, grade se nove kuće i osnivaju se nove obitelji.

Ekonomska i duhovna obnova mještana Osojnika trajala je dobrih 15 godina. Kad su posložili sve osnovne preduvijete za život javila se nova potreba. Da bi obogatili kulturni život i sačuvali tradiciju koja je gotovo nestala, Sočani su u veljači 2010. osnovali kulturno-umjetničko društvo pod imenom „Sv. Juraj Osojnik". Cilj društva bio je očuvanje izvornog folklora, vokalne i instrumentalne glazbe te ostalih folklornih i etnografskih sadržaja.

Naglasak društva u početku bio je na linđu. Linđo je tradicionalni ples dubrovačkog kraja, koji se pleše uz instrument lijericu još od 19 st.

Osnivanje KUD-a „Sv. Juraj Osojnik" postalo je jedna velika lavina koja je za sobom zakotrljala dosta pozitivnih stvari za opću dobrobit sela. Uvidjevši interes koji se pojavio kod Sočana i Salački ideje su se počele nizati i stvarati nove smislene oblike i programe. KUD „Sv. Juraj Osojnik već tri godine uzastopno samostalno održava dvije manifestacije: „Priče iz salačkih komina" i „Mali festival folklora i baštine". Kroz te manifestacije uključena je većina seoskog stanovništva koje dobrovoljno i volonterski aktivno sudjeluju u realizaciji programa.

Prezentacija će također nastojati odgovoriti kako malo mjesto kao što je Osojnik može održati svoju autentičnost, pa čak i dalje razvijati ekonomski, društveno i kulturološki u kontekstu najvećeg, globalnog sela.

NIKOLINA TROJIĆ

Senior Associate of International Relations and EU projects in the Croatian Chamber of Economy, County Chamber Dubrovnik, member, volunteer and person responsible for public relations of KUD "Sv. Juraj Osojnik"

THE RESTORATION OF CULTURAL HERITAGE IN OSOJNIK AFTER THE HOMELAND WAR AND ITS ROLE IN THE CULTURAL, SOCIAL AND ECONOMIC DEVELOPMENT OF THE VILLAGE

The village of Osojnik is situated in the Dubrovnik hinterland, 13 km from the city centre. During the Homeland War in the early 1990s Osojnik was one of the most important defence strongholds of Dubrovnik against Serbo-Montenegrin aggressor. Unfortunately, the aggressors were stronger at the time and Osojnik fell. Consequently, it was occupied from October 1991 until May 1992.

In the whirlwind of war horrors all cultural treasures of the region were lost, including the national costume holdings.

After the war Osojnik slowly saw the revival of its daily life. The donations from the Swiss government and various German funds helped in refurbishing the church and the school building, as well as the 92 houses that were heavily damaged during the war. Marko Burin, a Croatian emigrant in Peru, helped renew some of the national costumes repository.

Great strides have been made toward the economic and spiritual revival of Osojnik. This effort has been ongoing for 15 years now. Consequently, the village saw a growing population (currently at about 340).

After their basic requirements were met, the locals sought to enrich their cultural life. In an endeavor to preserve traditions that were all but nearly disappeared the Sočans, for instance, formed the St. Juraj Osojnik Folklore Society in February 2010. The Society initially concentrated on reviving Lindjo, a traditional dance from the Dubrovnik region which is accompanied by the "ljerica" – an instrument dating back to the 19th century.

In addition, the establishment of the Cultural Artistic Society (KUD) St. Juraj Osojnik, which sprung from the "lindjo" workshops, started an avalanche of ideas geared toward activities for the common good. The annual cultural events "Tales from Salačke Kitchens" and "Small Festival of Folklore", mostly run by volunteers, best illustrate the point.

The presentation will also endeavor to answer if a small village like Osojnik can maintain its authenticity and even further develop economically, socially and culturally within the context of the largest, global village.



3. NEMATERIJAINA KULTURNA BAŠTINA, MLADI I BUDUĆNOST JAVNE I KULTURNE DIPLOMACIJE:

"BUDUĆNOST JAVNE I KULTURNE DIPLOMACIJE I ULOGA NEMATERIJAINE KULTURNE BAŠTINE KAO NJEZINOG INTEGRALNOG DIJELA I KAKO SE ONA ODRAŽAVA NA ŽIVOTNU PERSPEKTIVU MLADIH"

3. ICH, YOUTH AND FUTURE OF PUBLIC AND CULTURAL DIPLOMACY:

"THE FUTURE OF PUBLIC AND CULTURAL DIPLOMACY AND THE ROLE OF THE ICH AS ITS INTEGRAL PART, AND HOW IT REFLECTS ON THE LOCAL YOUTH LIFE PROSPECTS"

Dr. WALEED ALSAIF
ICH- Kuwait Committee Member

ICH – KUWAIT AND THE CULTURAL DIPLOMACY OF KUWAIT

Kuwait, a small nation located on the north-west of the Arabian Gulf, is well known – internationally- for its petroleum resources. More recently, it was known as a nation which was invaded by Iraq causing the Gulf War. However, very few in the world know Kuwait for its cultural heritage, in particular, the intangible cultural heritage. This presentation shed the light on this issue. It is divided into two parts. The first one provides overview of Kuwait ICH. The second part will be focusing on government practices to carry on its public and cultural diplomacy.

Part I: ICH Kuwait: Overview

- Kuwait is located in the northwestern part of the Arabian Gulf.
- Before the discovery of oil, Kuwait was relying on the sea- and land trade, pearl diving, fishing, and shipbuilding.
- The trading partners were Iraq, Iran, Pakistan, India, the coasts of Arabian Peninsula, East coast of Africa, and Zanzibar.
- These interactions by Kuwaitis with other cultures created a fertile cultural norms and traditions that can only be found in Kuwait. Unique cuisine, music, dance, songs, language, handicrafts, fashion, games, stories,

Part II: The Public and cultural diplomacy of Kuwait

1. Efforts of the Government of Kuwait

The government of Kuwait has realized the importance of the public and cultural diplomacy in forming bilateral relationship. In 1956, it started the process of collecting and recording its ICH elements by establishing a center for popular performing arts in old city of Kuwait. The center succeeded in recording millions of hours of folk songs, and traditional music, and interviews with singers, musicians, and traditional groups. After accumulating a vast inventory of ICH elements, the government has adopted a cultural diplomacy approach to pave the way for its popular cultural heritage to be seen abroad. One of these cultural elements is the sea performing arts which has deep roots in the Kuwaiti history. One strategy to promote it is called: "Kuwaiti Cultural Days & Weeks Abroad." During the independence day of Kuwait, February 25, many embassies and consulates invite the traditional sea bands to perform their music and dance to the foreigners, and share these unique performances with them. These bands performed in the UN Hall, France, Italy, Japan, South Korea, South Africa, Arab countries…etc.

During the Cultural Weeks, the cultural diplomacy of Kuwait utilized every aspect of Kuwaiti culture such as: the arts including films, dance, music, painting, sculpture, etc; exhibitions which offer the potential to showcase numerous objects of culture; literature- the establishment of libraries abroad and translation of popular and national works; broadcasting of news and cultural programs; and, among others, promotion and explanation of ideas and social policies.

2. Efforts of the Private Sector of Kuwait

The private individuals are also taking part cultural diplomacy. For example, Mr. Abdulaziz Saud Al-Babtain, a Kuwaiti entrepreneur born in 1936, is one of the world pioneers in the field of culture and cultural diplomacy.

dr. sc. KATJA BAKIJA
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KULTURNA DIPLOMACIJA – VAŽNA PARADIGMA MEĐUNARODNOG KOMUNICIRANJA

Fenomen kulturne diplomacije obilježio je početak 21. stoljeća. Tradicionalno određenje diplomacije pa tako i one koja bi se nazvala kulturnom, potpada pod upravu države. Ipak možemo se zapitati u kojoj mjeri se koncept diplomacije može protegnuti i do nedržavnih aktera.

Ako razmatramo značenje termina javna i kulturna diplomacija onda kulturna diplomacija predstavlja „projekciju meke sile (soft power) i kroz tri varijante diplomatskog djelovanja (vlada prema vladi, vlada prema javnosti i javnost prema javnosti) upravo treća varijanta odgovara značenju kulturne diplomacije koja predstavlja „upotrebu kreativnog izraza i razmjenu ideja, informacija i osoba kojoj je cilj unapređenje međusobnog razumijevanja (M. Cummings)."

Novi, suvremeni društveni odnosi i politički čimbenici ističu značaj diplomacije koja se vodi putem kulture tako da se nameće potreba da se kulturnu diplomaciju analizira kao specijalizaciju međunarodne politike.

U kontekstu društvenih i političkih promjena i novih načina komuniciranja kultura se doživljava na nov način kao politički sadržaj, a kulturna razmjena smješta se u središte politike tako da se nadilaze državne granice. Kultura se ostvaruje kao sredstvo međunarodne politike, a kulturna diplomacija postaje posebna djelatnost u komuniciranju društvenih i političkih subjekata.

Budući je suština kulturne diplomacije komunikacijska razmjena, suradnja uz raznovrsne aktere, nameće se pitanje može li takav oblik međunarodnih odnosa biti model za europsku integraciju?

Danas na novi koncept diplomacije upućuju brojni nedržavni subjekti međunarodne politike koji imaju sve veći značaj a i same države postaju sklonije promjeni svojih prekograničnih djelovanja.

Europski prostor i europski projekt osjetljivi su po pitanju kulture i identiteta te predstavljaju posebnu oblast za upotrebu (inter)kulturne komunikacije radi ispunjenja diplomatskih ciljeva. Taj kontekst ostvaruje se u duhu dvosmjernih procesa u međunarodnoj suradnji – usporedo s globalizacijom kulture imamo povratak lokalnom i tradicionalnom jer upravo globalizacija razvija osjetljivost za kulturne razlike.

U tom kontekstu značajan je projekt Europski grad kulture pokrenut je 1985. na inicijativu 10 država Europske zajednice u cilju promicanja kulturnog bogatstva i raznolikosti europskih gradova, a dodjeljuje se gradovima koji imaju tradiciju, bogatu kulturu i povijest, ali i potencijal za kontinuitet i razvoj. Od 1999. promijenjen je naziv u Europska prijestolnica kulture, a izrazito se povećao društveni i ekonomski značaj cjelokupnog projekta.

Kad je Pečuh (Mađarska) ovu laskavu titulu (2010. godine) dijelio s Istanbulom u Turskoj i Essenom u Njemačkoj bila sam u prilici kao diplomat Republike Hrvatske zadužen za kulturu (znanost i obrazovanje) u Generalnom konzulatu RH u Pečuhu sudjelovati u stvaranju i realizaciji programa kulturne suradnje i razmjene između Mađarske i Hrvatske, a posebice između gradova Pečuha i Dubrovnika te ću Vam ovom prigodom prenijeti neka svoja iskustva. Grad domaćin svoju priliku iskoristio je prvenstveno kako bi predstavio dva tisućljeća svoje kulture baštine te

promovirao multikulturalnost i pluralizam. Naime uz Hrvate u Pečuhu i regiji žive još predstavnici njemačke, slovačke, poljske, srpske, rumunjske, romske, bugarske manjine i svi oni dobili su priliku i mogućost promicanja svojih kulturnih vrednota i baštine.

Ukazalo se time i kako ideja o Europi kao kulturnom prostoru ne znači stvaranje jedne integralne i nadnacionalne kulture koja će nadvladati i „ugušiti" svoje sastavnice – nego se ideja o zajedništvu ostvaruje u bogatstvu razlika i specifičnosti – lokalnih, regionalnih, nacionalnih, etničkih, vjerskih i jezičnih. Upravo u tome putu, u zajedništvu u različitostima, budućnost je Europe i ta Europa kolijevka je kulturne diplomacije.



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CULTURAL DIPLOMACY – AN IMPORTANT PARADIGM OF INTERNATIONAL COMMUNICATION

The phenomenon of cultural diplomacy marked the beginning of the 21-century. Traditionally defined diplomacy, including cultural diplomacy, falls under state jurisdiction. Yet we must ask ourselves to what extent the concept of diplomacy may extend to non-state participants.

When considering the definition of public and cultural diplomacy, then cultural diplomacy represents a type of soft power. There are three types of diplomatic activity: government-to-government, government-to-public and public-to-public. Cultural diplomacy is best defined by the third type, and represents "the exchange of ideas, information, art and other aspects of culture among nations and their peoples to foster mutual understanding" (M. Cummings).

Contemporary social relations and political factors emphasize the significance of diplomacy through culture and impose the need for cultural diplomacy to be analyzed as a specialization in international politics.

In the context of political and social change and new ways of communication, culture is viewed in a novel way with political content. Cultural exchange is placed in the centre of politics and goes beyond national borders. Culture becomes a tool of international politics and cultural diplomacy becomes a separate means for communication of social and political bodies.

As the essence of cultural diplomacy is an exchange though communication, cooperation of diverse individuals, then the question arises whether this model can aslo be one for European integration.

Today, the new concept of diplomacy stems from the increasing influence of many non-state bodies in international politics as well as individual states becoming more inclined to change cross-border activities.

Europe and European projects are particularly sensitive toward culture and identity and represent a specific area of (inter) cultural communcation to achieve diplomatic goals. They can be reached through a two-way process in international cooperation – parallel to the globalization of culture, we also have a return to local and traditional forms as globalization gives rise to sensitivity toward cultural differences. Hence, the European City of Culture project launched in 1985 at the initiative of 10 EU states is of great importance. It was conceived to promote cultural heritage and cultural diversity of European cities and is awarded to cities with tradition, a rich cultural heritage and history as well as the potential for further development. It changed its name to The European Capital of Culture in 1999 and the socio-economic impact of the project has continually increased.

In 2010 the title was divided between Essen (Germany), Istanbul (Turkey) and Pecs (Hungary). At the time, I was working as a diplomat in Pecs at the Croatian Consulate in charge of cultural activities (science and education) and consequently had the oppurtunity to participate in creating and implementing a programme of cultural cooperation between Hungary and Croatia and in particular between the cities of Pecs and Dubrovnik, and I would like to convey some of my experiences. The host city took the opportunity to present 2000-year old cultural heritage and promote multiculturalism and pluralism. In addition to Croats living in Pecs and the surrounding

region, there are also German, Slovak, Polish, Serbian, Romanian, Roma and Bulgarian minorities who all had the opportunity to promote their cultural values and heritage.

This proved that the idea of Europe as a cultural entity does not necessarily assume the formation of an integrated and transnational culture that would overpower and "smother" its constituents, but rather that the idea of unity is achieved through a wealth of diversities as well as local, regional, national, ethnic, religious and language characteristics. The future of Europe lies on the path unity through diversity, and such a Europe is the cradle of cultural diplomacy.



NICHOLAS J. CULL

Director of the Master's in Public Diplomacy program
University of Southern California

THE FUTURE OF CULTURAL DIPLOMACY: THE ROLE OF ICH & YOUTH

My presentation will draw a picture of the nature and power of cultural diplomacy and its emerging transformation in the internet age. It will make special reference to Intangible Cultural Heritage (ICH) as content for cultural diplomacy and to youth as a core stakeholder group.

I see public diplomacy as a collection of practices by which an international actor conducts their foreign policy by engaging with a foreign public. These practices are listening, advocacy, exchange, international broadcasting and cultural diplomacy. Cultural diplomacy has a long history but achieved a special prominence in the twentieth century.

The future of cultural diplomacy will be shaped by the emergence of new kinds of actors practicing cultural diplomacy, including sub-national and trans-national actors, and no less significantly by shifts in the content of cultural and public diplomacy. In the age of the network, the future rests on the ability of diplomats to create and/or work with peer to peer networks.

ICH and youth are uniquely well suited to being a priority in future cultural diplomacy work. ICH can work in all categories of cultural diplomacy as a gift to share, a vehicle for information, a stage for dialogue and a skill to be transmitted. ICH has a special potential as an element in transnational cultural diplomacy as ICH sometimes creates commonalities across regions as with the Mediterranean diet. Similarly it is possible to create transnational communities based around similar but geographically remote examples of ICH practice in such fields as puppetry, poetry, song or dance. ICH can be used to create new global encounters which could paradoxically help strengthen participants against the homogenizing forces of globalization. I see youth as the literal embodiment of the future and an obvious peer group for transnational linkage.

In the future cultural diplomacy will need more genuine exchange, more partnerships, better budgets, more investment in UNESCO and – in the last analysis – real openness on the part of individuals to transformation of the self through contact with one another.

GORANKA HORJAN
Director, Museums of Hrvatsko zagorje

CRAFTATTRACT FOR CULTURAL DIPLOMACY

CRAFATTRACT is an acronym of the project prepared by the Museums of Hrvatsko Zagorje (2005-2006), and developed together with national and Slovenian partners for application within INTERREG IIIA Neighbourhood programme. The project was implemented through co-financing from European funds (2007-2008) and completed in August 2008. Since one of the project's goals was its sustainability after the EU co-financing stopped, the newly established Centre for traditional crafts and skills in the Museums of Hrvatsko Zagorje continued with the activities initiated within the project in the region of South-East Europe.

The CRAFTATTRACT project was also beneficial to the Ministry of Culture when it nominated phenomena of intangible cultural heritage for inscription on the UNESCO's Representative List of Intangible Heritage. Two phenomena were successfully inscribed: Traditional wooden toys from Hrvatsko Zagorje and Gingerbread making from north-west Croatia (the majority of the mead and gingerbread making tradition was preserved precisely in Zagorje).

This project was also envisaged as a model for expansion in the region given that it has demonstrated advantages implemented through the activities of the partners in the Forum of Slavic Cultures network. Insofar, several museums and heritage institutions in Croatia, Slovenia, Serbia, Bosnia and Herzegovina, Macedonia and Bulgaria signed the cooperation contract for CRAFTATTRACT. Every year different activities are implemented and joint promotions held.

The presentation will give a good-practice example how a cross-border cooperation programme funded by EU pre accessing funds has become a regional project in the South East Europe involving numerous stakeholders in and outside the sector.

Dr. SLOBODAN LANG
Liječnik, političar

KULTURA DOBRA

Nasljeđe dobra je najvažnije nasljeđe, pojedinca, obitelji, generacije, naroda i svih ljudi.

Da bi se ostvarilo potpun život kao čovjek ili bila uspješna država, najvažnije je osvojiti vrijeme.

Neki pogrešno misle da je najvažnije osvojiti prostor, materijalna dobra ili novac, ali nije tako. To se čini jer je površno, vidljivo, opipljivo i lako mjerljivo. Materijalno vlasništvo, novac ili osvojeni prostor, daju iluziju o trajnom postojanju, o vlastitoj neprolaznosti i moći.

Istina je međutim da je bitno u vremenu kojem živimo osvojiti vrijeme, za znanje, ljepotu, zdravlje, vjeru, činjenje dobra i ljubav. I ma koliko osvojili, tako nikome ne uzimamo ništa, za svih ima dovoljno i novoj generaciji predajemo njihovo vrijeme, da ga izgrade i ispune.

Nikada ne možemo ni oduzeti niti izgraditi buduće vrijeme, ali ako mladi žele mogu si postaviti pitanje kakvo im nasljeđe ostavljamo iz našeg vremena.

Cijelo 20 stoljeće je obilježio rat i stradanje ljudi. Evropa je praktični bila u ratu od 1914 do 1999. Bila je u ratu, kada smo i mislili da nije.

Kroz većinu vremena ljudi su se okupljali potaknuti mržnjom i zlom. To je u potpunosti slijepa ulica. Evropa (Hrvatska, Dubrovnik) će ili izgraditi kulturu dobra ili je neće biti.

Odgovornost za prepoznavanje potreba, organiziranje i težnja za činjenje dobra počinje sa Abrahamom, temeljna je pouka i vjera i znanja i kulture i prave politike.

