

# Periodic Report (Convention)

## A. General information

### Name of State Party

Slovakia

### Date of Ratification

2006-03-24

## Question A.1

### Executive summary

---

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

The Slovak Republic ("SR") ratified the UNESCO Convention for the safeguarding of the intangible cultural heritage 2003 ("Convention") in 2006. For implementation is responsible the Ministry of Culture of the Slovak Republic ("MoC SR"), cultural heritage section. MoC SR established an expert advisory body The Council for the Protection of Intangible Cultural Heritage ("Council for ICH") and Committee (Board of Experts for assessing proposals to be included on the Representative list of ICH in Slovakia and the Register of Best Safeguarding Practices). Members come from local governments; institutions engaged in ICH research, documentation and protection on the professional level; NGOs; the media; and so forth.

The Slovak Intangible Cultural Heritage Centre ("The Slovak ICH Centre"), an organisational unit of the Slovak State Traditional Dance Company ("SLUK"), performs the function of the competence centre for the implementation of the Convention for other organisations under the competence of the MoC SR, state organisations and non-state subjects concerned with traditional folk culture.

In 2015 the Government of the SR approved a document Concept of Care for Traditional Folk Culture until 2020. Main aim was to continue creating systematic conditions for protection, support and development of ICH, preservation of existing phenomena and manifestations of ICH, creating a comprehensive information system of ICH, systematic acquisition of ICH data, processing, archiving and dissemination, creating ICH Lists of Slovakia and to support ICH in the process of development of local and regional culture. The document was updated in 2019: The Concept of Sustainable Development of ICH and Traditional Folk Culture for the years 2020-2025. This material contains UNESCO Overall Results Framework of implementation of the Convention. It introduces obligation for relevant ministries to cooperate on implementation and preparing Periodical Report ("PR"). Results of PR serves as the starting point for the National Action Plan for the Sustainable Development of ICH and

Traditional Folk Culture for the years 2022-2025, in the preparation of which more relevant ministries are currently participating in coordination with the MoC SR.

One of the key partners for MoC SR is the Ministry of Education, Science, Research and Sports of the SR ("The Education Ministry") with competencies in the field of formal education, science and research as well as the issues of art schools of interest. The Ministry of Transport and Construction of the SR ("The Transport Ministry") is responsible for tourism. The issue of traditional farming methods, crop production, forestry, wood processing, animal husbandry, hunting, fishing as well as securing and coordinating supportive financial mechanisms related to rural development is the agenda of the Ministry of Agriculture and Rural Development of the SR ("The Agriculture Ministry"). The Ministry of the Environment of the SR ("The Environment Ministry") is responsible for nature and landscape protection and the Ministry of Foreign Affairs and European Affairs of the SR ("The Foreign Affairs Ministry") is responsible for foreign relations in this area.

Main legislative instruments are: Act of the National Council of the Slovak Republic No. 4/1958 on folk art production and arts and crafts, Act 189/2015 Coll. on cultural and educational activities.

Slovakia has ample conditions in place to support the activities and cooperation of a rich network of public and academic institutions, NGOs, communities and the bearers of traditions, all of which play a vital role in the inventory, documentation, archiving, digitisation and dissemination of information about ICH. Care for ICH follows a top-bottom approach with an emphasis on the needs of communities and the bearers of traditions. ICH education and knowledge sharing is a part of both formal and informal education. ICH experts from Slovakia play a key role in international expert platforms.

## Question A.2

### Contact information of the focal point for the periodic report

---

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

#### Title (Ms/Mr, etc)

Mr

#### Family name

Paprcka

#### Given name

Ján

#### Institution/position

Secretary of the ICH Council Ministry of Culture of the Slovak Republic

**Address**

Námestie SNP 33 813 31 Bratislava

**Telephone number**

+421 2 20 482 433

**E-mail address**

jan.paprcka@culture.gov.sk

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

- Governmental institutions

Representatives of relevant ministries participated in the preparation of the periodic report within the inter-ministerial working group. With their proactive approach it was possible to monitor the implementation of Convention in context of SDG's. The Education Ministry provided information about formal education, science and research as well as the issues of art schools of interest and activities of organisations of which they are founders. The Transport Ministry processed information about ICH in connection with tourism, which is also related to knowledge, targeted support and presentation of the cultural and historical potential of the territory or the whole country. They mediated also information about activities of Slovakia Travel - national state agency for tourism. The Agriculture Ministry participated in the processing of responses mainly concerning to agriculture and animal husbandry in connection with falconry and Lipican horse breeding. Environment Ministry as a central state administration body for the field of nature and landscape protection provided information about protection processes of which basis is connected with procedures characteristic for traditional culture. Ministry of Economy of the SR shared information about support for small and medium-sized enterprises, which are related with the activity of craftsmen and folk art productions. The Foreign Affairs Ministry is responsible for the area of international relations and the unified presentation of the Slovak Republic abroad (including the activities of Slovak institutes).

- National commission for UNESCO

The UNESCO National Commission created conditions for the exchange of information between relevant actors active in the implementation of individual UNESCO Conventions, which the SR has ratified. It provided payments to the fund, provided the necessary information from the UNESCO Secretariat and financially

supported the participation of the Slovak representative in the negotiations of the Evaluation Body and the Intergovernmental Committee of the Convention.

- Cultural centres

National Edificational Centre (Národné osvetové centrum, NOC) is focused on the area of safeguarding of ICH, especially in connection with the area of hobby artistic activity and nonprofessional artistic creation, ie. area of folklorism (second life of folklore). In connection with the documentation of ICH, it is implementing the project for an Encyclopaedia of Stage Folklorism in Slovakia, the audiovisual encyclopaedia Folk Dances of the Slovak Regions and a database of traditional folk culture and a portal [www.slovakiana.sk](http://www.slovakiana.sk) with results of other national digitisation projects. Institution provided information about educational, publishing, cultural and digitisation activities from the area of its competence.