Moja generacija je krajem prošlog stoljeća proživjela vrijeme stvaranja Hrvatske i Europske Unije.

Hrvatska država je tada obranjena i stvorena na snazi dobra među ljudima koji su gradili društvo dobra, pokretom žena (Bedem Ljubavi), Konvojem Libertas, obranom Dubrovnika, Bijelim Putem, akcijom Spasimo život, spašavanjem Bihaća, „Olujom“, mirnom reintegracijom. Hrvatska je bila toliko jaka država koliko je bio jak i jačao narod.

U međunarodnim razmjerima, nakon hladnog rata, nije bio kraj, već početak povijeti, nije bio najbolji liberalni kapitalizam već je trebalo graditi novi svijet, nije Hrvatska bila dovršena već je tek trebalo stvarati Hrvatsku u Miru.

Osobno sam odabrao put zalaganja za dobro a ne samo optužbu zla (Hannah Arendt) povezivanja znanja i naroda sa što više nenasilja (Mahatma Gandhi), Postholokaust, korištenje iskustva za sprečavanje takvog stradanja među drugim narodima i Ranjenog Krista, od kojeg ne molimo pomoć već mi štitimo njega.

Današnji mladi Dubrovnika i Hrvatske, moraju shvatiti da žive u vremenu veće slobode nego ikad u ovom narodu itko. Treba imati hrabrost i svojim djelima to potvrditi.

Često se za ljude koji brinu o obitelji, siromašnima, planinarima, umjetnosti, vjeri, ekologiji, zdravlju, kaže da se ne bave politikom. Istina je obrnuta, samo to je prava politika.

Mladi ne cijene nijednu političku stranku, ni u Hrvatskoj ni u Evropi. Zato jer su političke stranke prošlost. Novo vrijeme traži da ga osvojite dobrotom. Počnite od sebe i skočite u more na Porporeli, šireći valove dobra svim morima svijeta.

Dr. SLOBODAN LANG
Physician, politician

THE CULTURE OF GOODNESS

The legacy of goodness is the most important inheritance that can be passed onto a person, a family, a generation, a people and all humanity.

The key to living a truly fullfilled life or for a country to be prosperous is to conquer the time. Some, true, believe that key matter to be obtainining more territory or additional resources and monetary wealth. And we might at first be seduced to believe their proponents for the inherent logic of their argument is intact. After all, such concepts seem obvious, tangible and easy to measure. However, their logic is shallow and wrong. The deception of the aforementioned concepts lies in the fact that they are illusory in that they denote a false notion of their permanence. Furthermore, they skew the 'mirror' that then incorrectly reflects our own impermanence as permanence and weakness as power.

The truth of the matter today is that we actually ought to conquer Time, for it is that which underlies our quest for knowledge, beauty, health and faith, and which allows us to become benevolent and loving. And no matter how much of such conquering we do we need not take anything away from anyone. In fact, we can teach new generations how to do the same so that they can more easily conquer Time and more purposefully fill their time.

The question of the legacy of Time is of paramount importance and thus the newer generations have full right to question what kind of Time-inheritance they will inherit. Naturally, we can never take away or add to the future Time, but we can certainly reflect on the lessons derived from Time. The whole of the 20th century was filled with armed conflicts and the horrible ordeals human beings had to suffer. For instance, such conflicts here in Europe existed practically from 1914 through 1999, even during those years that some would have characterized as peaceful.

Armed conflict as such is a widely known age-old concept. Namely, ever since the time immemorial evil and hate brought about conflict among human beings. And they ever anew went down that very same dead end street. We are now at the crossroads, at the moment of decision. We (Europe, Croatia, Dubrovnik) can go back into that dark hate-filled alley where the culture of goodness only perishes, or we choose to go down a different, better path.

Taking responsibility in recognizing our needs and organizing our existence in such a way as to satisfy those needs in a sensible manner begun with Abraham. That responsibity is in the roots of our teaching and faith and it is brought forth in the body of knowledge we share and in the culture we create. It lies in the heart of our true politics. It is also the conduit through which we can properly channel our inate drive to do good.

During the past five decades my generation has witnessed the creation of the European Union, the emerging of Croatia's independence and the ensuing Homeland War in which Croatia successfully defeated the aggressor. Nonetheless, it was the power of goodness in many people tjat brought about the good in the newly formed society. Some of those people partook in 'Bedem ljubavi' (Mothers for Peace), in the convoy 'Libertas', the defense of Dubrovnik, or in the convoy 'Bijeli Put' (White Path), in the action 'Spasimo život' (Save a Life), in the lifting of the siege of Bihač, 'Oluja' (Operation Storm), in the peaceful reintegration of Eastern Slavonia and Podunavlje. Croatia was as strong as were its people.

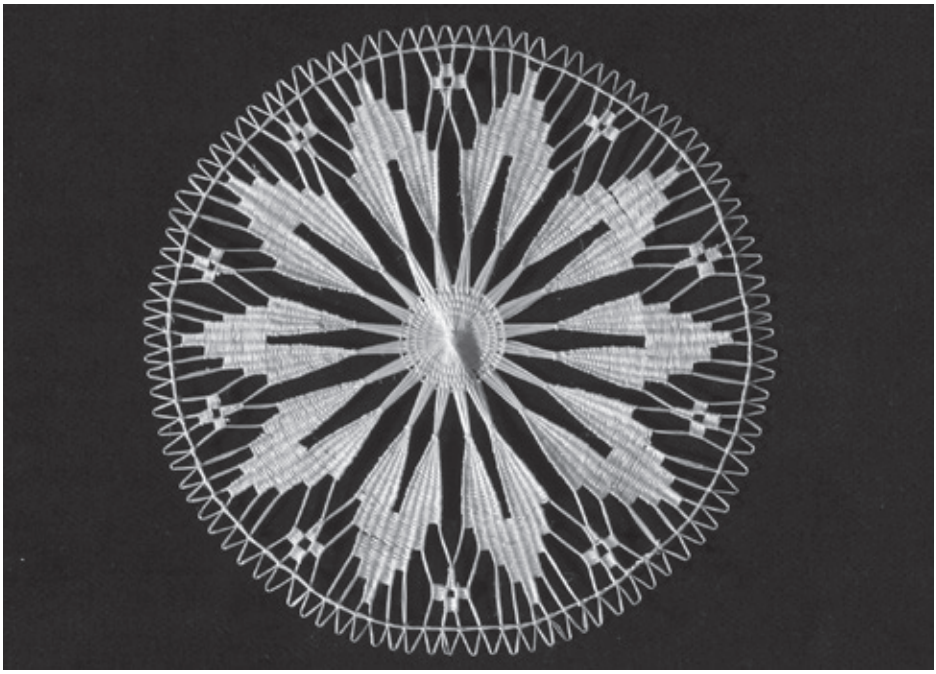
Taking the international perspective, the cold war brought about not the end but the beginning of history, liberal capitalism was not the best choice and we should have begun building a new world instead, and Croatia was far from finished on its road to recovery that truly started only after the lasting peace ensued.

Personally I have chosen the path of peace-doing, as oposed to just accusing evil (Hannah Arendt), sharing the knowledge and connecting the nations in non-violent ways (Mahatma Gandhi), and Postholocaust. I have chose the path which can and does utilize the lessons we learned so that we can stop such horrible events from happening to other peoples and nations, and I have chosen the Wounded Christ to whom we do not turn for help but whom we try to protect.

Today's young generations living in Dubrovnik and Croatia ought to try and grasp that they enjoy greater freedom than any one of their ancestors. They ought to find the courage and confirm that by their deeds.

One can often hear that those who only take care of their families, those who provide care for the poor or search for stranded mountaineers, those who tend to the arts, faith, ecology, health. . . are not themselves politicians. The truth is just the opposite and the heart of true politics.

Young people today do not much care for any one political party. Not in Croatia and not in Europe. And that's because the political parties as such have become obsolete. The new time requires conquering by goodness. Why not begin with yourself. Simply dive in the sea at Porporela and send the good waves to all the seas of the world.



MOTI MALKA
CEO Performance arts center Ashdod

INTERNATIONAL PROMOTION OF ISRAELI CULTURE

Culture is the key to understanding of human and social relations. We perceive our existence and give meaning to the events in our lives through the cultural artifacts. At the same time, the latter is both divider and mediator between the person and the world.

Artistic creation, of course, has many goals, the paramount of which is, on the one hand, to implement culture as habit in every person's life and, on the other hand, to make culture more binding by bringing forth new incentives and new models of cultural reciprocity.

An important characteristic of the current Israeli culture is a great number of projects. Two examples of such projects are 'Klasliik' (aims to introduce to children and teenagers to classical music by inviting them to classical uplifting concerts across the country) and 'Children Dance Workshops' (aims to expose children and young dancers to dancing lessons given by famous established dancers).

For me personally, culture is also the foundation of my day-to-day work. Being CEO of Performance Arts centre Ashdod to me necessarily means to help further develop art and culture in Israel and Ashdod in particular. My endeavors in cultural developments also included leading the Israeli Andalusian Orchestra of Ashdod, which was awarded for its special contribution to society and the country, and starting the Mediterranean Festival, which brought the flavors of Mediterranean to music and cinema. It was a smashing success with over 150 artists and the sale of tickets of over 90%.



4. NEMATERIJAINA KULTURNA BAŠTINA I MLADI U TURIZMU:

"ŠTO NEMATERIJAINA KULTURNA BAŠTINA ZNAČI TEBI (KAO MLADOJ OSOBI) I KAKO ONA UTJEČE NA TVOJ SVAKODNEVNI ŽIVOT KAO I TVOJU BUDUĆNOST VEZANU ZA TURIZAM KAO GLAVNI IZVOR PRIHODA?", "RAZUMIJEVANJE KULTURNOG TURIZMA KAO INSTRUMENTA ZA LOKALNI RAZVOJ."

4. ICH AND YOUTH IN TOURISM:

"WHAT DOES ICH MEAN TO YOU (AS YOUNG PEOPLE) AND HOW DOES IT IMPACT YOU IN YOUR DAILY LIFE AS WELL AS YOUR FUTURE RELATED TO TOURISM AS A SOURCE OF LOCAL INCOME ?", "UNDERSTANDING CULTURAL TOURISM AS INSTRUMENT OF LOCAL DEVELOPMENT"

ANNA AGUILAR COLOMER

21, a student of Biotechnology at the Municipal School of Algemesí Dolçaina i Tabal, member the traditional ensemble "La Colletta".

MIREIA AGUILAR COLOMER

16, student at the Municipal School of Algemesí Dolçaina i Tabal, member of the traditional ensemble "La Colletta".

XIMO BORRAS SANCHIS

Student of Conducting and History of art, actively participated in the recording of the party submitted to UNESCO in 2011, lecturer at the School Tabal Algemesí Dolçaina and Alaquás, professional Interpreter of Tuba Algemesí Symphony Orchestra, director of Albalat Dulzaineros Group.

PARTY AS CULTURE AND TRADITION: *WITHOUT MUSIC THERE IS NO PARTY*

Without music there is no party. Yet, in the case of Algemesí and the procession of the Virgin of Health (Intangible Cultural Heritage of Humanity), most of the dances and rituals are made without the dolçaina or drums.

The musicians are at the heart of dance. The sounds they produce, perfectly unifying individual and collective feelings, make the invisible thread that then binds them to the spectators. The choreographic steps, suited to music, move the dancers who then add to the thrill of the spectators.

Throughout our history the Iberian Peninsula has been a land of welcoming. In turn, Phoenicians, Greeks, Romans, Muslims and Jews have woven their cultures into the cultural cloth of our land, leaving thus an essencial mark on the way we are.

The soundscape of our party is marked by Tabal (small drum) and dolçaina. Both instruments were introduced to us by the Muslims during the 8th century.

In Dubrovnik, the Algemesí will be presented by the three young musicians who all belong to the School of Tabal i dolçaina Algemesí, and who are also actively involved with the ritual music of the festival of Mare de Deu de la Salut. In addition, they are also 'contradados' who participate in numerous celebrations around the Valencia region of Spain.

The Algemesí Dolçaina School (est. 1974) was the first such school to be established in Spain, and it marked a significant event in the recovery of this instrument, particularly since durign the early 1970s there were less than 10 dolçaina musicians in the whole region of Valencia.

The way we teach playing the instrument is rather pioneering and revolutionary. Namely, it used to be that a particular dulçainer musician was the one who himself decided how this was taught. In absence of any notesheets, learning was done solely 'by ear'. Within the structured school's program, however, the project was launched to research, collect and transcribe such music.

Our presentation in Dubrovnik will attempt to convey this whole experience. We will attempt to tell the story of preservation and transmission of our traditions and to this effect our presenters will be dressed in traditional costumes. In addition, the on the spot performed elements of the Algemesí party will be accompanied by the audiovisual projections of its most representative rites.

The music and the traditions of Algemesí have helped propel the cultural revitalization, tourism and economics of our city to the higher level. And ever since the UNESCO formaly recognized its importance an increasing number of young participants in the rituals of Algemesí have become ambassadors of the traditional music of Valencia.

Learning as such, particularly the tradional music education offered through the five-year long program at the Municipal School, has also served as a conduit to the professional approach to music for our youth, as was taken by our three representatives at the conference. There are 200 students currently enrolled in the course, while more than 2,000 young people have successfully completed it since the program first begun. Those students are at once the foundation and the carriers of our tradition.



SUZANA AJHNER STARČEVIĆ

Profesor povijesti i geografije, OŠ Ivana Gorana Kovačića, Zagreb

„KREPAT MA NE MOLAT!“

Profesor sam geografije u osnovnoj školi, u strogom centru Zagreba, i moji učenici znaju gotovo sve o Facebooku, I-Padu, I-Phonu, glazbenim hitovima u svijetu i kod naših susjednih naroda... ali ako ih upitate što je plug, brazda, hrbat, linđo, ojkavica ... teško da će vam znati odgovoriti na tako „teška„ pitanja.

Listajući školske udžbenike može se pronaći malo stranica posvećenih hrvatskoj kulturi i baštini, osjećaji za domovinu njeguju se prigodno na određene datume, smanjen je broj sati glazbene i likovne kulture, nema domoljubnih pjesmica u čitankama, učenici se srame obući opanke i nošnju, premalo se radi na razvijanju i očuvanju kulturnog identiteta.

Djecu treba poučavati kroz igru, pjesmu, priču, sliku jer „Svaka se kultura uči, a ne nasljeđuje biološki. Ljudi svoju kulturu uče odrastajući s njom...“ (Avramović, 2008.)

Gradska djeca teško prihvaćaju tradiciju, što su stariji sve je teže nametnuti nešto što oni vežu isključivo za seosku sredinu.

Kroz mnogobrojne projekte pokušala sam učenicima približiti bogatstvo naše kulture i baštine. Na terenskim nastavama po lijepoj našoj prikupljali smo podatke, obilazili smo muzeje i etno sela, smišljali smo tekstove za bećarac i ojkavicu, slušali tamburice i plesali nijemo kolo, pekli smo paprenjake i štrukle, crtali čipke i pengali pisanice, izrađivali smo kinč, nošnje i licitarska srca, zvončarili u vrijeme fašnika, trčali Alku, juškali na pravoj zagorskoj svadbi. Nastojali smo uključiti sva osjetila, osjetiti mirise, okuse, zvukove, riječi Lijepe naše.

U početku nije bilo lako. Bilo je podsmjeha, odbijanja, ruganja, ali malo po malo djeca (ali i kolege, i roditelji) prihvatili su i podržali naš način rada. Potrebna sredstva prikupljali smo prilozima za ulaznice i prodajom naših uradaka.

Bili smo marljivi, veselili smo se svakom novom događanju, željeli smo pokazati gdje smo sve bili, što smo sve naučili i napravili.

Prezentacije na roditeljskim sastancima, seminarima i priredbama dokaz su da se naša upornost isplatila i da se držimo zvončarskog slogana „KREPAT MA NE MOLAT!“

SUZANA AJHNER STARČEVIĆ

Geography and History Professor, Ivan Goran Kovačić Primary School

RATHER DIE THAN GIVE IN (*KREPAT MA NE MOLAT!*)

My students in a primary school in the centre of Zagreb know almost all there is to know about Facebook, I-Pad, I-Phone and the newest music around the world. However, if I were to ask about a *plug* (a plough), *brazda* (furrow), *hrbat* (ridge)

Lindjo (traditional dance from Dubrovnik area) or *Ojkavica* (oldest song form in Croatia), I would be surprised to receive anything but remarks as to why I asked such "difficult" questions.

The students are not to be blamed for their lack of knowledge. There is simply not enough effort made to develop and preserve our cultural identity. This is evident in the fact that the current textbooks offer but a few pages on Croatian culture and heritage and in the reduced number of hours reserved for the music and art lessons. Furthermore, aside from the fact that there are no patriotic poems in set programs, the students are encouraged to express their patriotic feelings only on specific dates. Should we at all then be surprised at the fact that students are too embarrassed to wear traditional costumes and footwear?

Since "every culture is taught, not biologically inherited" and since "people learn their culture by growing up with it" (Avramovic, 2008), children should be taught through play, songs, stories and pictures. Thus, urban children in particular have difficulty accepting traditions and customs. Moreover, as they age they become even more impervious to any traditions that coming from a rural environment.

I have undertaken numerous projects so as to familiarise students with the richness of our culture and heritage. For instance, we went on field trips around the country to collect information *in situ,* visiting many museums and ethno villages; we danced a silent reel, made pepper cookies and *strukle* (sweet or savoury type of cheese roll); we created lace patterns and painted eggs; we made traditional Christmas decorations and traditional gingerbread cookies; we engaged in bell ringing for carnivals; we ran *Alka* and engaged in *juskanje* at Zagorje weddings. I also encouraged them to write lyrics for *Becarac* (national dance from rural Slavonia), and O*jkavica* (oldest song form in Croatia), as well as to listen to the *tamburica* (type of stringed instrument used for folk songs). We did all we could to fully experience the aromas, tastes, sounds and words that identify our country.

This type of learning was not without a challenge: there was rejection, ridicule and mockery. However, the children (and also colleagues and parents) have gradually accepted it and now look forward to each new event where they can showcase what they have learned and produced. Our operational funds come from the sales of tickets and the crafts we produce.

Presentations at PTA meetings, seminars and events are one proof that our persistence has paid off, and so we have adopted the slogan of bell ringers:

KREPAT MA NE MOLAT – RATHER DIE THAN GIVE IN!

EFREM AMARE AWGICHEW

Director of Heritage Inventory Inspection and Standardization Directorate. Under the Authority for Research and Conservation of Cultural Heritage. Addis Ababa, Ethiopia

SAFEGUARDING INTANGIBLE CULTURAL HERITAGE - ETHIOPIA'S EXPERIENCE

Ethiopia is located in the north eastern Africa popularly known as the horn of Africa. Tradition has it that Ethiopia's statehood goes back to the story of queen Sheba and King Solomon – a tradition quite welcomed by Ethiopia's modern rulers, including the last king Emperor Hailselassie, who all claimed to be their descendents.

Ethiopia is a country with huge geographical diversity; from the highest peak Ras Dashen that raises 4642 meters above sea level to *the Afar Depression* at 116 meteres below sea level.

Similarly, Ethiopia is nation of diverse nationalities (80 ethnic groups with their own distinct cultures) and languages (80 languages and 200 dialects). Ethiopia's diversity extends to religion as well. Christianity and Islam, along with other traditional believes, have taken deep root in Ethiopia. Nonetheless, Ethiopians have been successful in preserving their unity.

Insofar, UNESCO has recognized and put under its protection a variety of Ethiopia's heritage (9), some of which shows a great many elements of the non-material (5).

Ethiopia has ratified the 2003 Convention for Safeguarding Intangible Cultural Heritages in 2006. This has further stimulated the identification, the inventory and the documentation of ICH elements in a coherent way, and has also shown a direction to safeguard and promote ICH elements at a local regional and national level. December 8th is dedicated as the Ethiopian Nationalities Day during which a show case of cultural elements and expressions including, performing arts, traditional craft products, dressings and hair styles takes place. The main participants in promoting each of the ICH elements in Ethiopia are youth and women.

Prof. dr. sc. JOŠKO BOŽANIĆ
Filozofski fakultet, Sveučilišta u Splitu

TRADICIONALNI BROD – NASLJEĐE ZA BUDUĆNOST

Priča o falkuši

Autor prezentira projekt istraživanja maritimne baštine na području Viškog arhipelaga a u fokusu njegove prezentacije je tradicionalni brod iz Komiže – gajeta falkuša. Riječ je o interdisciplinarnom projektu istraživanja jednog nestalog tipa ribarskog broda, jedinstvenog na Mediteranu koji su komiški ribari i kalafati sačuvali do sredine 20. stoljeća. Autor stavlja povijesni brod u kontekst prirodne i kulturne sredine kojoj pripada i interpretira ga kao posudu kolektivne memorije. Taj tip broda bio je temelj egzistencije pučinskih ribara Jadrana koji su u proteklom mileniju ribarili na otvorenom moru u vodama dalekih pučinskih otoka izloženi opasnostima od nevremena i od napada gusara.

Autor prezentira timsko interdiscoplinarno istarživanje materijalne i nematerijalne baštine kojoj pripada falkuša. Obuhvaćena su tim istraživanjem mnoga područja: brodogradnja, navigacija, ribolov, izrada ribolovnih alata, vremenska prognoza, jezik, terminologija, priče, sjećanja starih ribara.

Autor također uključuje u svoju priču o falkuši i njenu prezentaciju u svijetu na brojnim festivalima mora i izložbama gdje je falkuša zapažena kao iznimno zanimljiv hrvatski brod (Brest, Venecija, Palamos, Lisabon).

Budući da je ova prezentacija namijenjena Forumu mladih, autor je fokusira upravo na temu nasljeđa za budućnost kroz priču o „baby boat“ falkuši. Taj projekt, koji je realiziran pod pokroviteljstvom UNESCO-a,. promoviran je upravo u Dubrovniku 2000. godine a za tu je priliku sagrađena mala petmetarska dječja falkuša „Molo“. Ona je sa svojom dječjom posadom nastupala i u Brestu na najvećem svjetskom festivalu mora Fête Internationale de la Mer et des Marins 2008.

Cilj ove prezentacije jest da približi mladima još uvijek zanemareno područje nacionalne kulture, a to je maritimna kultura koja bi mogla biti nasljeđe za budućnost kroz razne oblike kulturnog turizma, ali samo onda ako ja prepoznaju mlade generacije koje su njeni baštinici.

Prof. dr. sc. JOŠKO BOŽANIĆ
Department of Philosophy, University of Split

THE TRADITIONAL BOAT AS LEGACY FOR THE FUTURE

The Story of Falkuša

The author presents an interdisciplinary research of the maritime heritage within the Vis archipelago focusing on the traditional fishing boat from Komiža – the gajeta falkusa (Croat. falkuša). The falkusa is unique to the Mediterranean and had been built and utilized by Komiža fishermen up until the middle of the 20th century.

Placing this historical boat within the context of its natural and cultural milleu, the author aims to interpret the falkusa as the vessel of collective memory. The falkusa, after all, was the main means of survival for the open seas fishermen of the Adriatic who, notwithstanding the harsh weather and the pirates, for the whole past millenium ventured out beyond the distant open-sea islands.

The team of researchers studied both the material and the non material heritage to which the falkusa belongs. Their multidisciplinary approach reached into the domains concerning shipbuilding, navigation, fishing, the production of fishing equipment, weather forecasting, language, terminology, story-telling and recollections of the elderly fishermen.

In telling of his story about the falkusa the author will also reflect on the maritime festivals and exhibits worldwide at which the falkusa was denoted 'a particulary interesting Croatian boat' (Brest, Venice, Palamós, Lisbon).

Taking in consideration the expected audience at the Youth Forum the author will endeavor to bring to the forefront of his presentation the theme of the falkusa's legacy for the future, and will aim to illustrate this notion by particularly accentuating the story of the 'baby falkusa'. The latter project was realized under the UNESCO's patronage in the year 2000, when the five-meter reduced-scale falkusa named Molo was built and presented in Dubrovnik. The 'baby falkusa' and its child crew participated at the *Fête Internationale de la Mer et des Marins* held in Brest in 2008.

The presentation's primary purpose is to introduce to young persons the scope of the maritime culture - the one still neglected part of the national heritage. The legacy of the maritime culture could well perpetuate into the future, particularly via the various avenues of cultural tourism. However, this would require that its tremendous cultural value first be recognized and accepted as such by today's youth – the legacy's inheritor and carrier proper.

ANITA BRAJINOVIĆ
Službenik za međunarodne odnose, ICCN, CPI stažist

CPI IZBLIZA

CPI kao Kulturna partnerska inicijativa

Projekt *Kulturna partnerska inicijativa* je inicijativa za kulturnu razmjenu između Azije, Istočne Europe, Južne Amerike i Afričkih zemalja, pod pokroviteljstvom Korejskog Ministarstva kulture, sporta i turizma, Korejskog Instituta za kulturu i turizam i CPI Sekretarijata.

Od rujna 2005. godine CPI poziva perspektivne stručnjake kulturne industrije, filmske industrije, umjetnosti i turizma da u Koreji sudjeluju u programima izobrazbe i/ili radu na zajedničkim umjetničkim projektima. Tijekom šestomjesečnog boravka u Koreji kulturni stručnjaci imaju priliku upoznati se međusobno i povećati mogućnosti za razmjene kroz izgradnju kulturne mreže.

Misao vodilja je da ove zemlje, ako krenu zajedno i ujedine snage, imajući iza sebe iskustvo ratova i gospodarskog razvoja, kroz međusobnu suradnju i partnerstvo mogu postići izvrsne rezultate. Kroz komunikaciju i razmjenu mogu uzajamno razvijati kulturu. CPI ima za cilj steći više od 10.000 kulturnih partnera u sljedećih 10 godina, a sa ovim pristupom Republika Koreja nada se pozicionirati u središte svjetske kulture.

Glavna područja interesa CPI su kultura, umjetnost, kulturna industrija (mediji), turizam i sport. Organizacije, domaćini sudionika su nacionalni instituti za kulturu, sport i umjetnost. Ciljana skupina sudionika su mladi i perspektivni javni/državni službenici, znanstvenici, umjetnici i stručnjaci u srodnim područjima (po mogućnosti u dobi od 25 do 45 godina).

Obuka se provodi na dva načina: CPI opći program i posebne programe institucija domaćina. CPI opći program, zajednički je program za sve sudionike. Sastoji se od pohađanja tečaja korejskog jezika (200 sati), orijentacije, kulturnih izleta i oproštajne zabave.

Organizacija domaćin pruža stručno usavršavanje. Obično se sastoji od upoznavanja sa operativnim mehanizmima organizacije, bavljenjem osnaživanja kapaciteta planiranja i organiziranja međunarodnih konferencija i foruma, učenjem iz prve ruke o funkcioniranju pojedinih organizacija i predstavljanja svoje kulture lokalnom stanovništvu i institucijama.

Sudionici moraju podnijeti nekoliko izvješća, ispunjavati upitnike, napisati nekoliko članaka i znanstveni rad. Osim toga, oni sudjeluju u službenim i protokolarnim događanjima, poput posebnog sastanka s Veleposlanicima svojih zemalja, prisustvuju sastancima organizacije domaćina, sudjeluju u tematskim druženjima (poput radionice kuhanja), posjećuju i druge organizacije istih interesa, predstavljaju svoju kulturu na lokalnim sveučilištima, rade na zajedničkim projektima, uče o korejskoj tradiciji i običajima, pripremaju međunarodni simpozij(e), idu na izlete i između ostalog su eksponirani u medijima.

Cilj CPI projekta za 2013. godinu je postići poštivanje i razumijevanje kako korejske tako i drugih kultura i tako obogatiti kulturnu raznolikost. CPI kroz kulturu želi postići bolje uzajamno razumijevanje i razviti međusobno prijateljstvo. Njihov moto je "Republika Koreja je tvoj prijatelj". Stvaranjem novih oblika kultura kroz kulturnu razmjenu žele ubrzati kulturno stvaralaštvo.

Vaša predavačica je upravo doživjela/iskusila/prošla taj program i s vama će podijeliti svoje prve dojmove nakon povratka u domovinu. Reći će vam kako program stvarno funkcionira, koje organizacije su uključene u taj program, što dobivate od programa i koje su mogućnosti za sudionike za njihov profesionalni razvoj u budućnosti.

ANITA BRAJINOVIĆ
International Officer, ICCN, CPI intern

C.P.I. UP CLOSE

Cultural Partnership Initiative

Cultural partnership initiative project is the initiative for cultural exchange among Asian, Eastern Europe, South America and African countries under patronage of Korean Ministry of Culture, Sports and Tourism, Korea Culture and Tourism Institute and CPI Secretariat.

Since September 2005, through CPI project, leaders in cultural industry, film industry, arts and tourism are invited to Korea to participate in education and training programs or joint art projects. During their 6 months stay in Korea cultural experts have opportunity to acquaint themselves with each other and to increase opportunities for exchange to build cultural Networking.

The lead thought is that these countries, having experienced pains of wars and economic development can obtain, through mutual cooperation and partnership among them, excellent results for themselves if they start together and unite their efforts. Through communication and exchange they can develop each other's culture. CPI aim to grow more than 10,000 cultural partners in the next 10 years, and with this approach Republic of Korea hope to position itself at the center of the world culture.

Main fields of CPI interests are Culture, Arts, Cultural Industry(Media), Tourism and Sports. Host organizations of participants are National institutes for Culture, Sports and Art.

Targeted group of participants are young and promising public/civil servants, researchers, artists and professionals in the related fields (preferably aged between 25 to 45 years old).

Training is conducted in two ways: CPI common programs and particular programs by host institutions. CPI common programs usually consist Korean language training (200 hours), orientation, cultural field trip and farewell party. Professional training is provided by the host organization. Content is usually related to operational mechanisms of organization, dealing with empowering capacity of planning and running International conferences and forums, sharing know-how of each organization and introducing their culture to locals and institutions.

Participants have to submit several reports, articles, questionnaires, written research papers. In addition, they participate in the official events like meeting with Ambassador of each country, attending meetings held by host organization, thematic gatherings like cooking workshops, visiting other organizations of same interests, presenting their culture at the local Universities, working on joint projects, learning about Korean traditions and customs, preparing international symposium(s), joining cultural field trips etc., and be willing to show in the media.

Objectives of C.P.I projects for 2013. are to create respect and understanding of both Korean and other culture, and thus enriching cultural diversity. Through culture they want to achieve better understanding of each other and develop better friendship among them. Their motto is „The Republic of Korea is your friend". By creating new forms of culture through cultural exchange, they want to accelerate cultural creativity.

Your presenter has just experienced that program and will share with you her first impressions upon returning to her homeland. She will also tell you how the program really works, which organizations are involved in it, what you get from the program and what are the opportunities for the participants for their personal development in the future.

MIGUEL ANGEL CÁMARA-ARANGO,
JOAQUÍN PRAXEDIS-QUESADA and JORGE MEMBRILLO-HERNÁNDEZ
Xochimilco, World Heritage City, México

LITTLE GUARDIANS OF THE HERITAGE, NEW EFFORTS TO SAFEGUARD THE CULTURAL HERITAGE OF A COMMUNITY. THE CASE OF XOCHIMILCO, A WORLD HERITAGE CITY

The increasing lack of knowledge on the heritage values of Xochimilco, has had a negative impact on the reproduction and transmission of the understanding and appreciation of the intangible heritage of the site among new generations of young people. "The Little Guardians of the Heritage" program seeks to strengthen the identity of children from Xochimilco, focusing on the value of the cultural heritage integrated in their ancestral values resulting in an ownership among infants, building a strong basis for the conservation of the immaterial heritage. These concepts among children imagination can provide elements to ensure the reproduction of these ideas, additionally they give them a broader view of how heritage can be a source of economic benefits mainly related to cultural tourism. Unfortunately, as it is the case of other countries, the main support for tourism is normally not designed for cultural destinations where the population live adverse socioeconomic situations that limit the exercise of cultural rights, due to lack of access to goods and services the government provides in culture and recreation. One of the main goals is that "the little guardians of the heritage", after their strong child training could transform as adults into cooperative partners with the potential to create cultural enterprises that through different activities may spread the vast intangible heritage among the local and foreign population, but especially among visitors. The results so far of this program have enabled us to identify that when girls and boys are recognized themselves as an important part of a community, they propose new ways to communicate the exceptionality of their environment, so it is important to mention as a fact, that the trained children in issues such as cultural heritage are excellent guides for adults in technical visits to significant places of Xochimilco. This experience opens them a huge possibility of getting a financial reward, as tourist guides, photographers, writers or even producers of cultural products (crafts, visual art), providing a different approach to tourism activities taking place in their city, but we must not forget that the goal of the project is the safeguarding of the Cultural Heritage. The assessment of the community environment and strengthening its identity allow girls and boys guardians to visualize a heritage town as a place of opportunities, identifying the natural and cultural resources of their environment implementation of innovative proposals for cultural tourism.

VERICA DUBOVEČAK
Čipkarsko društvo "Danica Bresler"

LEPOGLAVSKA ČIPKA

U drugoj polovici prošlog stoljeća, čuvena Lepoglavska čipka zamalo dobiva dimenziju same povijesne vrijednosti, počinje zamirati dragocjeni segment kulturne baštine. Čipkarica je bilo sve manje a istovremeno nije bilo interesa među mlađim naraštajem. No u posljednje vrijeme uz pomoć entuzijazma pojedinaca, upornih čipkarica i snažnije angažiranosti društvene sredine, kao i unošenjem u školski program i djelovanjem Čipkarskog društva „Danica Bresler", snažnije se vrednuje i promiče čipkarstvo. Prozračnost i profinjenost, vrhunska kvaliteta prožeta višestoljetnom tradicijom ručne izrade, finoća i suptilnost, te posebnost motiva samo su neki od atributa koji obilježavaju savršenu tekstilnu tvorevinu - lepoglavsku čipku. Dolaskom pavlina započinje šestostoljetna izrada čipke na tom području. Oni iz zapadnoeuropskih zemalja donose vještinu izrade čipke na batiće koju koriste pri ukrašavanju crkvenog ruha. Ubrzo se to umijeće širi izvan samostanskih zidina, prihvaća ga okolno stanovništvo te uz ostale proizvode iz kućne radinosti (lončarstvo, košaraštvo) postaje izvor zarade. Koliko je Lepoglavska čipka značila za pučanstvo govori i podatak da se novorođenom ženskom djetetu u ruke stavljao batić kako bi se kad odraste bavilo čipkarstvom.

Krajem 19. i početkom 20. stoljeća velike zasluge za razvoj čipkarstva pripadaju Zlati Šufflay. Pod njezinim utjecajem izrada čipke se unaprjeđuje, a motivi se obogaćuju narodnom ornamentikom. Između dva svjetska rata djeluje čipkarska škola u Lepoglavi, broj se čipkarica postupno povećava, te se stvaraju sigurniji uvjeti opstojnosti te tradicije. Najistaknutija osoba te škole je Danica Brossler. Ona unoseći nadahnute kreacije podiže kvalitetu izrade čipke. Upotrebljava tanki konac, spretno kombinira motive iz poznatih čipkarskih središta sa narodnim i baroknim elementima te tako dobiva puno estetsko obličje.

Lepoglavska čipka u drugoj polovici 20. stoljeća ostala je u rukama nekolicine starijih žena te je na inicijativu grada Lepoglave i turističke zajednice osnovano Čipkarsko društvo „Danica Bresler", koje već od 1992. godine djeluje a od 1998. godine, kao registrirano društvo, prvi je oblik organiziranog čipkarstva u Lepoglavi. Društvo broji 50-ak čipkarica svih životnih dobi. Ciljevi društva su: očuvanje, njegovanje i promicanje kulturnih vrijednosti Lepoglavske čipke, međusobno povezivanje i razmjena iskustava starijih čipkarica. Društvo se bavi i obrazovanjem u vještini čipkanja kroz radionice te okuplja mlade i zainteresirane za izradu čipke. Povezuje se s drugim čipkarskim centrima u Hrvatskoj i inozemstvu te sudjeluje u međunarodnim čipkarskim udruženjima. Lepoglavska čipka po tehnici pripada tipu čipke na batiće. Vrlo složena tehnika iziskuje vješte ruke koje igrom batića stvaraju rafinirane oblike tanke poput paučine, te veliku spretnost i strpljenje čipkarica.

Čipka je izvorno imala isključivo utilitarnu namjenu kao aplikacija na odjevnim predmetima (ovratnici, orukavlje) ili posteljini, stolnjacima, zavjesama te različiti potpuno izrađeni u čipki tabletići, salvete i dr. Danas je tradicijska čipka postala dio turističkog proizvoda, više se ne koristi toliko kao modni detalj, već postaje ručno izrađeni skupocjeni suvenir koji dobiva dekorativnu funkciju. Čudesno oblikovana u svojoj originalnosti i ljepoti lepoglavska čipka održana je do današnjih dana kao važan dio hrvatske tradicijske kulturne baštine.

U Parizu 1937. godine nagrađena zlatnom, 1939. godine u Berlinu brončanom medaljom, a 1996. godine zapažena je na ljetnim olimpijskim igrama u Atlanti. Lepoglavska čipka ima veliki

broj različitih majstorskih motiva koji iziskuju vrhunsko umijeće prilikom njihove izrade. Čipka se godinama izrađivala kao suvenir, no danas su čipkarice u Lepoglavi spremne prihvatiti i izrađivati čipku koja se koristi kao modni detalj, čipku uporabne vrijednosti (stolnjaci, nadstolnjaci, salvete, čipka u tacnama..) čipka kao kiparska instalacija (šator od čipke) te sakralne motive čipke. Lepoglavska čipka zadovoljava visoke standarde kvalitete i stekla je pravo označavanja znakom IZVORNO HRVATSKO.

Veliki doprinos Društvo je dalo i dobivanju zaštite izvornosti Lepoglavske čipke pa tako danas Lepoglavska čipka ima preko 150 nacrta koji nose oznaku izvornosti. Od 2009. Godine Lepoglavska čipka uvrštena je na listu UNSCO-a kao kulturna baština nematerijalne vrijednosti čovječanstva.



VERICA DUBOVEČAK
Lacemaking Society "Danica Bresler"

LEPOGLAVA LACE

During the second half of the last century the craft of making Lepoglava lace almost disappeared. There were less and less lace makers around and young generations were not interested in acquiring new skills. In recent years however with the help of enthusiastic individuals, hard working lace makers, stronger community involvment as well as by bringing the craft to schools, lace making is again receiving the much deserved attention. The air of sophistication and top quality intertwined with centuries long tradition of craftmanship the finesse and subtility as well as uniqueness of motives all represent the attributes of Lepoglava lace. Arrival of Paulins mark the beginning of 600 years of lace making in our area. The Paulins brought the skill of lace making from the western countries. Primarily it was used for church decoration. Soon after the skill was passed on to the local population and together with already established crafts such as pottery, lace making became a source of income. The importance of lace for the local population is demonstrated by the fact that every newborn female was given a bobbin at birth so that when older she could become a great lace maker.