In safeguarding and popularisation of ICH are active also other state institutions, that provide detailed information about their relevant activities connected with education, documentation, popularisation or presentation of ICH and traditional folk culture: Lúcnica Art Ensemble, Dance Theatre Ifjú Szivek, Slovak Film Institute, The Theatre Institute, The Music Centre Slovakia, Slovak National Theatre, Theatre Nová scéna, the Slovak National Library, Matej Hrebenda's Slovak Library for the Blind in Levoca, Bibiana - International House of Art for Children, State Research Library in Košice, Banská Bystrica, Prešov - with Documentation and information centre of Roma Culture, University Library in Bratislava with The UNESCO Centre - information and documentation centre of UNESCO in the SR (that was established on a basis of a contract between the Foreign Affairs Ministry and the library - it fulfils tasks as: National Coordinator of UNESCO Clubs in SR and a National Coordinator of UNESCO Associated Schools in SR, Secretariat of the Slovak Committee for the UNESCO Programme Memory of the World aimed at the saving of the documentary heritage. Centre of Traditional Culture in Myjava established by The Self-Governing Region of Trenčín provides information about element - Tulle bobbin lace from the Myjava Highlands inscribed on Representative list of ICH of Slovakia.

- Research institutions

The main research institution is Institute of Ethnology and Social Anthropology, Slovak Academy of Sciences. It was closely involved in the preparation of the report via its experts - members of Advisory body and working groups. The Institute maintains a scientific archive containing text, images and multimedia documents acquired and produced in its research activities. Other ones are mentioned between institutions of different types.

- Centres of expertise

Slovak ICH Centre, performs the function of the competence centre for the implementation of the Convention and state cultural policy on ICH and traditional folk culture for organisations under the competence of the MoC SR, other state organisations and non-state subjects concerned with traditional folk culture. The Centre provides activities in the field of documentation, inventory, digitization, publishing (e.g. Brochure of inscribed Elements and Activities; ABC Books: 1 UNESCO, 2 FUJARA; Slovenský loutkář 1928, etc.), popularization activities, exhibition activities, creation of an online databases The Traditional Folk Culture Collection available ([www.fondtlk.sk](http://www.fondtlk.sk)) and electronic encyclopaedia The Folk Culture of Slovakia by Word and Image (<https://www.ludovakultura.sk/encyklopedia/>). Institution is responsible for managing administration of ICH Lists. In connection with the preparation of the periodic report, it ensured workshops with representatives of the communities of elements inscribed in the national and world list, an international educational seminar on the topic of education and ICH.

The Centre for Folk Arts Production – (Ústredie ľudovej umeleckej výroby ÚLUV) - main purpose is to conserve, document, and promote the knowledge, skills, processes, and aesthetic patterns (arising from the use of natural materials) of folk art productions and by doing so, thus preserving them for future generations. Broad complex of its activities includes also linking producers with market opportunities. They manage digital databases and registers of craftsmen and make them available on their website [www.uluv.sk](http://www.uluv.sk). The employees of the Centre were in a permanent contact with craftsmen and production centres. They also organized advanced courses. The courses are offered at three regional branch offices in Bratislava, Banská Bystrica and Košice. ÚLUV influenced manufacturers' creations and revived several manufactures that were at the edge of extinction. They also contributed to continuation of original regional profiles and local diversity of folk production. In collaboration with representatives of the bearer communities, they provided for PR deduction for elements in the representative list related to the craft – blueprint and wire craft.

National Stud Farm Topolčianky - the national center of horse breeding and breeding in Slovakia prepared a report about element - Husbandry of Lipizzaner horses at Topolčianky.

The National Institute for education in SR - national budgetary organisation directly managed by the Education Ministry. It is the oldest scientific research institution in the field of education in the SR which provides applied pedagogical research and is responsible for the provision of professional and advisory support in the area of general education in the SR. It focuses on preparation, development and implementation of the national curriculum and provides guidelines for school policy and practice of schools and school facilities.

Slovak Centre of Scientific and Technical Information - (CVTI SR), as a directly managed organization of the Education Ministry, is the national information center for science, technology, innovation and education and the scientific library of the Slovak Republic. It coordinates the activities and ensures the operation of interdisciplinary research and development centers and national infrastructures for research, development, innovation and education. It manages information and

databases of elementary, secondary schools, universities, elementary art schools, supported research projects etc. They also ensure the digitization of publications about traditions and the culture of the regions received from the archives of the institute.

- Universities

Protection and safeguarding of the ICH is a part of the curricula of more universities, for example: Comenius University in Bratislava, Faculty of Philosophy, Department of Ethnology and Cultural Anthropology, Constantine the Philosopher University in Nitra, Faculty of Arts, Department of Ethnology and Ethnomusicology, Matej Bel University in Banská Bystrica, Faculty of Humanities, Institute of Social and Cultural Studies, Academy of fine arts in Bratislava. Experts from these institutions are members of advisory body - Council of ICH that was involved in the preparation of the report and working groups. They provide education and research - documentation, publishing and popularization activities from the area of their competence.

- Museums

Slovak National Museum is the top state institution responsible for preparing museum collections, facilitating scientific research and organizing cultural and educational events in this field in the Slovak Republic. Based on the results of scientific research and surveys, it creates, documents, processes, evaluates, protects and makes various collections of artistic, historical or scientific objects accessible to the general public, along with information on the natural and social development of the country and its ethnic communities as well as the evolution of the Slovak nation. It is also charged with responsibilities related to the creation, documentation and protection of collections integral to the country's national cultural heritage. As part of its cultural and educational events, it presents various collections through permanent expositions and temporary exhibits throughout Slovakia as well as abroad and undertakes various other types of museum communication. It carries out scientific undertakings and makes their results accessible to the general public through various publications. The Slovak National Museum operates one specialised public archive and a scientific library. The responsibilities of the Slovak National Museum are carried out by its Board of Management and its 18 specialised museums, which serve as documentary, scientific and methodological workplaces (included Ethnographic Museum in Martin is a national museum specialising in the conservation, research, documentation and presentation of traditional culture in Slovakia and specialised museums of minority groups). The Slovak National Museum also serves as the coordinating, methodological, professional advisory, statistical, educational and informational centre of the entire museum sector in the SR. Museum of Slovak national uprising provided information about digitisation project Digital museum (in which digitization of ICH was included) and about relevant museum collections and activities.