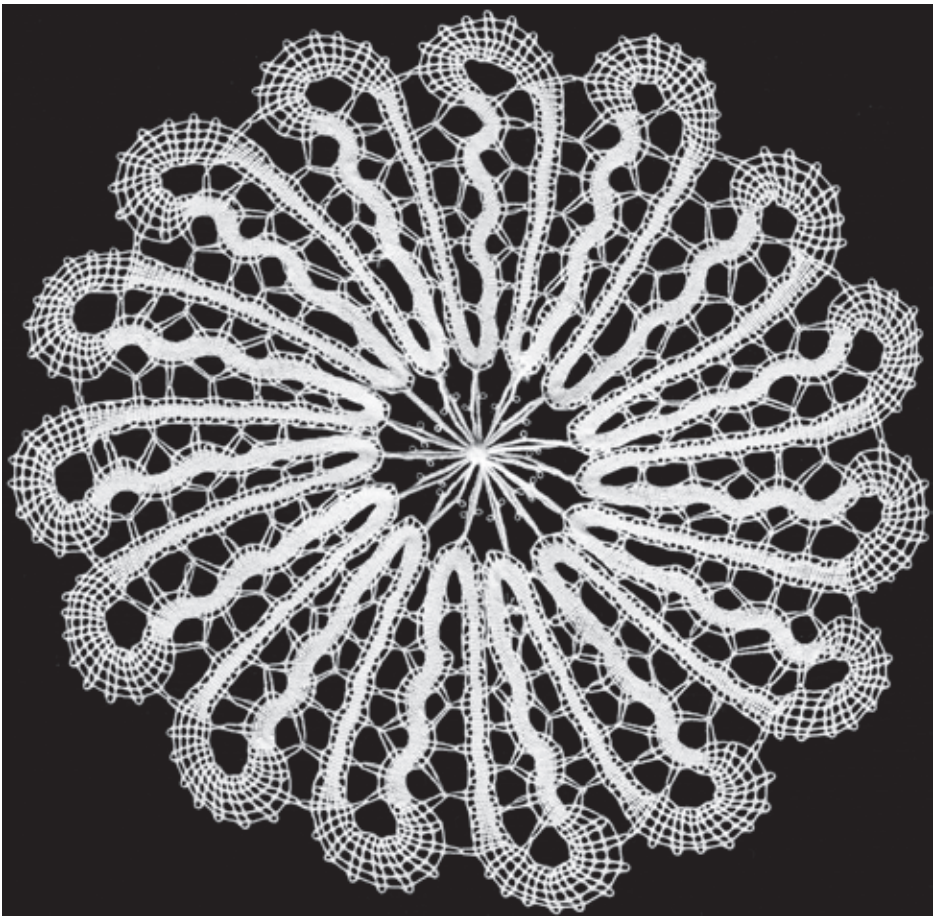
Lepoglava lace truly flowered at the end of 19th and the beginning of 20th century due to efforts of Zlata Shuffly. Under her influence the craft is enhanced and motives used enriched by popular folk ornaments. Between two world wars a lace school is opened in Lepoglava. The number of lace makers is in the increase and solid foundation is set for preservation of this tradition. The most prominent member of that school was Danica Brossler. By developing new creations and motives she enhanced the quality of lace making in this area. She was the first one to use thin threads and combine the patterns from famous lace centre together with folk and baroque elements.

In the second half of the 20th century, lace making in Lepoglava was left in the hands of several older women. The initiative undertaken by the Town of Lepoglava and the local Tourist board resulted in formation of „Danica Bresler" lace society which started whit its work in 1992. The Society currently has around 50 members of all ages. The aim of the Society is to cherish, protect and promote cultural and artistic values of Lepoglava lace and to establish connections and share experiences with older lace makers. The Society is also involved in the education and is constantly promoting the craft among the youth through various workshops. It is connected to other lace society`s across the country and abroad and can be regularly seen on international lace meetings. Lepoglava lace by its technique belongs in the group of bobbin lace.

The technique is so demanding that it requires skillful hand which creates refined shapes thin as a spider web. Original purpose of the lace was of pure utilitarian nature. It was mostly used as a small detail on clothing item, as a table cloth, drape, etc. Today, lace has become a tourist product no longer used as a clothing item but also as a handcrafted souvenir with a decorative function. Miraculously constructed in its originality and beauty, Lepoglava lace held to this day as a very important part of Croatian traditional and cultural heritage.

In Paris, 1937th was awarded gold and in Berlin in 1939th bronze medal and it was spotted in Atlanta 1996th at the Olympics. Lepoglava lace satisfy`s high standards of quality and has acquired the right to carry the mark f original Croatian product. Lepoglava lace ham many various patterns which require excellent lace making skills. Lace has long been produced as a souvenir.

Today the lace makers are ready to except the challenge and again start producing lace which is used as fashion accessories, as a useful item or as a sculpture item. The Society contributed tremendously to the preservation of originality of Lepoglava lace and is proud to say that today Lepoglava lace has more than 150 patterns which carry the originality brand. In 2009th Lepoglava lace was included on a list of UNESCO as intangible cultural heritage of humanity.



VEDRAN KASTRAPELI

Stručni savjetnik za analitiku / statistiku / informatiku,
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NEZAPOSLENOST I ZAPOŠLJAVANJE MLADIH OSOBA U DUBROVAČKO-NERETVANSKOJ ŽUPANIJI

Hrvatski zavod za zapošljavanje – Područni ured Dubrovnik redovito prati kretanje nezaposlenosti na tržištu rada kao i njihovo zapošljavanje s evidencije. Mlade osobe od 15 do 29 godina starosti su godinama skupina koja je na evidenciji među najbrojnijim uz bok skupini starijih osoba preko 50 godina koji se inače teže zapošljavaju. Kretanja na tržištu rada na području Dubrovačko-neretvanske županije su pod snažnim utjecajem sezonskog zapošljavanja pa se većinom na tim poslovima mladi i zapošljavaju. Prema podacima HZZ – Područnog ureda Dubrovnik svaki drugi zaposleni na sezonskim poslovima je osoba do 29 godina starosti u turističkoj sezoni 2013. Kako se veliki broj mladih za vrijeme sezone zaposli, stopa nezaposlenosti mladih u lipnju 2013. je iznosila 15% što je za 3 postotna boda više od Županijske ukupne stope nezaposlenosti koja je iznosila 12%.

Ekonomska kriza u svijetu 2008./2009. godine snažno se odrazila na broj nezaposlenih mladih. Njihov broj se nažalost iz godine u godinu povećavao pa sada imamo povećanje indeksa od 59% u Županiji ako usporedimo 2012. godinu sa 2008. godinom. Paralelno s tim povećali su se i prosječni udjeli nezaposlenih mladih u ukupnoj nezaposlenosti sa 25,5% na 32,8% u tom petogodišnjem periodu.

Prema popisu stanovništva 2011.g. najveći udio nezaposlenih mladih u stanovništvu je u dobi između 20 – 24 g. Prema spolnoj pripadnosti možemo reći da je skoro podjednak broj nezaposlenih mladih muškaraca i žena.

Koncem kolovoza 2013. godine na evidenciji Hrvatskog zavoda za zapošljavanje - Područnog ureda Dubrovnik bilo je evidentirano ukupno 1689 nezaposlenih mladih osoba, što čini udio od 28% u ukupnoj nezaposlenosti (ispostava Dubrovnik 465, ispostava Korčula 218, ispostava Lastovo 14, ispostava Metković 764 i ispostava Ploče 228 mladih). Vidljivo je da je u Metkoviću puno više nezaposlenih mladih nego u Dubrovniku koji inače ima 2,5 puta više stanovnika od Metkovića.

U strukturi nezaposlenih mladih najveći je broj radnika sa SŠ zanimanjima do 3 godine i škola za KV i VKV radnike je 620 što znači učešće od 36,7% u ukupnom broju nezaposlenih osoba, zatim slijede SŠ za zanimanja u trajanju od 4 i više godina 507 ili 30,0%, sa fakultetom, akademijom, magisterijem i doktoratom 240 ili 14,2%, sa višom školom, prvim stupnjem fakulteta i stručnim studijem 149 ili 8,8%, s osnovnom školom 115 ili 6,8%, s gimnazijom 54 ili 3,2% i bez škole ili nezavršene osnovne škole 4 ili 0,2%. Obrazovna struktura mladih je značajno bolja od ostatka nezaposlene populacije gdje je udio nezaposlenih sa završenom osnovnom školom čak 15,3%.

Nezaposlenih mladih bez radnog iskustva u kolovozu 2013.g. je bilo 619 što čini 36,6%, a ostalih 63,4% njih ima barem godinu dana radnog iskustva. Dugotrajno nezaposlenih mladih je oko 20%, a u prosjeku pronađu zaposlenje u roku od 9 mjeseci.

Mladi se u velikom broju i zaposle ali samo privremeno (sezonski posao, na određeno vrijeme) pa je tako u prvih osam mjeseci 2013. zaposlena 2531 mlada osoba ili 43,7% ukupnog zapošljavanja iz evidencije HZZ-a. Najviše ih se zaposlilo u Dubrovniku i Korčuli.

Kako Hrvatski zavod za zapošljavanje pomaže mladima na tržištu rada

1. Priprema za zapošljavanje (radionice za mlade, obrazovanje) i posredovanje mladih u zapošljavanju (Centar za mlade)
2. Mjere za poticanje zapošljavanja mladih (mladi bez iskustva, stručno osposobljavanje za rad bez zasnivanja radnog odnosa, javni radovi, samozapošljavanje itd.)
3. Projekti Europske unije u kojima je HZZ nositelj, partner ili suradnik, a u kojima su mladi ciljane skupine

Novost je da Hrvatski zavod za zapošljavanje je počeo s provedbom mjere Garancije za mlade 1. srpnja 2013. te je paket mjera za mlade „Mladi i kreativni“ dopunio s dodatnih 11 mjera prvenstveno usmjerenih na mlade do 29 godina. Mjere su usmjerene na podizanje kompetencija i pripremu mladih za zapošljavanje, a posebice jačanje i uključivanje mladih u poduzetništvo i razvoj organizacija civilnog društva kao sve značajnijeg dionika na tržištu rada.



VEDRAN KASTRAPELI
Senior Advisor for ANALYTICS / STATISTICS / IT
Croatian Employment Agency- Regional Office Dubrovnik

UNEMPLOYMENT AND EMPLOYMENT OF YOUTH IN DUBROVNIK-NERETVA COUNTY

The Croatian Employment Service (CES) - Regional Office Dubrovnik regularly follows unemployment trends on the labour market, as well as those of employment from the registry. Young persons aged 15-29 are the most represented group, together with the group of elderly persons over 50 years of age, that usually find a job with greater difficulty. Trends on the labour market in the Dubrovnik-Neretva County are strongly influenced by seasonal employment and young persons work mainly on these kinds of jobs during summertime. According to CES - Regional Office Dubrovnik data, every second person under the age of 29 is employed on seasonal jobs during tourist season in 2013. As a large number of young persons during the season are hired, the youth unemployment rate in June 2013 amounted to 15%, which is 3 percentage points higher than the County overall unemployment rate, which was 12%.

The economic crisis in the world 2008/2009 was strongly reflected in the number of unemployed youth. Their number is unfortunately rising every year and now the index increased to 59% in the D-N County, if we compare 2012 to 2008. In parallel with this, the average share of unemployed youth in overall unemployment increased from 25.5% to 32.8% during that five-year period.

According to the Croatian Census 2011, the largest share of unemployed youth in the population was between the ages of 20-24 and according to gender, we can say that there is almost an equal number of unemployed young men and women.

In late August 2013, the total of 1689 unemployed young persons was registered at CES Regional Office Dubrovnik, which makes a share of 28% in total unemployment (Local Office Dubrovnik 465, Local Office Korčula 218, Local Office Lastovo 14, Local Office Metković 764 and Local Office Ploče 228 young persons). It is evident that in Metković there is more unemployed youth than in Dubrovnik, which normally has 2.5 times larger population than Metković.

In the structure of unemployed young persons, the largest number is of those workers with 3-year vocational secondary school and of skilled and highly skilled workers 620, which means that there is a participation of 36.7% in the total number of unemployed persons, followed by 4-year vocational secondary school 507 or 30.0%, then university degree, MA and PhD 240 or 14.2%, then with higher education, first degree, and professional studies 149 or 8.8%, from primary school 115 or 6.8%, from gymnasium 54 or 3.2%, and no school or primary school leavers 4 or 0.2%. The educational structure of the young is significantly better than the rest of the unemployed population, where the share of the unemployed with primary school is even 15.3%.

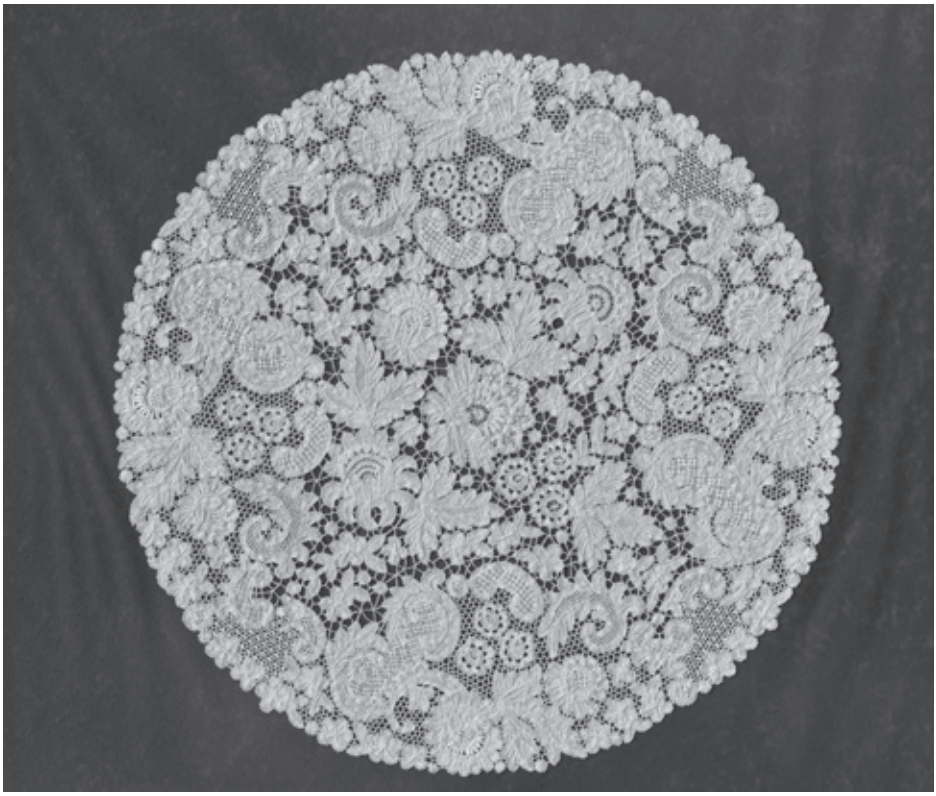
There were 619 of the unemployed young persons without any work experience in August 2013, which makes 36.6% of the share, and the remaining 63.4% of them have at least one year of work experience. There is about 20% of long-term unemployed young persons and they find employment within nine months on average.

A large number of young persons find a job but it is mostly on temporary basis (seasonal job, during limited period). In the first eight months of 2013, 2531 young persons, or 43.7% of total employment, found their job from the CES register. Most of them are employed in Dubrovnik and Korčula.

How Croatian Employment Service helps youth on labour market

1. Preparation for employment (workshops for youth, education) and helping young persons in employment (Youth Centre)
2. Measures to promote employment of young persons (young persons without experience, training, public works, self-employment, etc.)
3. Projects of the European Union in which the CES is beneficiary, partner or associate, and in which young persons are target groups

The news is that the Croatian Employment Service began implementing measures for the young on 1st of July 2013 and a package of measures for young persons, "Young and creative" supplemented with additional 11 measures primarily aimed at the young up to age of 29. The measures are aimed at improving competences and preparing the young for employment, and in particular at strengthening and involvement of the young in entrepreneurship and in development of civil society organizations, that are becoming more and more important stakeholders on the labour market.



IVICA KIPRE
Kustos, Dubrovački muzeji – Etnografski muzej

MUZEJI KAO MEDIJATOR KULTURNE BAŠTINE: *PITANJE MATERIJALNE I NEMATERIJALNE KULTURE*

Prema definiciji ICOM-a iz 1974. godine muzej se određuje kao neprofitna, stalna ustanova u službi društva i njegova razvoja otvorena javnosti, koja sabire, čuva, istražuje, komunicira i izlaže materijalna svjedočanstva čovjeka ali i njegove okoline radi proučavanja, obrazovanja i zabave. Unutar takvog određenja muzeja, sastavnice poput; neprofitnosti, društvene službe, čuvanja i izlaganja materijalnih svjedočanstava, obrazovanja i zabave, zavrjeđuju pomniju analizu u kontekstu suvremenih tendencija u kulturi. Domorodni muzej, preteča Dubrovačkih muzeja osnovan je davne 1872. godine, a za javnost je otvoren 1873. godine. Od tog vremena pa do danas muzej se razvio u važnu referentnu točku identiteta grada i lokalne zajednice. Njegova usmjerenost na lokalnu zajednicu i očuvanje njezinih vrijednosti i dalje je ostala dominantna u kulturnoj politici ustanove, no većim razvojem turizam, a naročito onoga s predznakom kulture, pojavljuje se novi moment u njegovom pozicioniranju unutar društva ali i prema vani. Kulturna ponuda važan je segment svakog turističkog proizvoda, i jedan od važni činitelja atraktivnosti neke destinacije. Dubrovačkih muzeji najposjećenija su takva ustanova u Republici Hrvatskoj, a upravo turisti čine najveći udio. Najbrojniji su tzv. *usputni* posjetitelji motivirani kulturom, dok su na drugom mjestu, posjetitelji čija je motivacija dolaska u destinaciju *primarno* kulturne prirode. Dubrovnik je već davno prepoznat kao *grad kulture,* zahvaljujući prvenstveno svojoj ulozi *povijesnog grada* s cjelokupnim kontekstom koji ga takvim definira. S obzirom da se Dubrovački muzeji nalaze u samom središtu povijesne cjeline, da su smješteni unutar reprezentativnih povijesnih zgrada, i da sadrže i izlažu artefakte kulturno-povijesnog značaja i vrijednosti, njihova važnost i motivacijsko-atraktivni impuls za kulturni turizma ima trostruki karaktera. Na ovome je mjestu, pri tome mislimo i na grad ali i na muzeje, turistima predočena tradicija lokalne zajednice u svim svojim modalitetima. Osim funkcije prikupljanja, čuvanja, istraživanja i komuniciranja baštine muzeji su značajan kulturni resurs. U skladu s time ICOMOS kulturni turizam definira kao oblik turizma čija je svrha između ostalog otkrivanje spomenika i lokaliteta na koje on ima pozitivne učinke utoliko što pridonosi njihovom održavanju i očuvanju. On opravdava napore koje to održavanja i očuvanje zahtijeva od zajednice zbog socio-kulturne i ekonomske dobrobiti koju donose stanovništvu (ICOMOC, Cultural Tourism Charter 1976.)

Osim materijalne kulturne baštine koju dijelimo na pokretnu i nepokretnu, sastavni dio kulture su i nematerijalni, duhovni aspekti života određene zajednice. Iako su u muzejskoj struci dosada prevladavali termini muzejski predmet i muzealnost kao njegova bitna komponenta, pitanje višestrukih identiteta muzejskih predmeta kao i pitanje mentefakata, koje uvodi Stransky, bitno mijenjaju naš pogled na značenje baštine u kontekstu muzeja. Za razliku od muzejskih predmeta, mentefakti se mogu reproducirati bez gubitka podataka budući da njihova važnost ne leži u materijalnosti, već na informacijama koje sadrže. Takvo shvaćanje doprinosi odbacivanju frigidne i krute segmentaciju baštine prema svojstvu ili pojavnosti, a podcrtava njezinu cjelovitost i multidimenzionalnost.

Dubrovački muzeji tu su značajku kulturne baštine već prepoznali, a primjeri takve prakse su mnogobrojni, npr. izložba *Sv. Vlaho u prošlosti i sadašnjosti.* Pitanje dokumentiranja i čuvanja podataka o nematerijalnoj kulturnoj baštini u muzejima uvijek je svojevrstan izazov je se radi o

apstraktnom i dinamičnom sustavu značenja i vrijednosti. Kako mentefakti tj. nematerijalna kulturna baština ne može fizički biti prisutna u muzeju (osim posredstvom predmeta), lišena je klasične definicije muzejskog predmeta i muzealnosti. Stoga u njenom očuvanju, prezentaciji i interpretaciji veliku ulogu igra dokumentacijska i audio-vizualna građa. Muzealnost je osobina predmeta kojom predmet u novoj muzejskoj realnosti dokumentira realnost iz koje je izdvojen, on postaje dokumentom bivše realnosti određene prostorom vremenom i društvom. Nositelji muzealnosti su materijal i oblik. Kod nematerijalne kulturne baštine muzealnost se može ostvariti tek posredstvom dokumentacijske građe, koja preuzima ulogu formalnog ili deklarativnog nositelja muzealnosti. Kada se govori o nematerijalnoj kulturnoj baštini, u prvom redu misli se na živuću baštinu, baštinu *in situ*, iako ustanove u kulturi, instituti i istraživački centri često posjeduju građu o nematerijalnoj kulturnoj baštini koja više ne živi – *ex situ*. Nematerijalna ili živa kulturna baština podložna je stalnoj mijeni i razvoju, no ipak njezino ključno obilježje je sposobnost tradiranja, prenosivost s generacije na generaciju. Uvjet za održivosti nematerijalne kulturne baštine je svijest zajednice o njenoj važnosti, značenjima i sadržaju. Ona je u prvom redu izvorište za konstrukciju lokalnih, regionalnih ili nacionalnog identiteta, ali i važan element za koheziju zajednice. Pitanje njezinog korištenja u kulturnom turizmu, stoga, zahtijeva posebnu pažnju, opreznost i pravilno razumijevanje. Ne smije se događati da tradicija kroz komodifikaciju postane primarno sredstvo ostvarivanja i generiranja ekonomske dobiti, jer se time narušava njezin temeljni smisao i struktura koja je čini autentičnom. Ponekad se pojedini segmenti tradicije izvode u skraćenoj verziji za turiste ili lišeni svog prirodnog okruženja i konteksta. Takav prezentacija nije autentična već stvara privid autentičnosti za same turiste. Prema tome, potrebno je osmisliti strategiju koja će poticati i održavati autentičnije oblike kulturnog predstavljanja. Održivi razvoj na relaciji kultura – turizam razmatrati ćemo na ovoj prezentaciji i kroz termine autentičnost, retradicionalizacija, izmišljena tradicija, i *staging*.

Edukativna, odgojna i zabavna funkcija muzeja važne su za svaku lokalnu zajednicu. Putem njih ona može pronaći refleksiju vlastite kulture te izgubljene ili zaboravljene fragmente svog identiteta. Kroz razne radionica poput tradicijskog penganja jaja, pletenja pomi i maslina, izrade peljeških golubica, izrade konavoskog veza, radionice tradicijskih plesova itd., Etnografski muzej Dubrovačkih muzeja sudjeluju u prenošenju žive kulturne baštine. U tom procesu sudjeluju i izvorni nositelji tradicije - pokazivači kao i kustosi muzeja. Sudionici se imaju priliku upoznati sa muzejskim predmetima iz domene baštine koja se obrađuje, sa tehnikama izrade, te dodijeljenim im sadržajima i značenjima. Najbolji način za usvajanje kulturnih obrazaca domicilne kulture jest sudjelovanje u praksi ili učenje izravno od starijih generacija. Ipak, u posljednjih desetak godina sve je veća važnost muzeja kao posrednika u procesu tradiranja između nositelja i sudionika.

IVICA KIPRE

Curator, Dubrovnik Museums – The Ethnographic Museum

MUSEUMS AS MEDIATORS OF CULTURAL HERITAGE: *A QUESTION OF MATERIAL AND NON-MATERIAL CULTURE*

According to the 1974 ICOM definition, a museum is a non-profit making, permanent institution in the service of the society and its development, and open to the public, which acquires, conserves, researches, communicates, and exhibits, for purposes of study, education and enjoyment, material evidence of man and his environment.

This definition of a museum that uses determinates such as non-profit making, service of the society, conserves and exhibits material evidence, for purposes of education and enjoyment deserves a careful analysis in the context of modern trends in culture. Domorodni muzej (indigenous), predecessor of Dubrovnik Museums was established in 1872 and opened to the public in 1873. From that time until today, the museum has developed into an important referential identity point of the city and the local community. With Its focus on the local community and preservation of values, it has remained a dominant factor in cultural politics of the institution.

As the development of tourism is continually increasing, and in particular with regard to culture, the position of museums is changing both within society and also outside these boundaries. Culture is an important segment of any tourist product offered and a significant factor of destination attractiveness.

Dubrovnik museums are the most visited museums in Croatia, tourists making up the majority of visitors. The most numerous are “incidental cultural tourists” who are motivated by culture, while the second most numerous are “purposeful cultural tourists”, whose main reason for visiting a destination was primarily of a cultural nature. Dubrovnik has long been recognized as a city of culture, due primarily to its role as an historical city with a defining content.

Dubrovnik Museums are located in the centre of this historical entity, housed in historic buildings, exhibiting artefacts of cultural and historical significance and value and have a three-way motivational influence on cultural tourism. There is the city itself and the museums, which offer tourists an insight into local culture and traditions. In addition to collecting, preserving, researching and communicating local heritage, museums represent a significant cultural resource.

In concurrence, ICOMOS has defined cultural tourism as a form of tourism whose object is, among other aims, the discovery of monuments and sites. It exerted on the latter a very positive effect insofar as it contributed to their maintenance and protection.

This form of tourism justifies in fact the efforts, which said maintenance and protection demand of the human community because of the socio-cultural and economic benefits which they bestow on all the populations concerned. (ICOMOC, Cultural Tourism Charter 1976).

In addition to material cultural heritage which can be divided into movable and non-movable, non-material culture, which pertains to feelings, morals or beliefs of the people in a group, is also an integral part of culture. Until recently, the museum profession prevalently referred to museum objects and museality , but with awareness of multiple identities of museum objects and mentifacts as introduced by Stansky, significantly alter our view of the meaning of heritage in the context of the museum.

Unlike museum objects, mentifacts may be reproduced without data loss, since their importance lies not in the materialistic aspect but rather in the information they contain. This concept contributes to the rejection of rigid segmentation of the quality or appearance of heritage and underlines its integrity and multidimensionality. Dubrovnik Museums have already recognized this aspect of cultural heritage. There are numerous examples of this, though, perhaps, this point is best illustrated by the exhibition of St Blaise – in the Past and Present.

The issue of documenting and storing data of nonmaterial cultural heritage is always a challenge as it is an abstract and dynamic system of values. As mentifacts i.e. non-material cultural heritage is not physically present in museums (except through objects) it is devoid of a classic definition of museum objects and museality. Therefore, documented and audio-visual materials play a significant role in its preservation, presentation and interpretation. Museality refers to an object that documents the reality from which it stems, representing a document of the former reality determined with regard to time and society. Material and form are carriers of museality.

In non-material cultural heritage, museality exists through documented data, which becomes a formal and declarative carrier of museality. Non-material cultural heritage primarily refers to living cultural heritage, cultural heritage *in situ*, even though cultural institutions and research centres possess objects of non-material cultural heritage that are *ex situ*.

The main feature of non-material or living cultural heritage is its transmission from generation to generation. For non-material cultural heritage to be sustained, it is essential for the community to be aware of its significance and purpose. It is first and foremost an instrument for determining local, regional and national identity as well as an important element of community cohesion. Its role in cultural tourism, therefore, requires special attention, vigilance and a proper understanding. Tradition through commoditization must not become a primary means of generating economic benefits, as this undermines its basic meaning and structure with regard to authenticity. There are instances when short versions of traditions are presented to tourists, deprived of natural surroundings and context. Such a presentation lacks too much and is far from authentic. Therefore, it is necessary to devise a strategy that will encourage and sustain truly authentic forms of cultural representation.

We will consider a sustainable development with regard to culture and tourism through terms of authenticity, retraditionalization, invented tourism and staging.

The educational and entertaining function of museums are of great importance to all local communities, as they can find a reflection of their own culture and lost or forgotten fragments of their identity. The Ethnographic Museum in Dubrovnik, through various workshops on traditional egg painting, woven olive twigs, making doves from wild fig pith, Konavle embroidery, traditional dances, participates in transferring living cultural heritage, original carries of tradition and curators being consequential in this process. Participants have the opportunity to familiarize themselves with museum objects from the cultural domain observed and the techniques used in their construction and their importance.

The best way to adopt cultural patterns of the domicile culture is through practical participation or learning directly from the older generation. However, in the last ten years, museums have an increasing importance as a mediator, with the purpose of communicating the museum context to the visitor.

MIRA MUHOBERAC
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HRVATSKA BAŠTINA I MLADI U PROJEKTU *RAGUSINI*

Znanstveno-umjetnički i edukativni projekt *Ragusini* autorica i voditeljica Mire Muhoberac i Vesne Muhoberac u Dubrovniku se organizira već dvanaest godina (s oko 400 sudionika i sudionica), u 21. stoljeću oživljujući hrvatsku baštinu mladim ljudima iz Hrvatske i inozemstva (jedne je godine projekt bio podnaslovljen *Kako su živjeli mladi u Dubrovniku u 15. i 16. stoljeću?,* druge godine *Mladi u Dubrovačkoj Republici i u današenjem Dubrovniku;* posljednjih godina *Dubrovnik nekad i sad*). U okviru *Ragusina* interdisciplinarno se proučavaju različite grane umjetnosti, znanstvene discipline i dubrovačka svakodnevica nekad i sad, kulturni zemljovid i kulturološki aspekti Dubrovnika, funkcioniranje Grada u prošlosti i u sadašnjosti.

Vrijeme je trajanja posljednjih godina od 11. do 20. srpnja, a u početnim su godinama *Ragusini* bili smješteni u dane uskrsnih blagdana. Svaki je dan organiziran tako da sudionici i sudionice u jutarnjim satima slušaju kraća predavanja i razgovaraju sa stručnjacima različitih profila te obilaze Grad i sve njegove zanimljivosti (uz stručno vodstvo), jedan dio poslijepodneva osmišljavaju svoje slobodno vrijeme, zatim slijede radionice u različitim, najčešće izvanjskim prostorima Dubrovnika, a večeri su rezervirane za gledanje predstava i kazališnih proba i slušanje koncerata, uz razgovor s umjetnicima. Sudionici i sudionice za vrijeme boravka u Dubrovniku trebaju napraviti samostalni i(li) zajednički znanstveni projekt ili umjetnički projekt ili znanstveno-umjetnički projekt i njegovu javnu prezentaciju. Sudionici / sudionice mogu se uključiti i u rad na stvaranju jedne kazališne predstave i(li) u teatrabilnim performansima koji se prikazuju javnosti u završnici *Ragusina* u uvijek drugom dubrovačkom prostoru.. Prema željama i afinitetima, sudionici i sudionice mogu pisati i tematski usmjerene književne, znanstvene i novinske tekstove, napraviti izložbu fotografija, slika, organizirati manji koncert.... na ovom aktivnom, zanimljivom i raznovrsnom *stručnom putovanju*, edukativno-znanstveno-umjetničkom projektu *Ragusini* koji svima ostaje u nezaboravnu sjećanju i gotovo sigurno određuje profesionalne putove mladih ljudi.

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University of Zagreb, Philosophy Faculty

CROATIAN HERITAGE AND YOUTH IN THE *RAGUSINI* PROJECT

The *Ragusini* project represents an interdisciplinary study of the various branches of art, scientific disciplines and of daily life in Dubrovnik now and then, as well as a cultural map and cultural aspects of Dubrovnik, with an insight into how the City functioned in the past and today. Its authors and organizers Mira Muhoberac and Vesna Muhoberac have been at the forefront of the project on-going for the past twelve years. Annual Ragusini Event (Ragusini Days) is held in Dubrovnik where about 400 participants – the youth of Croatia and from abroad – are familiarized with Croatian heritage.

During their stay in Dubrovnik the participants are expected to make either an independent or a joint scientific, artistic or scientific-artistic presentation. They can also become involved in the creation of a theatre production and/or performance. Their presentations take place at various Dubrovnik venues at the very conclusion of Ragusini Days.

This hands-on, interesting, diverse journey offered through the educational, scientific and artistic project Ragusini is unquestionably an unforgettable experience. Remaining etched in the minds of its participants it can certainly help define their future professional paths.



VESNA MUHOBERAC
V. gimnazija; Sveučilište u Zagrebu, Filozofski fakultet

RAGUSINI (DUBROVNIK NEKAD I SAD)

U Dubrovniku su 2002. godine osmišljeni i pokrenuti *Ragusini* za znatiželjne, ali i ozbiljne mlade ljude željne propitivanja i očuvanja materijalne i nematerijalne kulturne baštine Hrvatske i našega Grada u kontekstu europskih propitivanja identiteta i mediteranskoga kulturološkoga konteksta (autorice su umjetničkog, znanstvenog i edukativnog projekta, kreatorice ideje i realizatorice *Ragusina*: Mira Muhoberac, dramaturginja, teatrologinja, profesorica i Vesna Muhoberac, profesorica).

Znanstveno-umjetnički i edukativni projekt naslovljen *Ragusini* namijenjen je učenicima / učenicama, gimnazijalcima / gimnazijalkama, studentima / studenticama zainteresiranima za istraživanje književnosti, kazališta, arhitekture, filma, likovne i glazbene umjetnosti u Dubrovniku i o Dubrovniku **nekad** (srednji vijek, renesansa, barok) i **sad** i koji su dovoljno samostalni, ozbiljni i odgovorni prema sebi i prema drugima i spremni na posebne, neinstitucionalne istraživačke metode proučavanja zanimljive umjetničke, povijesne i znanstvene građe Raguse.

Svake je godine desetodnevno trajanje *Ragusina* posebno osmišljeno, a svaki dan boravka u Dubrovniku tematski predstavlja zasebnu cjelinu. Izdvajamo nekoliko nadnaslova određenih godina: *Putovima Cvijete Zuzorić*; *Na tragu Mavra Vetranovića*; *Marinu Držiću u pohode*.

Sudionici/sudionice *Ragusina* u Dubrovniku potiču se na samostalno razmišljanje, stvaranje, kreiranje svojih subprojekata; uče se toleranciji, radu u skupini, prikupljanju podataka, izradi znanstvenih projekata i njihovoj prezentaciji; sudjeluju u stvaranju filmova i kazališnih predstava učeći neposredno o filmskoj, dramskoj, kazališnoj, glazbenoj i likovnoj umjetnosti, razvijaju komunikativne vještine i tako stječu različite kompetencije za koje dobivaju i certifikat kojim se potvrđuje kako su udovoljili svim smjernicama i očekivanjima baštinskih, dubrovačkih, hrvatskih i europskih *Ragusina*.

VESNA MUHOBERAC
V. gimnazija: University of Zagreb, Philosophy Faculty

RAGUSINI (DUBROVNIK PAST AND PRESENT)

The annual ten-day long Ragusini project was launched In Dubrovnik in 2002. Its authors – playwright, theatre expert and professor Mira Muhoberac and professor Vesna Muhoberac – conceived it as a scientific, artistic and educational gathering for inquisitive and studious young people who wanted to question and preserve the material and non-material heritage of Croatia and Dubrovnik. In its wider scope, the project aims to shed more light on the European identity within the Mediterranean cultural context.

Each day of the Ragusini project is thematic. For instance, some of the previous daily themes were titled 'On the Path of Cvijeta Zuzoric', 'On the Trail of Mavro Vetranovic' and 'Visiting Marin Drzic'.

All participants are encouraged to be independent and serious in their approach, to be accountable to themselves and others and how to remain flexible in unconventional research methods as might be required in analyzing the intriguing artistic, historical and scientific particularities of Ragusa (Dubrovnik). Aside from polishing their communications skills and taking part in the production of film and theatre performances through a hands on approach, the participants are also taught tolerance, teamwork, proper information collecting techniques as well as being coached in research writing and presenting.

Upon acquiring new competences and skills, the participants receive a certificate confirming that they have met all expectations and guidelines as set by Ragusini.

NEDJELJKA OROS
Predsjednica Udruge paških čipkarica

IGLA, KONAC- PAŠKA ČIPKA

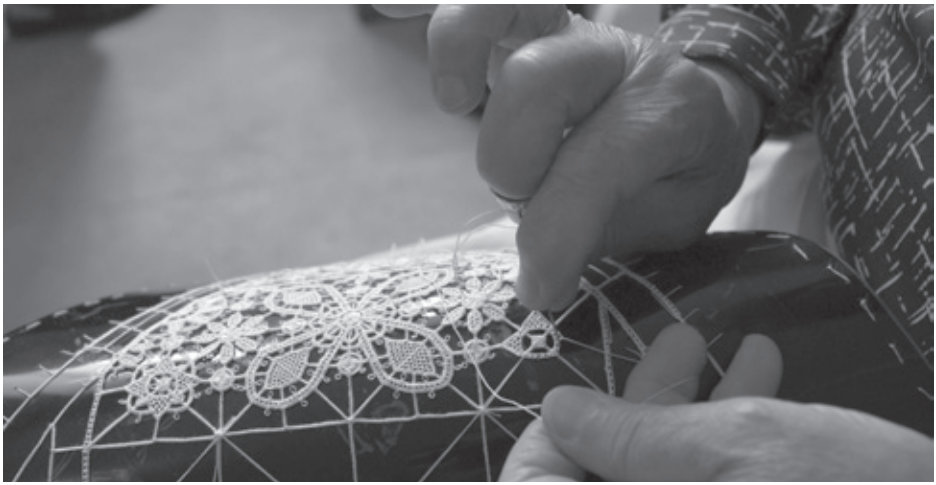
U središnjem dijelu otoka Paga, za kojega bismo mogli reći da svojom raznolikošću pejzaža istodobno i zbunjuje i osvaja, smjestio se grad Pag. Utemeljen je 1443. godine, a osmislio ga je Juraj Dalmatinac prema načelima urbanizma mediteranskog pojasa s trgom u sredini i paralelnim rasterom ulica. U ovom gradu poznatom po starim solanama i burnoj prošlosti, od davnina se šije nadasve poznata paška čipka.

Do početka 20.st. čipka se šivala isključivo kao dio odjevnih predmeta, dio folklornog ruha, dok danas služi isključivo kao ukras koji se koristi i pri uređenju interijera odnosno izradbi autohtonih suvenira

Prema dosadašnjim spoznajama, pojavu čipkarstva kao organiziranog ženskog rukotvorstva nalazimo na području Italije, Belgije i Francuske već u prvoj polovini 16. stoljeća. Zbog povijesnih mijena, brojni primjerci čipke sa naših područja će pod krivom atribucijom , od „mletačke“ i „austrougarske“ do „talijanske“ završiti u raznim muzejima i privatnim zbirkama širom Europe.

Postanak izradbe paške šivane čipke odnosno njezinu autohtonost danas još uvijek nije moguće potvrditi. Tomu naprotiv, s lakoćom možemo potvrditi da je za izradbu paške čipke neophodno imati jedino iglu, konac, naprstak, škarice, kartonsku podlogu i jastuk te, dakako, mnogo ljubavi i strpljenja. Dakako, možemo potvrditi i to da Pažane dobri duh paške čipke prati kroz cijeli život te da su stanovnici grada Paga kroz povijest bili i ostali čuvari i prenositelji tradicije paškog čipkarstva kao sastavnog dijela svog identiteta.