The Považie Muzeum in Žilina (Documentation and protection of wire craft at the Považie Museum in Žilina) and Museum of the Orava Village in Zuberec (Evening at the Museum of the Orava Village) - shared information about activities inscribed in the Register of Best Safeguarding Practices in Slovakia, Horehronie Museum about element called crpáks – Shepherd's Mugs, Nosický dom – Museum of Mountain Porters - Mountain carrying inscribed in Representative List of ICH of Slovakia, Information about research and educational activities gives also a specialized museum with nationwide coverage focused on documentation and processing of agrarian history of Slovakia - the Slovak Agricultural Museum, Museum in Svätý Anton, Forestry and Woodworking Museum in Zvolen under the jurisdiction of the Ministry of Regional Development of the Slovak Republic and The Museum of Special Education in Levoca that carries out the activities of the founding body of Education Ministry.

- NGOs

Bearers of traditions represent important role in its safeguarding. Individual as well as collective actors and communities actively participate in preserving their traditions, ensuring their inter-generational transfer and actively presenting their traditions. Many of them are associated in NGOs. All NGOs - representatives of elements inscribed in national lists participated in the preparation of the report by providing detailed information about status of the elements as well as about activities they implement in the interest of protection and development of each element: Civic Association Slovak Folk Majolika - Majolica ware from Modra, Slovak Union of the Deaf - Slovak sign language Technology, Craft and Culture Development and Renewal Association, Folklore Group Bukoviny from Brvnište - Rífová píšťala – Shepherd's Pipe Slovak Falconers Club by Slovak Hunting Association - Falconry, Folk group Javorník from the Village Lúky - Fujara trombita/musical instrument, Podobenka from Vajnory - The Vajnory Ornament, Civic Association OPORA Pohorelá - Multipart Singing in Horehronie Region, The Guild of the Slovak Bagpipers - Bagpipes and Bagpipe Culture in Slovakia, Slovak Centre for Traditional Culture, Traditional Puppetry in Slovakia, Miner's Brotherhood "Herrengrund" in Špania Dolina - "Aušus" Services of Špania Dolina Miners, Community of Traditional Music - PRO MUSICA - Fujara – the Musical Instrument and its Music, DRAGÚNI - Dancing House Cycle of the Dragúni association (register od Best safeguarding practicies of Slovakia. They all prepared detailed reports that included also their view about financing and legislative measures. The Ethnographic Society of Slovakia is an UNESCO accredited NGO, it cooperated as a member of the advisory body. Its members offered their expertise in various fields of safeguarding the ICH.

- Municipalities

Representative of the association of self-governing regions is a member of advisory body.

Bratislava Self-Governing Region cooperates by giving report about element Majolica ware from Modra.

- Local governments

Local governments - especially those, that are connected with elements inscribed in the RL ICH of Slovakia: The Village Polichno - Easter Eggs from Polichno, The Village Lúčka - musical instrument gajdica, The City Detva, The City Hrinová - Dancing Requests from Podpolanie, Carved wooden crosses in the Podpolanie region, The City Banská Štiavnica - Salamander in Banská Štiavnica, The Village Cicmany - Ornaments in Cicmany, The City Banská Bystrica - The Radvan Fair, The Village Terchová - Music of Terchová.

- Others (if yes, specify)

The Slovak Arts Council - the representative of institution (as a member of the advisory body) cooperated in the preparation of report by giving information about financial support in the field of ICH.

Slovak Radio and Television of Slovakia - shared information about activities connected with ICH - popularisation activities, documentation, publishing and archive.

Persons: Lubica Volanská - expert on ICH - Slovak member of Evaluation body, Barbora Morongová - ex focal point,

Juraj Gembický prepared report about Traditional Manual Bell Ringing and the Bell Founders' Role in Slovakia, Jana Lantajová, Jaroslav Andor, Anna Žehnajová, Pavol Lantaj about Ornament from Cataj and Velký Grob (element from lists)

**Please provide any comments in the box below**

#### Question A.4

#### Accredited Non-Governmental Organizations

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

Name of the NGO	Year of accreditation
Ethnographic Society of Slovakia (NGO-90369)	2018



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

Main areas of The Ethnographic Society of Slovakia's activities related to the Convention 2003:

- Promotion and popularisation of the results of scientific knowledge among the broadest strata of society and at international forums;
- Publishing activities including the journal *Etnologické rozpravy* / Ethnological debates;
- Participation in conceptual bodies in the field of safeguarding cultural heritage in the decisive sphere and education;
- Stimulation and development of research activities in domains of ICH; (Oral traditions and expressions, Performing Arts, Social practices, rituals and festive events, Knowledge and practices concerning nature and the universe, Traditional craftsmanship);
- Dissemination of the knowledge about safeguarding the ICH using innovative methods.

The Ethnographic Society of Slovakia is a co-founder of the international biennial of documentary ethnographic film ETNOFILM Cadca, which has been running for 21 years. It offers films on various manifestations of traditional folk culture and movies focused on mapping the lives of modern man in the complexity of the changing world and way of life. The Ethnographic Society of Slovakia regularly awards the Ethnologist Behind the Camera Award at this festival.

## Question A.5

### Participation to the international mechanisms of the 2003 Convention

#### Question A.5.1

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

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

none

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

#### Question A.5.2

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

For information, please find below the list of elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity, if any. You can find detailed information on each

element, by clicking on the question mark symbol (*the report on these elements will be made in section C of this form*).

Name of the element	Year of inscription
Fujara and its music (00099)	2008
Music of Terchová (00877)	2013
Bagpipe culture (01075)	2015
Puppetry in Slovakia and Czechia (01202) <i>Multiple: Slovakia, Czechia</i>	2016
Multipart singing of Horehronie (01266)	2017
Blaudruck/Modrotisk/Kétfestés/Modrotlač, resist block printing and indigo dyeing in Europe (01365) <i>Multiple: Austria, Czechia, Germany, Hungary, Slovakia</i>	2018
Drotárstvo, wire craft and art (01478)	2019

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

In 2021 the Slovak Republic joined the multinational nomination - Falconry, a living human heritage.

### Question A.5.3

#### Programmes selected for the Register of Good Safeguarding Practices

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

none

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

### Question A.5.4

#### Projects financed through International Assistance (Intangible Cultural Heritage Fund)

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

none

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

## Question A.6

### Inventories

---

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

1

---

**a. Name of inventory**

Representative List of the Intangible Cultural Heritage of Slovakia

**b. Hyperlink to the inventory (if any)**

<https://www.ludovakultura.sk/en/ich-lists-slovakia/representative-list-of-the-intangible-cultural-heritage-of-slovakia/elements-included-in-the-representative-list-of-the-intangible-cultural-heritage-of-slovakia/>

**c. Responsible body**

The Slovak Intangible Cultural Heritage Center at SLUK

**d. Date of establishment**

2007

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

)

Yes

**Date of latest update**

03-12-2021

**f. Method and frequency for updating**

The Representative List of ICH of Slovakia is updated annually.

The Ministry of Culture SR announces the call for the submission of proposals. For each nomination, at least two specialists contribute with expertise in their relevant field. Subsequently, the Board of Experts (Committee for evaluation of the nominations for inscription to the Representative List of ICH of Slovakia and the Register of Best Safeguarding Practices in Slovakia) examines the nominations and makes decisions. Finally, the Minister of Culture confirms the decisions.

The implementation of safeguarding measures of all listed elements is evaluated regularly (every six years depending on the inscription date of the element). The evaluation is based on written reports made by the communities, groups and individuals concerned and assessed by a Board of Experts.

#### **g. Number of elements included**

32

#### **h. Applicable domains**

The call for the submission of proposals for recording elements in the list is publicized once a year. A proposal for entry can be included in the approval process upon its electronic registration at [www.ludovakultura.sk](http://www.ludovakultura.sk) and upon the submission of a duly completed, written nomination file.

#### **i. Ordering principles**

The proposals for entry in the representative lists are submitted by cultural and social institutions, local communities, NGOs founded and operating in the Slovak Republic and individuals – Slovak nationals. Communities and societies participate in the identification and definition of ICH and in the compilation of the list by submitting the nomination files in which they describe the actual ICH elements in a unified structure.

The philosophy of building the list, submitting nominations and preparing for entry is set so that the initiative comes from the communities and societies in which a certain part of intangible cultural heritage survives.

The main objectives of the representative list are:

- to strengthen awareness and recognition in society of the importance of Slovakia's intangible cultural heritage and to emphasize the need for its protection and revitalization;
- to document, evaluate and make available to the general public significant elements related to the intangible cultural heritage of Slovakia;
- to support the participation of bearers of traditions and local actors in the preservation of important elements of the intangible cultural heritage of Slovakia;
- to socially appreciate the inclusion in the representative list and encourage material support for the preservation and revitalization of the registered elements; encourage individuals, groups, institutions and organizations to contribute to the management, preservation, protection and promotion of this heritage;

The list is updated at a ceremonial event in the presence of the Minister of Culture, the expert and lay public and the media.

## **j. Criteria for inclusion**

RL ICH Slovakia:

The nomination must meet the main condition that the nominated element constitutes an intangible cultural heritage as defined in Article 2 of the Convention for the Safeguarding of the Intangible Cultural Heritage, which means that the element: is associated with a specific cultural space; regard communities, groups or individuals as part of their cultural heritage; maintains cultural continuity and is passed down from generation to generation primarily through contact communication; provides relevant communities and groups with a sense of identity and continuity, connection with nature and their own history.

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

Yes

### **Please provide further details, if appropriate:**

The RL of ICH also reflects the most active tradition bearers who are interested not only in preserving their cultural heritage in their own community but in presenting it and increasing the level of its safeguarding.

All of the elements of the RL of ICH were recorded based on the initiatives of actual communities/bearers that are formally active in the third sector.

Each nomination file includes documentation that confirms the viability of the element.

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

)

Yes

### **Please provide further details, if appropriate**

The updating of the inventory each year doesn't automatically reflect the current viability of elements included, but the periodic report that is submitted by communities in period of 6 year reflects it. Meanwhile The Slovak ICH Centre in cooperation with the Konduktor civic association prepares videos about actual life of some elements.

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

Yes

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

The submitter defines potential threats in nomination file. Also as a part of the approval process members of Expert commission could identifies threats and through The Slovak ICH Centre could communicate them to communities. The main threats are discontinuity of the element because of the loss of bearers, loss of interest from young generation, lack of funds,

commercialisation of element or threat of loss of main characteristic features of element due to disrespect of the nature of the phenomenon.

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

)

No

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

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

)

Yes

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

)

Yes

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

)

Yes

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

)

Yes

**2**

---

**a. Name of inventory**

Register of Best Safeguarding Practices in Slovakia

**b. Hyperlink to the inventory (if any)**

<https://www.ludovakultura.sk/en/ich-lists-slovakia/register-of-best-safeguarding-practices-in-slovakia/activities-included-in-the-register-of-best-safeguarding-practices-in-slovakia/>

**c. Responsible body**

The Slovak Intangible Cultural Heritage Centre at SLUK

**d. Date of establishment**

2007

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

)

Yes

**Date of latest update**

03-12-2021

**f. Method and frequency for updating**

The Register of Best Safeguarding Practices in Slovakia is updated annually.

The Ministry of Culture SR announces the call for the submission of proposals. For each nomination, at least two specialists contribute with expertise in their relevant field.

Subsequently, the Board of Experts (Committee for evaluation of the nominations for inscription to the Representative List of ICH of Slovakia and the Register of Best Safeguarding Practices in Slovakia) examines the nominations and makes decisions. Finally, the Minister of Culture confirms the decisions.

The implementation of safeguarding measures of all listed practices is evaluated regularly (every six years depending on the inscription date of the element). The evaluation is based on written reports made by the communities, groups and individuals concerned and assessed by a Board of Experts.

**g. Number of elements included**

4

**h. Applicable domains**

The call for the submission in the list is publicized once a year on the website of MoC SR and Slovak ICH Centre. A proposal for entry can be included in the approval process upon its electronic registration at [www.ludovakultura.sk](http://www.ludovakultura.sk) and upon the submission of a duly completed, written nomination file.

**i. Ordering principles**

The Register is a high social award and at the same time a tool for popularizing activities that lead to comprehensive care for the elements of the intangible cultural heritage.