Paška čipka je zaštićena kao nematerijalno kulturno dobro Republike Hrvatske te od strane UNESC-a kao nematerijalna svjetska kulturna baština.



NEDJELJKA OROS
President of the Pag lace makers

NEEDLE AND THREAD – PAG LACE

The town of Pag was founded in 1443 and built in accordance with the well established Mediterranen geometric urban design right in the the middle of the island of Pag, the island which at once confuses and awes by its spectacular natural diversity. Known for its saltworks as much as for its turbulent history, the town has gradually also become known for its autohtonic kind of lace (Paška čipka).

Until the 20th century Pag lace was used mostly as garment decoration. Today, however, it is used in interior decorations as well as in souvenier-making.

Although lace-making is an ancient craft, the true lace was not made until the late 15th and early 16th centuries in Italy, Belgium and France. A true lace is created when a thread is looped, twisted or braided to other threads independently from a backing fabric. Because of the various political jurisdictions Pag went through in its history Pag went to, its lace-work was frequently erroneously ascribed Venetian, Austro-Hungarian, Italian and other origin. This is still the case in many museums world-wide that exhibit Pag lace.

The record of the very begining of lace production in Pag, however small, is lost to history. This makes it quite difficult to prove its originality. However, it is fairly easy to prove that Pag lace may be made by using a needle, some thread, a pair of scissors and the backing (which is a round or square hard stuffed pillow). Of course, having the tools and materials, even the skills required, would mean little without investing much love and patience into the process.

The people from Pag are well aware of the importance that Pag lace played in history of the place as well as in identity formation of its inhabitants. Its warm spirit follows them throughout their lives and, in turn, they remain the faithfull carriers of its tradition and legacy.

Pag lace is a protected national non-material heritage and is also inscribed in the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.

LUKRECIJA PAVIČIĆ DOMIJAN
Načelnica, Odjel za inspekcijske poslove zaštite kulturne baštine

ČIPKA KRISTALNOG SJAJA: *IZRADA ČIPKE OD AGAVE*

Poznata diljem svijeta prozračna čipka od agave simbol je ženskog benediktinskog Samostana sv. Ivana Krstitelja i sv. Antuna Opata u Hvaru, slikovitog grada Hvara, i otoka.

Njegove redovnice, od utemeljenja 1664. god. do danas živući u skladu sa regulama svog reda, uz niz drugih aktivnosti, bave se također vezom i čipkarstvom. Ove uvijek prenositeljice duhovnosti i kulture, koje su svojim vrijednim djelovanjem prinosile i uzdržavanju svoje zajednice, s izradom čipke od *agave americane* započele su prije otprilike 130 godina.

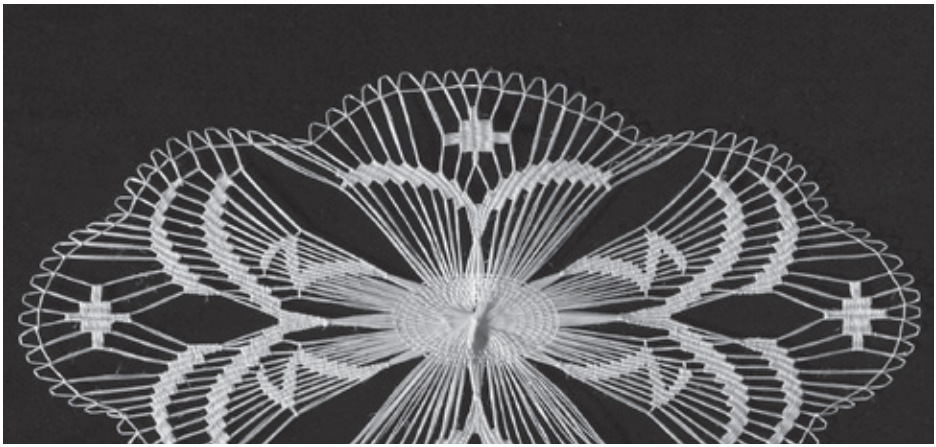
Agava americana je inače ukrasna biljka i bila je vrlo rasprostranjena diljem Europe tijekom 18. i u 19. stoljeća. No, potrebno je zaista mnogo truda, strpljivosti i upornosti kako bi se od ubiranja svježeg njezinog lista došlo do odabira ponajboljih vlakana od kojih će se potom izraditi niti te u konačnici i čipka.

Prepoznatljiva čipka od agave je šivana čipka. Po tehnici rada razlikuju se tri njezine vrste: Tenerifa, Tenerifa s mreškanjem u krugu, i vezenje tankom iglom za mrežu.

Zanimljivo je da se čipka od agavine niti ne izrađuje prema nacrtu ili predlošku. Tako, bijele, nježne, krhke, gotovo providne niti agave, u rukama vještih čipkarica postaju unikatna djela. Ipak, budući da su svi ti jedinstveni i neponovljivi kreativni izričaji sestara čipkarica izrađeni od niti agave, oni dijele i jednu zajedničku osobinu: prepoznatljivu prozračnost osnove.

Baštinjena izrada čipke od agave sublimira vrijedno nematerijalno, odnosno strpljivost, vještinu te mnogo uloženog vremena, energije i truda. Upravo kroz tu i takvu nematerijalnu kulturnu baštinu nastala je zaštićena čipka od agave sestara benediktinki u Hvaru.

Potvrdu specifičnosti izrade hvarske čipke dao je i UNESCO-ov Međunarodni odbor za nematerijalnu baštinu 2009. godine kada je, uz pašku i lepoglavsku, uvrstio na Reprezentativnu listu svjetske nematerijalne baštine.



LUKRECIJA PAVIČIĆ DOMIJAN

Head of Department for Inspection of Cultural Heritage Protection

LACEWORK WITH THE TRANSLUCENT GLOW: *THE MAKING OF ALOE LACE*

The world renown agave lace is a symbol of the St. John the Baptist and St. Anthony of Egypt Benedictine convent in Hvar, but also of the picturesque town of Hvar and its namesake island.

Ever since 1664 when the nunnery was established the nuns have been living and working under its strict rules. Through their dilligent work and kindness the nuns left a special mark not only on the spiritual character of the island and its culture but also on its ICH, particularly with the their 130-year long tradition of lace-making using the agave thread.

Agave americana, used also as a decorative plant, was widely spread throughout Europe in the 18th and 19th centuries, mainly in the wild. Nonetheless, it took a great amount of effort, patience and persistance to get from the picking of a fresh aloe leaf to the fine-choosing of the best fibre from which eventualy the lace was made.

The well recognized agave lace is actualy of a knitted kind and can be done using any one of the three distinct techniques: (1) Tenerifa (done using a small knitting needle on a cardboard), (2) Tenerifa with waving around the circle (done using a small knitting needle and a metal, fishing-net needle), and (3) Knitting using a thin needle on a fishing-net (a variety of pinches are done using a small knitting needle on a stretched net).

Curiously, the lace-making using the agave thread is done without an exact blueprint. Thus, the white, fragile, almost seethrough threads are destined to slowly become unique works of art. Although they are indeed unique individual creative expressions by the lace-making sisters, they still share a common translucence of the base.

The lace-making using aloe thread sublimates the non-material heritage in that it -- in addition to the required extraordinary skill and dilligence -- incorporates in the process the investment of great amount of one's time and energy. It is precisely the aforementioned that made it possible for such spectacular laceworks to be made and, consequently, for UNESCO to recognize aloe lace as made by Benedictine nuns in the town of Hvar as ICH.

Aloe lace from Hvar has been inscribed alongside Pag needle-point lace and Lepoglava bobbin lace on the Representative List of the Intangible Cultural Heritage of Humanity since 2009.

ANTONIA RUSKOVIĆ RADONIĆ
Slikarica

SVILARSTVO U KONAVLIMA

Konavle su najistočniji dio Dubrovačko neretvanske županije, i na takvom položaju su oduvijek bile na granici istočnog i zapadnog svijeta. Zatvorena sredina sa oko tridesetak sela i do 10 000 stanovnika kroz povijest je razvila svoje specifične tehnologije zanata te vizualni identitet što se posbno odnosi na žensku narodnu nošnju. Proizvodnju tkanina prati proizvodnja svile kao svilenog konca koji se isključivo koristio za dekoriranje lanenih i žukvenih košulja te vunenih odjevnih predmeta. Jedini tkani predmet od svilenog konca bila je tanka traka kojom se pričvršćuje veliki konavoski paas oko struka. Svila je imala vrijednost konca kojeg se bojadisalo za vez i razne oplete, te za pletenje gajtana a koristila se i kao jednostavni ukras od zapredenog konca (imbrišima) u obliku različitih kitica. Vrijednost svile za konavoske obitelji postala je ekvivalent vrijednosti novca ili zlata.

Konavoke na svojoj nošnji nose svilene vezove oko vrata i na poprsju, te na dnu rukava košulje. Te vezenine su do sredine XIX st bile jedini nakit (osim naušnica) i osobna karta svake žene. Vezovi poprsnice se na prelazu iz XVIII u XIX stoljeće odvajaju od košulja na koje su do tada bili izvezeni i postaju odvojeni izvezeni svileni predmeti koji se nose običajno. Razvio se znatan broj različitih motiva i kombinacija motiva konavoskog sviloveza koji su se koristili u različitim životnim prigodama i stanjima. Konavoski vez je tako razvio svoj likovni jezik i izdigao se iz razine dekorativnog.

Proizvodnja svile u Konavlima rezervirana je isključivo za djevojčice i djevojačku dob do udaje. Svaka djevojka je dužna pripremiti svoje ruho i veliki broj poprsnica i pripadajućih rukava od svile do udaje. Početkom XX st počelo je masovno kupovanje lanenog i pamučnog materijala za košulje, te tvorničke vune ali je svila ostala važna kućna radiost, više ritualna nego poljoprivredna, više posvećenost nego proizvodnja. Proizvodnju svile i vlastitih vezova konavoske žene su zadržale do pred domovinski rat. Svila u Konavlima nikad nije postala lokalna industrija, kao što se dogodilo Francuskoj, Španjolskoj i ostalim zemljama gdje je donešen dudov svilac, što joj je i omogučilo takav kontinuitet. Uzgoj svilaca zahtjeva izniman tretman a masovne proizvodnje svilaca po Evropi bi vrlo često završavale zarazama, gdje se onda i odustajalo od proizvodnje.

Način života u Konavlima u poslednjih pedeset godina se rapidno promjenio. Žene su masovno napustile narodnu nošnju i tako prestale sa proizvodnjom svilenih poprsnica. Konavoski vez se još zadržao u proizvodnji raznih upotrebnih predmeta za potrebe kućanstava te u turističke svrhe. Prijelomni trenutak za nestanak proizvodnje svile bio je domovinski rat, za vrijeme kojega smo svi napustili Konavle. Do pedesetih godina XXst svilci su se uzgajali u svakoj kući u Konavlima , do devedesetih je u svakom selu i zaseoku bila barem jedna kuća u kojoj su proizvodili svilu, a danas svilci u Konavlima žive u svega nekoliko kuća. Zbog očuvanja tradicije i silne potrebe da se revitalizira proizvodnja svile i svioveza u Konavlima, jedan od projekata u svrhu zaštite baštine bila je i slikovnica“Svila u rukama moje majke“ autorice Marije Radonć i Antonije Rusković Radonić u kooj je opisan cijeli proces uzgoja svilaca i upotrebe svile na specifičan konavoski način. Marija Radonić i njena majka Nana Radonić othranile su nekoliko ciklusa svilaca u hotelskoj sobi u izbjeglištvu za vrijeme domovinskog rata te održale kontinuitet svilarstva u Konavlima.

ANTONIA RUSKOVIĆ RADONIĆ
Painter

SERICULTURE IN KONAVLE

Konavle is the easternmost part of the the Dubrovnik-Neretva County and as such the borderland between Eastern and Western world. For centuries now its inhabitants (up to 10 000) have been living in about 30 settlements confined to a small geographical area between the mountains on the North and steep rocky coast of the Adriatic Sea on the South. The particularities of the area's location and its surroundings have reflected in the lifestyle of its people who begun developing their own specific technologies, visual identity (most obvious in the unique women's traditional costumes), and traditions.

One such tradition is the production of silk. Silk fibre had found many uses in Konavle. For instance, it was used to seal off the umbillical cord or, later in life, an open wound. It was of course, also used for knitting garments and ornaments as well as in any and all festivities and in funeral customs. Over the course of time the silk has become so important to Konavle people that they even used it in place of the gold pieces that were traditionally added to the house foundation.

The production of silk in Konavle has been reserved exclusively for girls and young women. Approaching the marrying age, each girl was expected to make her own costume -- from the producton and coloring of silk fibre to the knitting of all the costume's embroidery and ornaments. Thus the folk saying that you can tell much about the girl just by looking at her costume's embroidery.

The silk producton in Konavle traditionally remained small-scale, never developing into a local industry such as was the case, for instance, in France of Spain. However, the rapidly changing lifestyle in Konavle during the last fifty years has caused women to abandon their traditional wardrobe, which, in turn, has negatively impacted the traditional silk production. Moreover, the Homeland War of the early 1990s has forced Konavle people out of their homes bringing the silk production almost to a complete stop. Fortunately, Marija Radonić and her mother Nana Radonić have successfully cultivated silkworms in their hotel room while refugees in Dubrovnik during the Homeland War thereby ensuring the continuity of silk production in Konavle.

In order to help revitalize and preserve the tradition of silk production and embroidering in Konavle, Marija Radonić (author) and Antonija Rusković Radonić (illustrator) have published an illustrated book titled "*Silk* in the *hands* of *my mother*" (*Svila u rukama moje majke*). The book describes both the steps of the silk production and the unique use of silk in Konavle.

CHARLIE RISHMAWI
CCHP

HOW PALESTINIAN-ISRAELI CONFLICT AFFECTS THE LOCAL ICH

Bethlehem is a city with universal religious and historical significance. Of its most important historical sites is the Church of the Nativity, the birthplace of Jesus Christ. The significance of this place is obvious in the area's high dependency on pilgrimage and tourism income. (More than 28% of the area's inhabitants rely directly or indirectly on income from Tourism.)

The city is a Centre of Several Intangible Resources including the Christmas Traditional Festival that takes place in the Patriarch Route (Star Street) leading to Nativity Square. There are other festivals of Cultural and Agricultural value as well, such as the Olive Harvest Festival and the Lettuce Festival in Artas. In addition, the Bethlehem area is also rich in traditional handicrafts industry; Olivewood and mother of pearl are sold in almost all souvenir stores in the area.

The Intangible Palestinian Heritage is affected directly and indirectly because of the Palestinian-Israeli conflict. The loss of the Bethlehem-Jerusalem connection causes disruption of Tourism Business, and Commerce. Also, the lack of stability contributes to the Deterioration of Cultural Awareness.

The Separation Wall constructed in 2002, as well as the increase in Israeli checkpoints and settlements, completely isolates Palestinian cities from one another and has prohibited basic freedom of movement for Palestinians, thus effecting daily life – let alone cultural festivals - as people are unable to reach their destinations.

Similarly, Bethlehem took a great hit following the Israeli-imposed severance from Jerusalem. Since the two cities were inter-dependent during religious festivities, the cultural relevance of the events has reduced and the rich Handcrafts industry particularly suffering due to the forced separation. Consequently, Bethlehem residents have been forced to move into other trades and abandon their shops, workshops, and farms. As a result, Bethlehem long and rich tradition of Cultural Handcrafts has Diminished.

Agrarian events were also affected as most of the agricultural land was confiscated and used as buffer zone for settlements. Palestinian farmers who own these lands are not allowed to approach within the 500-meter radius of the Jewish-only Settlements.

These aforementioned difficulties (and not all were mentioned) have caused the Palestinian population to fall into material and intellectual poverty. Slowly, the struggle for daily survival has forced people to ignore their cultural, intangible heritage.

As Palestinian heritage is ever so further displaced by the conditions imposed by the military occupation and ongoing land and water expropriation, Israel has also simultaneously appropriated several aspects of Palestinian culture and made it its own (i.e. parts of our folklore and cuisine, national dog breed, Palestinian olive oil, hummus and other foods, the *keffiyeh* scarf, traditional *dabke* dance, etc.).

In CCHP, part of our mission is to revitalize the intangible cultural heritage and to do so through analysis, surveys and renovations of different historic sites and events.

dipl.sociolog MERI ROGOŠIĆ
Udruga Divina Natura

PROJEKT „NERETVANSKA STRAŠILA – TRAGOM MITOLOŠKIH BIĆA DOLINE RIJEKE NERETVE“

Projekt „Neretvanska strašila – Tragom mitoloških bića doline rijeke Neretve“, dio usmene književnosti neretvanskog područja odlikuje se značajkama nematerijalne kulturne baštine koja podrazumijeva i obuhvaća jezik, dijalekte, govor i toponimiku, usmenu književnost svih vrsta, narodno stvaralaštvo u području predaje, obreda, običaja, kao i druge tradicionalne pučke vrednote.

Najvažnije djelo i polazište za proučavanje narodne usmene književnosti doline rijeke Neretve je knjiga „U kralja od Norina – Priče, pjesme, zagonetke i poslovice s Neretve“ istaknute etnologinje Maje Bošković-Stulli. Osim nje ovom temom su se na izravan ili neizravan način bavili Domagoj Vidović, Denis Vekić te Ivan Lozica, suvremeni istraživači i znanstvenici, osiguravajući ovoj vrsti baštine historiografski kontinuitet.

Iako se narodna usmena književnost doline rijeke Neretve gotovo u potpunosti podudara s pojavama istočno jadranske obale i zaleđa, ipak se odlikuje izvjesnim specifičnostima. One se u prvom redu odnose na sam ambijent koji je tipično neretvanski, u kojem se susreću rijeka tj. močvara i more s bezvodnim krškim područjem koji je sam po sebi mističan. Ambijent daje i posebne osobine i likovima narodne usmene književnosti tj. mitološkim bićima, ali i u samom imenu pojedinog lika, u kojem se očituju osobine dijalekta te lokalne osobitosti.

Mitološka bića koja se javljaju u pričama, predajama i legendama doline rijeke Neretve su većinom naslijeđe iz pretkršćanskog vremena pa samim tim njihovo podrijetlo je vrlo nejasno.

Projekt „Neretvanska strašila – Tragom mitoloških bića doline rijeke Neretve“ udruge Divina Natura iz Metkovića ima za cilj narodnu usmenu književnost neretvanskog kraja otrgnuti od zaborava te upoznati sa širom javnosti različitih dobnih skupina. Usmena predajna književnost doline rijeke Neretve, a odnosi se na priče, predaje, legende, epske pjesme – trebale bi biti zabilježene i prenijete budućim naraštajima u tradicionalnoj, ali i suvremenoj formi (film, knjiga, fotografija, likovno djelo, pjesma, predstava), ali i stručnjacima za daljnje proučavanje.

Afirmacijom i očuvanjem ove baštine obratila bi se pozornost na moguću i poželjnu interakciju materijalne i nematerijalne kulturne baštine, upoznavajući javnost na sklopove tradicijske i ambijentalne arhitekture u nenaseljenim ili slabo naseljenim selima brdskog područja doline rijeke Neretve, kao mogućeg prizorišta „vilinskih pripovijesti“.

sociologist MERI ROGOŠIĆ
NGO Divina Natura

BOOGEYMEN FROM NERETVA: *ON THE TRAIL OF MYTHOLOGICAL BEINGS FROM THE NERETVA VALLEY*

The project "Boogeymen from Neretva – On the Trail of Mythological Beings from the Neretva Valley" (*Neretvanska strašila – Tragom mitoloških bića doline rijeke Neretve*), as concerning the oral tradition from the Neretva region, contains all the elements of ICH (language - with all its idioms and oral traditions, rituals and social practices, festive events and knowledge and practices concerning other valuable heritage traditions).