The main objectives of the representative list are:

- to strengthen awareness and recognition in society of the importance of activities aimed at comprehensive care for the elements of the intangible cultural heritage;
- to document, appreciate and popularize such activities;
- to highlight these activities and to promote them as good practice in protecting the intangible cultural heritage and promoting the preservation of cultural diversity at national, regional and local levels;
- to encourage individuals, groups, institutions and organizations to contribute to the management, preservation, protection and promotion of the intangible cultural heritage;

The register is updated at a ceremonial event in the presence of the Minister of Culture, the expert and lay public and the media.

#### **j. Criteria for inclusion**

List of Best safeguarding activities: The nomination dossier requires the applicant to demonstrate that the activity proposed for inclusion in the list of best practices meets all of the following criteria:

- the program, project or activity includes the protection of the intangible cultural heritage as defined in Article 2.3. Convention: Protection means measures aimed at ensuring the longevity of the intangible cultural heritage, including the identification, documentation, research, conservation, protection, promotion, enhancement, transmission, in particular through formal and non-formal education, as well as the revitalization of various aspects of such heritage; part of the program, project or activity is the protection of the intangible cultural heritage as defined in Article 2.3. Convention: Protection means measures aimed at ensuring the longevity of the intangible cultural heritage, including the identification, documentation, research, conservation, protection, promotion, enhancement, transmission, in particular through formal and non-formal education, as well as the revitalization of various aspects of such heritage;
- the program, project or activity supports the coordination of efforts to protect the intangible cultural heritage at regional, national and / or international level; the program, project or activity reflects the principles and objectives of the Convention; the program, project or activity has demonstrated an effective contribution to the viability of the intangible cultural heritage concerned; the program, project or activity is or has been implemented with the participation of the community, group or individual concerned and with their free, prior and informed consent; the program, project or activity may serve as a regional, national or international model for conservation activities; the authors and implementers of the activity and the community, group or individuals concerned are willing to cooperate in disseminating good practice in the event that an approved program, project or activity is submitted by them.

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

Yes

**Please provide further details, if appropriate:**



Each nomination file includes documentation that confirms the viability of the element.

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

)

Yes

**Please provide further details, if appropriate**

The updating of the inventory each year doesn't automatically reflect the current viability of activity included, but the periodic report that is submitted by communities in period of 6 year reflects it.

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

Yes

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

The submitter defines potential threats in nomination file. Also as a part of the approval process members of Expert commission could identify threats and through Slovak ICH Centre could communicate them to communities. The main threat is discontinuity of the activity because of the pandemic time. Other one is lack of funds for activity.

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

)

No

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

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

)

Yes

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

)

Yes

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

)

Yes

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

)

Yes

## **Question A.7**

### **Synergies with other international frameworks**

---

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

**1**

---

#### **Programme/Convention /Organization**

Man and the Biosphere programme (MAB)

#### **Activity/project**

Protected Landscape area and Biosphere Reserve Polana

The object of protection, PLA Pol'ana, is a mosaic of different types of ecosystems that have evolved predominantly on volcanic soil. They create conditions for the continued existence of specific and protected plant and animal species and specific and protected habitat types. The area is also an example of a specific landscape influenced by forestry, traditional farming and rural settlements.

Special project connected with ICH is: Labeling of local products - The Podpolanie Regional Product brand.

The main motive for the introduction of the labeling system of regional products in Podpolanie is to promote local quality products or services, to support the local economic, cultural and environmental development of the region as well as to promote the Podpolany region as a unique and distinctive region.

Brand is motivating and in the long run should help:

- stimulating and supporting the local economy

- promoting the use of local resources, potential and raw materials
- increasing sales of local high-quality products and services and thus increasing employment directly in the region
- support, cooperation and promotion of local producers
- preservation and maintenance of traditions, cultural values of the territory as well as the character of the rural landscape

For the acquisition of the "Podpolanie Regional Product" brand in Podpolanie could apply:

- producer of handicraft products (eg wood, stone, ceramics, glass, metal, straw, textiles, wool, lace, leather, etc.)
- producer of food and agricultural products (eg bakery, confectionery, garden, farm, meat, smoked, honey products, alcoholic beverages, soft drinks, etc.)
- performer of artistic activity (eg carving, painting, engraving, etc.)
- producer of natural products (eg flowers, herbs, mushrooms, honey, teas, etc.)
- producer of traditional Podpolanie dishes
- accommodation and / or catering service provider
- tourism service provider - events / experiences or parts thereof (folklore, gastronomy, sports, training courses, experiences, etc.)

### **Contributions to the safeguarding of intangible cultural heritage**

For the acquisition of the "Podpolanie Regional Product" brand in Podpolanie could apply:

- producer of handicraft products (eg wood, stone, ceramics, glass, metal, straw, textiles, wool, lace, leather, etc.)
- producer of food and agricultural products (eg bakery, confectionery, garden, farm, meat, smoked, honey products, alcoholic beverages, soft drinks, etc.)
- performer of artistic activity (eg carving, painting, engraving, etc.)
- producer of natural products (eg flowers, herbs, mushrooms, honey, teas, etc.)
- producer of traditional Podpolanie dishes
- accommodation and / or catering service provider
- tourism service provider - events / experiences or parts thereof (folklore, gastronomy, sports, training courses, experiences, etc.)

Most of them are closely connected with ICH and contribute to its development and SDG's goals as well.

## **2**

---

### **Programme/Convention /Organization**

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

### **Activity/project**

Project Pro Monumenta – prevention by maintenance.

Building a strong relationship between people and community surrounding particular national monument and their local history, hand in hand with individual education oriented on specific focus group is a good way how to raise awareness of the cultural heritage – not

only of its tangible parts but also intangible aspects (e.g. traditional craft techniques, procedures) – and how to preserve the immovable (construction, materials, architecture, landscape) values of national monuments. The project Pro Monumenta – prevention by maintenance is implemented by The Monuments Board of the Slovak Republic. This project aims to build a system of preventive monitoring of immovable national monuments. The project is financed by the EEA Grants.  
<http://www.promonumenta.sk/>

### **Contributions to the safeguarding of intangible cultural heritage**

The key aspect of this project is to involve owners, users of monument, plumbers, cleaners and everyone, who could create a local early warning system. For this purpose three specialized teams were established, who monitor these national monuments. The integral parts of this monitoring are also practical examples of repair and cleaning works. Inspection teams are equipped with modern diagnostic and measuring technique and can also work at heights. They elaborate a technical report on cultural monument and they provide a complex consultancy to the owners of monuments. The Monuments Board intensively cooperates with everyone, who is somehow related to the particular monument – to enforce the relationship, strengthen the feeling of responsibility and awareness of values of the cultural heritage (mostly) at local and regional level.

## B. Reporting against core indicators

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

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

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

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

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

## Question 1.1

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

Yes

1

### **Name of the body**

The Ministry of Culture of The Slovak Republic

### **Brief description of the safeguarding functions of the body**

The Ministry of Culture is a central government authority in charge of intangible cultural heritage (directly interlinked with the cultural heritage, cultural awareness-raising, folk arts and crafts, and culture of national minorities). The ministry's key responsibilities in this area mainly include preparation of draft laws and generally binding regulations, preparation of concepts and strategies, establishing cultural organisations, and, last but not least, ensuring the funding for the cultural sector. Other ministries also have specific responsibilities with respect to the Agenda 2030 and the Sustainable Development Goals.

One of the Ministry of Culture's key partners in this regard is the Ministry of Education, Science, Research and Sports of the Slovak Republic which is responsible for formal education, science and research, and primary arts schools. The Ministry of Transportation and Construction of the Slovak Republic (hereinafter only referred to as the "Transport Ministry") is responsible for the tourism sector which also involves understanding and providing a targeted support and presentation of cultural and historical potential of a relevant region and/or of the entire country. Agriculture (including traditional farming practices), crops growing, forestry, wood processing, animal farming, hunting, fisheries and overall rural development fall within the powers of the Ministry of Agriculture and Rural Development of the Slovak Republic (hereinafter only referred to as the "Agriculture Ministry"). Environment Ministry is a central government body in charge of the nature and landscape protection, with many safeguarding processes and practices that are applied today have their roots in the practices typical of traditional culture. Support to small and medium-sized entrepreneurship, including traditional crafts and folk arts manufacture, falls under the competence of the Ministry of Economy of the Slovak Republic (hereinafter only referred to as the "Economy Ministry"). International relations and Slovakia's uniform presentation abroad (including the activities of Slovak institutes) are the responsibility of the Ministry of Foreign and European Affairs of the Slovak Republic (hereinafter only referred to as the "Foreign Affairs Ministry").

**Website**

<https://www.culture.gov.sk/en/>

**Contact details****Address**

Námestie SNP 33, 813 31 Bratislava

**Telephone number**

00421 2 204 82 111

**E-mail address**

hovorca@culture.gov.sk

**2**

---

**Name of the body**

The Slovak Intangible Cultural Heritage Centre

**Brief description of the safeguarding functions of the body**

The Slovak Intangible Cultural Heritage Centre at the Slovak State Traditional Dance Company is founded and managed by the Ministry of Culture, serves as a competence centre with respect to the implementation of the Convention and the state cultural policy in the area of traditional folk culture for organisations founded by the Ministry of Culture, other state bodies and organisations, as well as for non-governmental entities engaged in traditional folk culture.

The Centre's tasks also include preparing the lists compiled in accordance with the Convention at the national level - The Representative List of The Intangible Culture Heritage in Slovakia and The Register of Best Safeguarding Practices in Slovakia.

**Website**

[www.ludovakultura.sk](http://www.ludovakultura.sk)

**Contact details****Address**

S?UK, Balkánska 31/66, 853 08 Bratislava – Rusovce

**Telephone number**

00421 2 204 78 201

**E-mail address**

tlk@sluk.sk

**Question 1.2**

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

Yes

**1**

**Name of the body**

The Slovak Intangible Cultural Heritage Centre

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

-

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

**Brief description of the safeguarding functions of the body**

The Slovak Intangible Cultural Heritage Centre at the Slovak State Traditional Dance Company (hereinafter only referred to as the "Slovak ICH Centre"), founded and managed by the Ministry of Culture, serves as a competence centre with respect to the implementation of the Convention and the state cultural policy in the area of traditional folk culture for organisations founded by the Ministry of Culture, other state bodies and organisations, as well as for non-governmental entities engaged in traditional folk culture. The Centre's tasks also include preparing the lists compiled in accordance with the Convention at the national level; namely the Representative List of the Intangible Culture Heritage in Slovakia and the Register of Best Safeguarding Practices in Slovakia. The lists, including the monitoring of individual elements inscribed on them, are governed by the statutes issued by the Minister of Culture of the Slovak Republic. Elements nominated to be inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, are assessed and subsequently selected, by a committee of experts appointed by the Minister of Culture based on a proposal of the Council for Safeguarding Intangible Cultural Heritage, an advisory body of the Minister of Culture. The final decision is in the sole competence of the minister. The elements inscribed are then monitored through reports on the status of the inscribed elements, periodically prepared by the parties that have submitted their nominations, which they present to the Slovak ICH Centre. The reports are then forwarded to the committee of experts who present their opinions and, if necessary, provide relevant recommendations for the sake of their more effective safeguarding and development.

**Website**



<https://www.ludovakultura.sk/>

## Contact details

### Address

SLUK, Balkánska 31/66, 853 08 Bratislava – Rusovce

### Telephone number

+421 2 204 78 201

### E-mail address

tlk@sluk.sk

## Question 1.3

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

Yes

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

Traditional folk culture and intangible cultural heritage have since 2007 been monitored by a special advisory body to the Minister of Culture, the Council for Safeguarding Intangible Cultural Heritage, consisting of experts from scientific and research institutions, the academia, cultural institutions founded by central government and local government authorities, representatives of local authorities, non-governmental organisations, the media and individual experts. This topic is also part of the agenda of the Committee for Cultural Heritage and the Committee for Cultural Awareness-Raising of the Slovak Government Council for Culture and Creative Industry. In direct link to the Convention, its implementation is also regularly assessed by the Slovak Commission for UNESCO, an advisory body to the Slovak government and parliament on all UNESCO-related matters, reporting to the Foreign Affairs Ministry. Where specific contexts so require, safeguarding and management of the intangible cultural heritage are discussed by multiple bilateral, intersectoral and international working groups of experts - <http://www.unesco.sk/en/Statut-of-the-Slovak-Commision-for-UNESCO>.