The most important source and a good starting point for research of the oral tradition from the Neretva valley area is "At the King of Norin's – Stories, Songs, Riddles and Proverbs from Neretva" (*U kralja od Norina – Priče, pjesme, zagonetke i poslovice s Neretve*) by the eminent ethnologist Maja Bošković-Stulli. There were, of course, many other researchers whose work was invaluable for preservation of this sort of historiographic heritage.

Although the lore from the Neretva valley area shares much with the traditions found along the Eastern Adriatic and its hinterlands, it can still be distinguished from the latter due to its many particularities, primarily when it comes to the actual story setting. Namely, the Neretva valley area is a place where the confluences of bodies of water (river, swamp, sea) are set against barren carst hinterland (mystifying in itself). It is only natural then that such peculiar ambiance birthed oral tradition populated with peculiar mythological beings. Their peculiarity is evident in their names, but also in the parts of their personalities and in the idioms they use. Although we were unable to precisely date their origin, we do know that they predate Christianity.

The goal of the project conceived of and carried out by the Divina Natura Association from Metković is twofold: to revive oral tradition from the Neretva valley area and to make it both known to public and easily available to all age groups. There is also hope that such rich and important heritage will find its way into the modern modes of expression (films, books, photographs, paintings, popular songs, theatrical performances), and become of even further interest to professional researchers.

Affirmation and preservation of the aforementioned heritage could also better the connection and interaction between non-material and material heritage by introducing to public the traditional and ambiental rural architecture of the Neretva hinterlands as the possible setting for the telling of "mystical fairy tales".

VINKO ROŽIĆ
Dubrovnik, televizijski voditelj i pisac

VATERPOLO: *NEIZOSTAVAN KULTURNI IZRIČAJ DUBROVAČKOG KRAJOBRAZA*

Najzahtjevniji svjetski šport vaterpolo razvio se iz prvobitnih inačica koje su se igrale u škotskim pa engleskim rijekama i bazenima u drugoj polovici 19. stoljeća. U Hrvatskoj se prvo pojavio u Splitu 1908. te nakon toga u i u drugim gradovima uključivo u Dubrovniku, gdje je postao neizostavan dio lokalne kulture.

Počevši sa zgodama i nezgodama vaterpola u samom začetku, u predavanju će se ukratko izložiti o razvitku vaterpola u Hrvatskoj (tzv. Republike-kupališta u sklopu kojih su nastupali tzv. Divlji klubovi), te će se potom usredotočiti na dubrovačko područje (Konavle, Župa dubrovačka, Dubrovnik, Elafiti), gdje danas djeluju vaterpolski klubovi koji nastupaju na svim razinama vaterpolskih natjecanja — od Europske lige prvaka do 'divljih' prvenstava, od kojih je najpopularnija dubrovačka Divlja liga.

Upravo zbog svojih osebujnih odlika, dubrovački vaterpolski svijet, s jedne strane omeđen vrhunskim športskim profesionalizmom (VK Jug CO) i s druge strane Divljom ligom (30 amaterskih momčadi) kojom se zatvara stoljetni krug dubrovačkog vaterpolskog amaterizma, zapravo je istodobno i živ kulturološki proces, u kojemu se dinamično isprepliću četiri domene: 1) univerzalno-športsko (načela Coubertinovog *olimpizma*), 2) partikularno-društveno (pravilno zrcaljenje srazmjera zastupljenosti kolektivnog i individualističkog u ustroju lokalne zajednice), 3) športsko-obrazovno (sve, ali osobito mlađe naraštaje potiče na promišljanje etičko-športskih načela, napredak unutar timskog djelovanja i općenito zdravije izbore), te 4) turističko-zabavno (doživljajno privlačan športski događaj za sudionike, gledatelje i javne medije) — i neizostavan, najzastupljeniji i najidiosinkratičniji izričaj ovdašnje športske kulture.

VINKO ROŽIĆ
Dubrovnik, TV presenter, writer

WATER POLO: *AN INELUDIBLE PART OF THE DUBROVNIK REGION'S FOLKLORE*

Water polo – the world's toughest sport – has its roots in the various water sports events held at county fairs and festivals in the rivers of Scotland and England in the second half of the 19th century. Once fully established, water polo quickly took to other countries including Croatia (1908). Those early water polo events in Croatia were in fact amateur competitions between the so-called *wild squads* or *wild clubs* representing varies beaches dubbed 'Republics'.

Upon a brief overview of the sport, including some fun trivia from the earliest 'polo times in the UK, the US and Croatia, the presentation will then focus on the Dubrovnik region (Konavle, Zupa dubrovacka, Dubrovnik, Elaphite islands) - the home to water polo clubs competing at all levels, top down, from the European League of Champions to the so-called Wild Tournaments. The most prominent of the latter is the Wild League which gathers circa 30 squads coming from as many beaches.

A closer look at this regional sports phenomenon will show that it is a culturological process fermenting simultaneously in at least four domains: 1) universal-athletic (upholding the tenets of Coubertin's O*lympism*), 2) particular-social (properly mirroring the ratio between the colectivistic and individualistic elements in the local community), 3) athletic-educational (all, especially younger generations are moved to consider the role of ethics of sports competition, the personal expression and contribution within the team environment, and are exposed to positive role models), and 4) touristic-entertaining (the game experience is clearly found attractive by the participants, the spectators and the public media).

The presenter will put forth a theory that, notwithstanding its amazing popularity, this water polo microcosm molds and perpetuates through the idiosyncratic interplay between the utmost professionalism on the one side (*Jug CO*), and the sheer amateurism on the other (*Wild League*), and that it is precisely because of that idiosyncratic interplay that it has become an ineludible part of the Dubrovnik region's folklore.

Mag.rel.publ ENA SOPRANO
Stručni suradnik, DURA, Dubrovnik

SURADNJA DURA-E I LINĐA

Folklorni ansambl narodnih plesova i pjesama Hrvatske Linđo, danas ustanova u kulturi, dugi niz godina, točnije 49 godina upornim radom svih zajedno gradio je ono čime se danas predstavlja, brend kulture i turizma na području Grada Dubrovnika i okolice. Osnovan 1964., a počeo s radom 1965. godine. Sve je počelo s običnom idejom u vojsci, a danas je Ansambl Linđo dosegnuo velike uspjehe i postao je brend u turizmu grada Dubrovnika. Naziv ansambla potiče od imena najpopularnijega plesa koji se pleše već 200 godina na isti način, s malim varijacijama u Dubrovačkom primorju, Župi i Konavlima. Drži se da je sam ples dobio ime prema nekada glasovitom vođi Nikoli Lali Linđu, utemeljitelju poskočice *linđo.* Neki misle da je to pučki naziv za lijeričara. Ansambl prije svega njeguje i štiti vlastitu tradiciju, koja je temelj njegova opstanka i očuvanja hrvatskoga i regionalnoga kulturnog identiteta. Jedan je od najvećih prinosa Linđa što je osim skupljanja počeo i spašavati od propadanja i zaborava narodne nošnje, instrumente, plesove i glazbu. Mnoge su Linđove nošnje muzejski primjerci neprocjenjive vrijednosti. Konstantno se ulaže dodatni trud na zaštiti materijalne i nematerijalne kulturne baštine. Linđo je imao težak put ka usponu kojeg je dosegao, preživjevši tragediju i tugu koju je Grad Dubrovnik pretrpio 1991. godine kad je bio pod opsadom agresora. Linđo u tim trenutcima uzbune nije prestao djelovati iako su mnogi članovi Linđa bili na ratištu. Pod parolom „Naći ćemo se na starom mjestu“ održavale su se probe iako su sa Žarkovice agresori napadali na sve strane. Članovi Linđa koji su bili na ratištu dolazili su na probe, a zatim se po noći vraćali na prvu ratnu liniju. Održavanje proba bilo je iznimno važan emotivni trenutak u Domovinskom ratu jer je time pokazana jedna od svrha obrane grada. Bitno je istaknuti festivalski nastup na Ljetnim igrama 1991. godine u Restoranu *Jadran*, koji nije bio objavljen – da agresori sa Žarkovice ne bi svojim djelovanjem ometali nastup. Bilo je ukupno dvadesetak gledatelja, i to je bio jedan od najdražih Linđovih nastupa – jer su se uspjeli okupiti i dati program koji je trajao jedan sat i u kojemu se, i tada, pokazao velik entuzijazam plesača i glazbenika da se održi ova predstava. Upravo ova snaga, volja i splet okolnosti rata koji je obuhvatio Dubrovnik, plesači su postigli da ansambl dođe do svog uspjeha odnosno – brend Grada Dubrovnika. S ponosom se može reći kako su izvođači svojim plesom, pjesmom branili svoj grad i gradili uspjeh ansambla dugi niz godina koji se danas može prezentirati široj javnosti.

Ansambl Linđo posvećuje pozornost i novim trendovima u komunikaciji s publikom jer je posve jasno da u procesu stvaranja brenda tradicijskoga kulturnoga proizvoda značajnu ulogu imaju komunikacijke vještine i alati što se je moglo vidjeli na tradicionalnom *Međunarodnom znanstvenom interdisciplinarnom simpoziju u Dubrovniku*, održanome u prosincu 2011. i 2012. godine, pod nazivom *Hrvatska folklorna i etnografska baština u svjetlu dubrovačke, svjetske i turističke sadašnjosti*, koji je zasigurno zapamćen kao znanstveni projekt na najvišoj razini..

Budući razvoj Linđa ovisi o entuzijazmu i organiziranosti sadašnjega i budućega naraštaja i njihove spremnosti da ponesu i unaprijede ovo što je do danas postignuto i ovo što danas imaju. Da po uzoru na prethodne generacije budu svjesni da se samo upornim radom dolazi do uspjeha.

U Linđu vlada radost jer svi osjećaju da nešto stvaraju, zajednički rade i ruše prepreke koje se u radu pojavljuju. Svaki *linđovac* koji je stjecanjem okolnosti izašao iz Linđa ostao je duboko vezan uz Linđo i s ponosom se prisjeća danâ provedenih u Linđu i svoga prinosa njegovu uspjehu. Danas

se Linđo razvija u brend i očekuje daljnje uspjehe, nastupe, programe, projekte, gostovanja i turneje s ambicioznim, vrijednim, upornim zaposlenicima koji Ansambl Linđo promišljaju kao spoj umjetnosti, kulture, turizma, znanosti, društveno bitne djelatnosti, važne za sreću i zdravlje članova, natprosječno mladih ljudih. Današnji je cilj, koji se naslanja na utemeljiteljski, slojevit i kreativno i društveno poticajan, usmjeren dubrovačkoj, hrvatskoj i svjetskoj zajednici.

Razvojna agencija Grada Dubrovnika DURA i Folklorni ansambl Linđo potpisali su sporazum o suradnji za zajedničku suradnju u pisanju i provedbi aktivnosti europskih i nacionalnih projekata.

Budućnost pripada mladima, kako poslovica ide, ali imamo odgovornost educirati i podučavati ih što zauzvrat može uliti u njih ljubav prema folkloru. U tom smislu, projekt "Linđovo blago" - koji uključuje djecu vrtićke dobi u nastupe ansambla - nudi jedinstvenu mješavinu ljubavi i tradicije, tako da se iskonsko Linđovo naslijeđe može i dalje razvijati i prenositi s ponosom na sljedeće generacije.



Mag,rel.publ. ENA SOPRANO
Associate officer, DURA, Dubrovnik

COOPERATION OF DURA (*THE CITY OF DUBROVNIK DEVELOPMENT AGENCY*) AND LINDJO

The folklore ensemble of Croatian national dances and songs, Lindjo, is today a cultural institution. Lindjo was founded in 1964 and began performing in 1965. It took full 49 years of hard work by all its participants to fully form its present identity – a recognizable cultural and tourist brand of Dubrovnik and the surrounding area.

The ensemble's name derives from the name of the most popular traditional dance that has been danced in the same manner for 200 years, with only slight variations in Littoral Dubrovnik, Župa and Konavle. While some believe that the Lindjo dance was named after Nikola Lale Lindjo (its founder), others tend to believe that Lindjo was the popular name for any 'ljerica' (folk-instrument) player.

The ensemble strives to nurture and protect its local tradition simultaneously justifying its existence and preserving Croatia's local cultural identity. Lindjo's great importance also lies in collecting and preserving of national costumes (many of them are museum artifacts and of priceless value), instruments, dances and music, thus safeguarding them against being lost and forgotten. Continuous efforts are being made in this respect so that both material and non-material cultural heritage may remain well preserved.

Lindjo's path to success, however, was not without obstacles. The worse ones were faced in 1991, during the Homeland War, when Dubrovnik was besieged by aggressors and many of Lindjo's members were fighting out on the battlefields. When they could leave their post, those brave Lindjo-ans would attend rehearsals only to immediately return their posts. Lindjo never quite. Not even during those most trying of the times when the ensemble, as if to defy the aggressors who mercilessly kept on attacking our city, simply continued to rehearse under their slogan 'we will meet in the usual place'.

Lindjo's future seems bright, althought, of course, it is heavily dependent upon the enthusiasm and skills the present and future generations put forth so as to continue the legacy of success through hard work.

The City of Dubrovnik Development Agency DURA and Folklore Ensemble Lindjo have signed an agreement to cooperate in presenting and implementing activities within European and national projects.

Future belongs to the young, as the adage goes, but we have the responsibility to educate them and train them, which, in turn, just might instill in them the love of folklore. To this end, the project "Lindjo's Treasures" – involving the kindergarten age children in the ensemble's performances – offers a unique blend of love and tradition, so that the true Lindjo legacy may be further developed and passed on with pride to the next generation.

mr.sc. VJEKOSLAV VIERDA
"Domouprava-Dubrovnik"d.o.o., direktor

MLADI – TRŽIŠNA NIŠA KULTURNOG TURIZMA ?

Mladi su važan tržišni segment u mnogim industrijama (moda, elektronika i gadgeti, zabava, film, glazba i sl.) te im se te industrije i posebno „obraćaju" na način da promoviraju proizvode posebno namjenjene upravo njima. S druge strane neke industrije gdje je udjel segmenta mladih u ukupnom tržištu manji (automobili, kozmetika, turizam) „napadaju" ih kao kupce posebnim programima.

Nema, kako se čini, niti jedne svjetski relevantne industrije roba i usluga za osobnu potrošnju koja u mladima ne vidi postojeće ili barem potencijalne kupce. Njihov broj već radi otvaranja tržišta najmnogoljudnijih zemalja može samo rasti i kvalitativno i kvantitativno, a te industrije su toga itekako svjesne.

Turizam i na strani ponude i na strani potražnje mlade doživljava kao potencijane konzumente zabave tijekom trajanja turističkog aranžamana i/ili boravka u destinaciji te na taj način i strukturira ponudu. Ako u ponudi nemate cjelodnevni party, „ludu" zabavu do zore, adrenalinske parkove i sl. od strane mladih biti ćete označeni kao dosadni i kao takvi ostajete izvan pozornosti ovog tržišnog segmenta.

Problem zabave za mlade je u tome što u pravilu takva ponuda izravno ometa ponudu za stariju populaciju, a često i komfor lokalnog stanovništva. Budući da je ovih (starijih) među turistima još uvijek više, a u platežnim mogućnostima su puno bolji, zabava se „getoizira" i globalno i lokalno (Zrće i Revelin npr.).

Mlade kao konzumente kulturnog turizma u širem smislu ne vide više niti njihovi profesori niti njihovi roditelji (pogledajmo samo programe maturalnih putovanja), a prosvjetne vlasti (vjerovatno iz straha da ne budu optuženi za nostalgiju za socijalističkim vremenima školskih ekskurzija na Titov grob, u Kumrovec, putevima revolucije itd.) vrlo bojažljivo savjetuju promjene postojećeg trenda.

Osim navedenog mladi su u nekim sredinama izravno suprostavljeni lokalnom moralu i/ili lokalnim običajima (golotinja, sex, pijanstvo i sl.) pa je tim teže taj segment turista uključiti u najelementarnije konzumiranje lokalne kulture (npr. obilazak hramova, nazočnost lokalnim svečanostima itd.). No, niti na strani domaćina nisu nevini. Pretjeranim cjenama prijevoza, smještaja i ulaznica obeshrabruju mlade na konzumaciju kulturnih sadržaja budući da si ih oni u pravilu nisu u mogućnosti priuštiti.

Kulturna baština uz prirodne ljepote, klimu i turističku infrastrukturu predstavlja osnovu za postojanje turizma kao takvog i stoga je potrebno osigurati kod mladih razumijevanje te okolnosti na lokalnom nivou, a mlade u ulozi turista „usmjeravati" na konzumaciju kulturnih sadržaja. To nije niti lako niti jednostavno, a proces je relativno dugotrajan i treba se provoditi na lokalnom nivou kroz obrazovanje mladih u destinaciji te kroz prilagodbu ponude specifičnim zahtjevima i/ili očekivanjima mladih turista (uporaba elektronike u razgledu lokaliteta, interaktivnost u prezentaciji, atraktivan layout isl.).

Kulturni turizam je sam po sebi uzak segment u sveukupnom turizmu (razdvajamo ga od kulturne ponude koja turiste „ iznenadi" u destinaciji) nego ga razmatramo vrlo usko kao ponudu koja je glavni pokretač posjete destinaciji. Međutim, tu su mladi u prednosti jer su spremni

pokrenutu se samo i isključivo radi nazočnosti događaju (pa tako i kulturnom ako im je atraktivan) mnogo brže i u znatno većem postotku nego tzv. starija populacija.

Nematerijalna baština je u smislu navedenog u još lošijoj situaciji kao potencijal za kulturni turizam jer je u svojoj osnovi strogo lokalna i individualna i potrebna su određena predznanja za razumijevanje iste (Istarska ljestvica npr.). I dok se kod nekih fenomena nematerijalne kulturne baštine barem dijelimično može pokazati „proizvod" (čipka, igračka) u dubrovačkom slučaju Festu sv. Vlaha treba doživjeti. To implicira boravak samo u taj određeni dan i na točno određenom mjestu.

Ipak, postoje marketinški alati, te dostatna organizacijska infrastruktura (Grad, Crkva, TZ Grada) da se ovaj segment kulturnog turizma promovira i na tržištu za mlade turiste - istina samo kao uska niša. S druge strane doslovično svi mladi u destinaciji trebaju biti subjekt promocije kulturne baštine (pa tako i namaterijalne baštine) kao bitnog segmenta turizma Dubrovnika na kojem temeljimo lokalni razvoj.



Mr.sc. VJEKOSLAV VIERDA
Domouprava – Dubrovnik Co., Dubrovnik, gen. manager

YOUTH – A NICHE MARKET OF CULTURAL TOURISM

Youth are a significant segment in many industries (fashion, electronics and gadgets, entertainment, film, music. Etc.) so it is understandable that these industries often address them by marketing products specifically aimed for their age group. On the other hand, industries in which youth make up a small percentage of the market (automobile, cosmetic, tourism) lure them with special programmes.

There doesn't exist, so it seems, a single globally relevant goods and services industry that doesn't perceive young people as existing or at least potential buyers. These industries are well aware of the fact that this segment can only increase in quality and quantity with the opening of markets of highly populated countries.

Tourism, both from the point of view of supply and demand, sees youth as a potential consumer of entertainment for either the duration of the tour package or stay in a set destination and accordingly structures its offer. If your offer does not include 24-hour wild parties, adrenaline parks and similar activities, young people will consider the offer boring and will fail to attract this segment of the market.