## Question 1.4

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

Yes

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

Individual ministries finance activities of several organisations engaged in the documentation of various aspects of the intangible cultural heritage. A majority of such organisations are founded, controlled and funded by the Ministry of Culture through individual contracts and priority projects. The Ministry of Culture also finances the operation of the Radio and Television of Slovakia (RTVS), a public radio and TV broadcaster, and Matica Slovenská, a national cultural institution. In the recent years, the Ministry of Culture significantly contributed to the co-funding and sustainability of projects that were part of a sector-wide national digitalisation project.

With the funds allocated from the operational programme Information Society under its Priority Axis 2 – ‘Development and renewal of the national infrastructure of repository institutions’, the ministry has managed to create conditions for an extensive digitalisation of a broad range of objects, elements and phenomena documenting Slovakia’s cultural heritage in its entire depth and width, including the intangible cultural heritage - [www.slovakiana.sk](http://www.slovakiana.sk), [www.fondtlk.sk](http://www.fondtlk.sk).

Activities in the area of intangible cultural heritage and traditional folk culture (for a wide range of entities and individuals), including their research, have since 2016 been systematically financed through Fond na podporu umenia (The Slovak Arts Council). Projects in the area of culture of national minorities (including their traditional folk culture) have since 2018 been supported by public institution Fond na podporu kultúry národnostných menšín (the Minority Cultures Fund).

The Ministry of Culture’s subsidy system provided funding to three main programmes in the reported period: Let's restore our house, the Culture of Marginalised Groups and Cultural Vouchers. Subsidies were also provided in 2020 under separate grant programme Supporting Local and Regional Culture.

As an intermediary body for Priority Axis 3 – ‘Mobilising creative potential in the regions’, the Ministry of Culture launched a call for non-repayable grants under the Integrated Regional Operational Plan in 2017 (Specific objective: 3.1 – ‘Stimulating support to sustainable employment and new jobs in cultural and creative industry by creating a favourable environment for development of creative talent and non-technology innovation’, which also covered crafts).

Projects of the institutions established by the Ministry of the Culture of the Slovak republic: Thanks to the acquisition of a considerable amount of funds from the Operational Program Informatization of the Society - Priority Axis 2 - Development of Memory and Funding, Institutions and the Restoration of their National Infrastructure, the Ministry of Culture managed to create conditions for the extensive digitization of a wide range of objects, phenomena and manifestations documenting the cultural heritage of Slovakia in its entirety width. The phenomena and manifestations of traditional folk culture and intangible cultural heritage have been the subject of digitization within several projects, e. g. project Digital Museum (Museum of Slovak National Uprising): In addition to the digitization of material artefacts, the project included documentation of traditional dances (coordinated by external

experts on ethnochoreology and ethnomusicology) and traditional workflows - cuts and stitches (coordinated by expert from the Centre for Folk Art Production); The Slovak ICH Centre (carried out in 2015, the realization of a specialized national project The Digital Collection of Traditional Folk Culture.

In addition to the projects mentioned above, the outputs of other national projects included digitisation of artefacts of intangible cultural heritage too, for example: The National Edification Center (in Slovak language Národné osvetové centrum - NOC) in the second half of 2015 has implemented project Digitization and multimedia presentation products of NOC, which included the digitization of 199 film objects (16 mm and 35 mm) and 1140 cultural objects (posters, newsletters, photographs and photo albums) from the archive of this institution; The national Digital audiovisual project (digitization of the archives of the Slovak Film Institute and Slovak Television); project The Digital Library and the Data Archive (Slovak National Library); project The Documentation and Information Center for Romani Culture (implemented by the State Scientific Library in Prešov).

Part of the outputs of all these national projects is published on the portal [www.slovakiana.sk](http://www.slovakiana.sk) - Slovakian Cultural Heritage Web Portal. The portal managed by the National Edification Center is continuously updated.

In 2005, the Slovak Research and Development Agency (Agentúra na podporu výskumu a vývoja, hereinafter only referred to as "APVV") was established by law. It is a single national grant agency established to support research and development in Slovakia by providing funds from the state budget to fund the implementation of R&D projects.

The scientific grant agency of the Education Ministry and the Slovak Academy of Sciences (SAS) (hereinafter only referred to as "VEGA") is an internal grant mechanism for the education sector and the SAS that provides a coordinated approach to the selection and evaluation of projects of basic research carried out by tertiary schools and SAS research institutes.

The culture and education grant agency of the Education Ministry (hereinafter only referred to as "KEGA") is an internal grant mechanism designed to support projects in applied research in education, pedagogy, and creative and performing arts, initiated by researchers from public tertiary schools or the Education Ministry, in specific thematic areas from institutional financial resources of public tertiary schools.

The Transport Ministry's tourism section prepares conceptual and strategic policy and legislative documents, participates in the preparation of intersectoral materials, or in the implementation of international conventions, agreements and documents in the tourism sector. Its subsidy mechanism designed to fund development activities also covers creating tourism product and services offers, including the presentation and dissemination of intangible cultural heritage. At the local and regional level, these participatory activities are delivered by regional and local destination management organisations. At the national level, marketing and presentation activities (including the presentation of intangible cultural heritage at home and abroad) are carried out by Slovakia Travel, a newly established budget-funded organisation of the Transport Ministry.

The Economy Ministry supports the Traditional Artisanal Crafts project the aim of which is to preserve the cultural heritage and promote small and medium businesses. Traditional crafts are also presented at the Mladý tvorca (Young Creator) event where not only specific

traditional craft skills are showcased, but its participants also take part in Erasmus+ projects in cooperation with the Slovak Academic Association for International Cooperation (SAAIC) and the Slovak Business Agency (SBA). Even though the SBA has no specific programme to support traditional crafts in place, it operates a scheme to support and promote successful business practices. The scheme helps to promote businesses by funding various activities, e.g., events, projects, marketing and promotion materials, etc., that contribute to promoting the business community, including the promotion of traditional arts and crafts as a potential business opportunity. This support, however, does not specifically and regularly target traditional folk crafts and individual grants are subject to approval by the SBA.