The problem with entertainment for young people is that it often directly interferes with the offer for older people and frequently with the comfort of the local population. As older people still make up the majority of tourists and are economically better off, entertainment is channelled both globally and locally into "ghettoes" (e.g. Zrće, Revelin).

Neither parents nor professors look on youth anymore as consumers of cultural tourism from a wider perspective (evident from school trip destinations), while educational authorities (most probably out of fear of being accused of nostalgia for socialist times when destinations were Tito's grave, Kumrovac, the Paths of the Revolution, etc) very timidly suggest a change to the existing trend.

In addition to the above, the youth in certain areas are indirect confrontation with local morality and/or customs (nakedness, sex, drunkenness, etc) and it is difficult to include this segment of tourists as consumers of basic local culture (e.g. visiting temples, participating in local ceremonies etc). However, the host population is not without blame. Exaggerated prices of transport, accommodation and tickets discourage young people to enjoy the offered cultural content, as they are not able to afford it.

Cultural heritage together with natural beauties, climate and the tourist infrastructure are foundations for developing a tourist offer and therefore it is necessary to educate young people at a local level, and when in the role of tourist, direct them toward the offered cultural content. The task is neither an easy or simple one, relatively time-consuming and should be implemented through education of young people at a local level, introducing them to the planned destination. Offers should be accordingly adapted to attract young people, fulfilling their expectations (use of electronics in sightseeing, interactive presentations, attractive layouts etc).

Cultural tourism is a narrow segment of the overall tourist market (to be distinguished from the cultural offers that "surprise" tourists at destinations) and is considered here as the primary motivation for visiting a set destination, representing a small part of the market. Young people

are at an advantage in that they are prepared to set off immediately and in larger numbers to participate in an event (including a cultural event if it is attractive) compared to the so-called older population.

Non-material heritage is at a greater disadvantage with regard to cultural tourism as it is fundamentally of strictly local and individual character and requires a previous understanding and knowledge of the content (e.g. Istrian scale). While some phenomena of nonmaterial cultural heritage can at least partly be shown as a "product" (lace, toys), you have to experience the St. Blaise Festival in Dubrovnik. This implicates that you need to be at a set destination on a set date.

However, there are marketing tools and an adequately organised infrastructure (the City, church, tourist office) to promote this segment of cultural tourism among young people, even though it is only a narrow niche market. On the other hand, virtually all the youth in a destination should be the subject of promoting cultural heritage, including nonmaterial heritage, as a significant segment in tourism on which Dubrovnik could base its local development.



SRIJEDA, 2. LISTOPADA 2013.

- Hotel Rixos Libertas u 14:00 – Forum Mladih na engleskom jeziku - belgijska organizacija Tapis Plein

Vrijeme	Izvođač	Mjesto događanja
19:00	Glagoljaška misa Don Srećko Frka Petešić - Kaptol Sv. Stošije, Zadar	Franjevački samostan
20:30	Klapska večer - 11 klapa s dubrovačkog područja	Skalini crkve Sv. Vlaha

ČETVRTAK, 3. LISTOPADA 2013.

U jutarnjim satima obilazak škola u sklopu manifestacije – interaktivni program uz sudjelovanje festivalaca I škola

Program radionice foruma mladih u hotelu Rixos Libertas:

ICCN Dubrovnik 2013 – Prezentacije			
1. Nematerijalna kulturna baština kao dio lokalne strategije razvoja: "Kako razvoj lokalne strategije u očuvanju nematerijalne kulturne baštine može pridonijeti lokalnom gospodarskom razvoju i zadržati interes i sudjelovanje mladih?"			
Moderator	Mr. sci. Maja Nodari, Viša savjetnica konzervatorica za nepokretna kulturna dobra, Ministarstvo kulture, Uprava za zaštitu kulturne baštine, Konzervatorski odjel u Dubrovniku		
Vrijeme	Grad	Izlagač	Naslov
09:00 – 09:15	Dubrovnik	Nina Skuric	Nematerijalna kulturna baština kao dio lokalne strategije razvoja: "Kako razvoj lokalne strategije u očuvanju nematerijalne kulturne baštine može pridonijeti lokalnom gospodarskom razvoju i zadržati interes i sudjelovanje mladih?"
09:15 – 09:30	Dubrovnik	Romana Hansal	Dubrovačka ljuta naranča - inovacija baštine u ponudi dubrovačkih gastro-suvenira
2. Očuvanje nematerijalne kulturne baštine u izvanrednim okolnostima: (nemiri, oružani sukobi, prirodne nepogode itd.): "Uspješne strategije u očuvanju i rekonstrukciji nematerijalne kulturne baštine u izvanrednim okolnostima – očuvanje nematerijalne kulturne baštine za generacije koje dolaze."			
09:30 – 09:45	Dubrovnik	Maja Nodari	Što je nematerijalna kulturna baština i kako se čuvala tradicijska kultura u vrijeme Domovinskog rata u Dubrovniku?
3. Nematerijalna kulturna baština, mladi i budućnost javne i kulturne diplomacije: "Budućnost javne i kulturne diplomacije i uloga nematerijalne kulturne baštine kao njezinog integralnog dijela i kako se ona odražava na životnu perspektivu mladih"			
09:45 – 10:00	Dubrovnik	Katja Bakija	Kulturna diplomacija – važna paradigma međunarodnog komuniciranja

4. Nematerijalna kulturna baština i mladi u turizmu: "Što nematerijalna kulturna baština znači Tebi (kao mladoj osobi) i kako ona utječe na Tvoj svakodnevni život kao i Tvoju budućnost vezanu za turizam kao glavni izvor prihoda?", "Razumijevanje kulturne diplomacije kao instrumenta za lokalni razvoj."			
10:00 – 10:15	Dubrovnik	Ivica Kipre	Muzeji kao medijator kulturne baštine; pitanje materijalne i nematerijalne kulture
10:15 – 10:30	Zagreb	Anita Brajinović	Inicijativa kulturalnog partnerstva (CPI – Južna Koreja), Izbliza
10:30 – 11:00	**Pauza za kavu**		
Moderator	Mr. sc. Vjekoslav Vierda, "Domouprava-Dubrovnik"d.o.o., direktor		
11:00 – 11:15	Dubrovnik	Ena Soprano	Suradnja DURE (razvojne agencije Grada Dubrovnika) i FA Linđo
11:15 – 11:30	Zagreb	Suzana Ajhner Starčević	Krepat ma ne molat
11:30 – 11:45	Pag	Nedjeljka Oros	Igla, konac, paška čipka
11:45 – 12:00	Lepoglava	Verica Dubovečak	Lepoglavska čipka
12:00 – 12:15	Dubrovnik	Vedran Kastrapelli	Nezaposlenost i zapošljavanje mladih osoba u Dubrovačko-neretvanskoj županiji
12:15 – 12:30	Konavle	Antonia Rusković Radonić i Marija Radonić	Svila u rukama moje majke
12:30 – 12:45	Dubrovnik	Vjekoslav Vierda	Mladi – tržišna niša kulturnog turizma ?
12:45 – 13:00	Metković	Udruga Divina Natura, Meri Rogošić	Projekt „Neretvanska strašila – Tragom mitoloških bića doline rijeke Neretve"
13:00 – 13:15	Dubrovnik	Mira Muhoberac	Hrvatska baština i mladi u projektu *Ragusini*
13:15 – 13:30	Dubrovnik	Vesna Muhoberac	*Ragusini* (Dubrovnik nekad i sad)

Ceremonija otvaranja će započeti 03. listopada u 13:45 u Dvorani Mistral u hotelu Rixos Libertas.

Festivalski program se nastavlja na Stradunu:

Vrijeme	Izvođač	Mjesto događanja
14:00	- Etno modna revija, Vinkovci - Korejska grupa, Gangneung - Dvoglasje tijesnih intervala Istre i Hrvatskog Primorja - Korejska grupa, Jeongseon	Stradun - pozornica Luža
19:30	- Djeca pjevaju Bećarac, KUD Tomislav, Donji Andrijevci - Fusion, Linđo & Step n'Jazz Dubrovnik - Etno modna revija, Vinkovci - Godišnji proljetni ophod Ljelje/Kraljice iz Gorjana - Korejska grupa, Gangneung - Dvoglasje tijesnih intervala Istre i Hrvatskog Primorja - Nijemo kolo i ojkanje - Gorenjski Plesovi, FA Linđo, Dubrovnik - Korejska grupa, Jeongseon	Stradun - pozornica Luža

PETAK, 4. LISTOPAD 2013.

OŠ Antun Masle	Predstavnici FA Linđo, korejske folklorne grupe te djeca Donjih Andrijevaca izvode Bećarac i ophod Ljelja,	10:20h
OŠ Slano		11:30h
OŠ Mokošica		14:00h

Gimnazija Dubrovnik	Predstavnici FA Linđo, korejske folklorne grupe, te autohtoni izvođači ojkanja, nijemog kola i glagoljaškog pjevanja	09:35h
OŠ Marin Getaldić (Centar)		10:35h
Klasična Gimnazija Ruđera Boškovića		12:30h

Festivalski program se nastavlja na Stradunu:

Vrijeme	Izvođač	Mjesto događanja
12:00	- Korejska grupa, Gangneung - Dvoglasje tijesnih intervala Istre i Hrvatskog Primorja - Korejska grupa, Jeongseon	Stradun - pozornica Luža
14:00	- Moreška - Nijemo kolo i ojkanje - Korejska grupa, Gangneung - Dvoglasje tijesnih intervala Istre i Hrvatskog Primorja - Korejska grupa, Jeongseon	Stradun - pozornica Luža
19:30	- FA Linđo pleše Linđo - Moreška - Djeca pjevaju Bećarac, KUD Tomislav, Donji Andrijevci - Nijemo kolo s područja Dalmatinske zagore, Ojkanje - Žene iz Vinkovaca pjevaju Bećarac - Dvoglasje tijesnih intervala Istre i Hrvatskog Primorja - Ćilipi potkolo, čićak i namiguša - Splet župskih bala (dueta, mazolka, polka, čičak i župska poskočica)	Stradun - pozornica Luža

SUBOTA, 5. LISTOPAD 2013.

Festivalski program se nastavlja na Stradunu:

Vrijeme	Izvođač	Mjesto događanja
19:30	- Djeca pjevaju Bećarac, KUD Tomislav, Donji Andrijevci - Žene iz Vinkovaca pjevaju Bećarac - Korejska grupa, Gangneung - Korejska grupa, Jeongseon - Dvoglasje tijesnih intervala Istre i Hrvatskog Primorja - Ćilipi poskočica i potkolo - Splet župskih bala - Lastovsko i pokladarsko kolo	Stradun – pozornica Luža

NEDJELJA, 6. LISTOPAD 2013.

Vrijeme	Izvođač	Mjesto događanja
13:00	- Razni izvođači iz okolice Dubrovnika uključujući folklorne skupine i građane Dubrovnika: **- Najveći ikad plesani Linđo – pokušaj ulaska u Guinessovu knjigu rekorda**	Stradun
13:30	Plesovi iz dubrovačke regije u izvođenju folklornih skupina učesnica najvećeg plesanog Linđa	Stradun - pozornica Luža
18:30	Procesija za Križen s otoka Hvara	Stradun
19:00	Kantaduri s Hvara	Crkva Sv. Vlaha

WEDNESDAY, 2. OCTOBER 2013.

Festival program at Stradun:

Time	Performer	Venue
19:00	Glagolitic Chants Catholic Mass Don Srećko Frka Petešić - Kaptol Sv. Stošije, Zadar	Franciscan Church
20:30	Klapa multipart singing of Dalmatia, southern Croatia, Klapa Evening - 11 klapa from Dubrovnik region	On the Stairs of St. Blaise Church

THURSDAY, 3. OCTOBER 2013.

09:00 – Gather in front of your hotel for free guided tour of Dubrovnik, including exhibition of UNESCO ICH Convention and ICCN Dubrovnik 2013 at Sponza Palace, Ethnographic Museum, Rector's Palace and Franciscan Monastery including the antique Pharmacy.

09:00 – 10:30 - ICCN Board meeting at room Gregale, Hotel Rixos Libertas (followed by guided tour of Dubrovnik for Board members)

Simultaneous visits of Festival groups to Dubrovnik schools.

12:00 – working lunch at Old Town, near Stradun

13:00 – return to Hotel Rixos Libertas

OPENING CEREMONY

13:45 – The Opening Ceremony will commence on 3. October at Mistral Hall, Hotel Rixos Libertas.

WORKSHOP PROGRAM

ICCN Dubrovnik 2013 – International Workshop Presenters			
1. ICH as a part of Local Development Strategy: "How developing local strategies in ICH safeguarding and local partnerships in ICH can enhance local economic development and keep youth interested and engaged?"			
Moderator		Dr. sc. Tvrtko Zebec, director, Institute of Ethnology and Folklore Research, Zagreb, Croatia	
Time	Country	Presenter	Title
15:00 – 15:15	Dubrovnik, Croatia	Andro Vlahušić	Dubrovnik – Safeguarding its ICH
15:15 – 15:30	Galle, Sri Lanka	Naurunna Guruge Methsiri De silva	Intangible Heritage Of Our City, Galle, Sri Lanka - Making up the Cultural Fabric of the City
15:30 – 15:45	Gangneung, Korea	Seok Je Lee	ICH Is The Keyword of Local Development as a High-Value Added Industry
15:45 – 16:00	Tapis Plein, Belgium	Jorijn Neyrinck	CASE - Quartierbricolé // Handmade in Bruges
16:00 – 16:15	Zagreb, Croatia	Goranka Horjan	Project CRAFTATTRACT - Intangible Heritage Cooperation in South-East Europe

16:15 – 16:30	Zadar, Croatia	Lukrecija Pavičić Domijan	Traditional lacemaking of Croatia
16:30 – 17:00 Open Discussion			
17:00 – 17:30	Youth Forum Open Discussion – Comments and Ideas to be Reported at Closing Ceremony		

18:00 – Dinner for all participants at Hotel Rixos Libertas

19:30 – Festival program continues at Stradun with performances of Croatian autochthonous and applied ICH, including performing children, Ethno Fashion Show, Fusion dance, as well as Korean performers

FRIDAY, 4. OCTOBER 2013.

ICCN Dubrovnik 2013 – International Workshop Presenters			
2. Safeguarding the ICH under extraordinary circumstances: (unrests, armed conflicts, natural disasters etc.): "Strategies in safeguarding and re-building the ICH through extraordinary circumstances that work - safeguarding the ICH under threat for generations to come"			
Moderator		Prof. Amareswar Galla, Professor of the World Heritage and Sustainable Development at the University of Split, director of Inclusive Museum, Denmark	
Time	Country	Presenter	Title
09:30 – 09:45	Denmark (India)	Professor Amareswar Galla	Safeguarding Intangible Heritage During and After Armed Conflict
09:45 – 10:00	Betlehem, Palestine	Ghadeer Najjar	How Palestinian-Israeli conflict Affects the local ICH
10:00 – 10:15	LA, USA	Prof. Elsie Ivancich Dunin	Before and after the Ashes: Dance as Identity in Dubrovnik's Villages
10:15 – 10:30	Dubrovnik, Croatia	Nikolina Trojic	Restoration of Cultural Heritage in Osojnik after the Homeland War
10:30 – 10:45	Dubrovnik, Croatia	Romana Hansal	Dubrovnik Silk – Wartime Phoenix
10:45-11:00 Open Discussion			
11:00- 11:30 Coffee Break			
3. ICH, Youth and Future of Public and Cultural Diplomacy: "The Future of Public and Cultural Diplomacy and the role of the ICH as its integral part, and how it reflects on the local youth life prospects"			
Moderator		Prof. Nick Cull, director of the Master's in Public Diplomacy program at the Center on Public Diplomacy at the University of Southern California	
11:30 – 11:45	Los Angeles, USA	Prof. Nick Cull	The Future of Cultural Diplomacy: The role of ICH & Youth

11:45 – 12:00	Zagreb, Croatia	Prof. Slobodan Lang	The Culture of Goodness
12:00 – 12:15	Kuwait	Waleed Al Saif	ICH – Kuwait and the Cultural Diplomacy of Kuwait
12:15 – 12:30	Israel	Moti Malka	International Promotion of Israeli Culture
12:30 – 13:00 Open Discussion			

13:00 – 14:00 – Working Lunch

4. ICH and Youth in Tourism : "What does ICH mean to you (as young people) and how does it impact you in your daily life as well as your future related to tourism as a source of local income ?", "Understanding Cultural Tourism as instrument of local development"			
Moderator		Prof. Nick Cull, director of the Master's in Public Diplomacy program at the Centre on Public Diplomacy at the University of Southern California	
14:00 – 14:15	Split, Croatia	Prof. dr. sc. Joško Božanić	Traditional Boat - Story about Falkuša
14:15 – 14:30	Algemesi, Spain	Colomer, Colomer, Sanchis	Without music there is no party
14:45 – 15:00	Beit Shour, Palestine	Charlie Rishmawi	Heritage is our Identity
15:00 – 15:15	Ethiopia	Ephrem Amare	Safeguarding ICH - Ethiopia's experience
15:15 – 15:45 Coffee Break			
15:45 – 16:00	Dubrovnik, Croatia	Vinko Rožić	Water polo: part of the Dubrovnik region's folklore
16:00 – 16:15	Xochimilco, Mexico	Cámara-Arango, Praxedis-Quesada, Membrillo-Hernández	Little Guardians of the Heritage - The case of Xochimilco
16:15 – 16:30	Zagreb, Croatia	Milo Sršen	Cultural Tourism in Croatia
16:30 – 17:00 Open Discussion			
17:00 – 17:30	Youth Forum Open Discussion – Comments and Ideas to be Reported at Closing Ceremony		

18:00 – Dinner for all participants at restaurant at the Old Town

19:30 – Festival program continues at Stradun with performances of Croatian autochthonous ICH, including Moreška, performing children, groups from Dubrovnik region, as well as Korean performers

SATURDAY, 5. OCTOBER 2013.

07:45 – All gather in front of the Rixos Libertas Hotel or Hotel Adriatic.

Excursion to Konavle and Osojnik including visits to Museums Bogišić and Bukovac, Heritage Museum Konavle at Ćilipi, visit to AR Atelier, Izletište Mlin Ivo Đivanović Ljuta (for lunch), Gallery Miho Šiša Konavljanin, and than bus ride for autochthonous customs, songs and dances at Osojnik (for dinner).

Return at around 19:00.

19:30 – Festival program continues at Stradun with performances of Croatian autochthonous ICH as well as Korean performers.

SUNDAY, 6. OCTOBER 2013.

ICCN Dubrovnik 2013 – Closing Ceremony	
09:00 – 09:10	Youth Forum Round Table Discussions Report by Youth Forum Participant
09:10 – 09:20	Summary for the workshop by Moderator
09:20 – 09:45	Report of Board meeting by Secretariat - General meeting report (5') - Announcement of newly approved members(10') - Short speech of new members
09:45 – 10:00	Presentation of Isfahan for 2014 ICCN Festival/meetings
10:00 – 10:30	Coffee Break
10:30 – 10:45	Closing speeches: - UNESCO Representative (pending) - Mayor of Dubrovnik (pending) - ICCN Representative - Organizer speech (Project Author)
10:45 – 10:50	Presenting ICCN Flag from Dubrovnik organizer to Isfahan delegate

12:00 – Lunch for all participants at restaurant at the Old Town

13:00 – Festival program at Stradun:

Time	Performer	Venue
13:00	Various performers from Dubrovnik region including Folklore groups and Dubrovnik citizens: **Largest Linđo Dance ever** – for Guiness book of Records	Main street, Stradun
13:30	Local Folklore Dances from Dubrovnik region	Stradun - stage at Luža
18:30	Procession Za Križen (Following the Cross) on the Island of Hvar	Main street, Stradun
19:00	Kantaduri from Hvar	St. Blaise church






ICCN


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