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

Yes

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

The Foreign Affairs Ministry and its network of embassies, representative offices and Slovak institutes present and promote Slovakia's intangible cultural heritage abroad at various cultural and social events and exhibitions, as well as via social media and websites.

Research into intangible cultural heritage and presentation of its achievements are also carried out by entities founded by other ministries and state organizations (e.g. SAS, museums, libraries, archives, etc.).

The Museum in Svätý Anton provides access to its collections, historical premises, knowledge, tangible and intellectual cultural heritage to the general public through expositions, exhibitions, publications, films, events, creative workshops, and other cultural and educational activities. Its expositions present the element of Falconry, which is also presented at the events organised by the museum. The Falconry, as well as the element of Fajara, the musical instrument and its music, are also showcased at important diplomatic events and in cultural programmes for both the professional and general public. Short presentation movies shot during the events (e.g., Slovakia-wide hunting festivities, St Hubert's days for children) document the transfer of individual elements in practice and their intergenerational transfer. The movies are further used in the museum's promotion and marketing activities.

The Traditional Folk Culture Collection is an online database of objects from the area of traditional folk culture across the whole of Slovakia, created of materials from collections of private and legal persons. The project is implemented by the Slovak Intangible Cultural Heritage Centre, a professional workplace of the Slovak State Traditional Dance Company, a state-subsidised organization founded by the Ministry of Culture - <https://fondtlk.sk/en/result/>

The Slovakiana portal is primarily aimed at making forms of cultural objects accessible to the public in digital form - [www.slovakiana.sk/en](http://www.slovakiana.sk/en)

## Question 1.5

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

---

### 1.5

- Cultural centres

Network of 165 regional and local edification centres - <https://www.nocka.sk/wp-content/uploads/2021/12/Kopia-Zoznam-kulturno-osvetovych-zariadeni171221.xls>

Craftschool (under The Center for Folk Art Production) in three specialized regional centres of crafts in Bratislava, Banská Bystrica and Košice

- Centres of expertise

Organisations founded by The Ministry of Culture: The Slovak Intangible Cultural Heritage Centre - in the position of a coordinating body

- Research institutions

The academia (tertiary schools, universities) and the Slovak Academy of Sciences play a significant role in safeguarding and management of intangible cultural heritage and in development of human capital.

- Museums

Organisations founded by The Ministry of Culture: The Slovak National Museum (which covers 18 specialised museums, including eight museums presenting the cultures of Czech, Croatian, Hungarian, German, Roma, Ruthenian, Ukrainian, and Jewish minorities, the Museum of Puppetry and Toys, the Museum of History, the Music Museum, etc.); The Museum of The Slovak National Uprising in Banská Bystrica; The Museum of Folk Art and Crafts (under The Center for Folk Art Production) works also as an open depository allowing researchers, professionals and students to explore its large collections of folk art pieces and documents

The Museum of Special Education in Levoca; The Museum of Forestry and Wood Technology in Zvolen; The Museum in Svätý Anton (mainly focused on Falconry); The Slovak Museum of Agriculture

The Považie Museum in Žilina (mainly focused on documentation and protection of wire craft)

- Archives

The Slovak National Archive and the network of 8 regional archives

- Libraries

Organisations founded by The Ministry of Culture: The Slovak National Library in Martin; the University Library in Bratislava; the state research libraries in Košice, Banská Bystrica and Prešov; The Matej Hrebenda Slovak Library for the Blind in Levoca

The large network of libraries including school libraries - at the local level, the school libraries are part of primary and secondary schools, while at the national level, they are part of the Slovak library network

- Others

Nine Slovak institutes currently operate under the Foreign Affairs Ministry, representing an institutional framework for the presentation and promotion of Slovak art and culture abroad, including the intangible cultural heritage. Located in Berlin, Budapest, Jerusalem, Moscow, Paris, Prague, Roma, Warsaw, and Vienna, the institutes promote the positive image of Slovakia abroad and contribute to meeting its foreign policy goals in the cultural dimension.

Organisations founded by The Ministry of Culture: Slovak State Traditional Dance Company; Lúcnica Artistic Ensemble; Ifjú Szivek Dance Theatre

State-owned enterprise Národný žrebčín Topolčianky (National Stud Farm Topolčianky) is a national centre for horse breeding and cultivation in Slovakia. In addition to keeping the Lipizzaner studbook, the farm is also tasked with keeping studbooks on the Hucul, Shagya Arabian, and Arabian horse breeds.

The National Agricultural and Food Centre - coordinator of national programmes for the conservation of genetic pool of indigenous and endangered species of plants and livestock breeds, including the creation of national genetic databanks

## Baseline and target

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

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

#### Extent to which the current indicator is met:

Satisfied

#### Target for the next report:

Satisfied

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

We have the ambition to maintain continuity in support of the sustainable development of ICH and to strengthen and expand funding opportunities for projects and programs for NGOs and public institutions, as well as to develop new and deepen existing research activities.

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

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

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

### Question 2.1

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

Yes

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

As far as the tertiary schools are concerned, the Education Ministry has no exact information at its disposal on the content of the curricula offered, therefore, the exact scope of intangible cultural heritage education cannot be identified. Four tertiary schools deliver 20 study programmes at all the three study levels in the field of historical sciences and media or communications studies, focused on the cultural heritage.

Protection and safeguarding of the ICH is a part of the curricula of more universities, for example: Comenius University in Bratislava, Faculty of Philosophy, Department of Ethnology and Cultural Anthropology, Constantine the Philosopher University in Nitra, Faculty of Arts, Department of Ethnology and Ethnomusicology, Matej Bel University in Banská Bystrica, Faculty of Humanities, Institute of Social and Cultural Studies, Academy of fine arts in Bratislava.

Specific areas of intangible cultural heritage, performing arts in particular, are also included in the curricula of arts schools.

The academia (tertiary schools, universities) and the SAS have a significant role in safeguarding and management of intangible cultural heritage and in development of human capital. The Ministry of Culture and its organisations are engaged in intensive intersectoral cooperation in the area of intangible cultural heritage especially with the Institute of Ethnology of the SAS (its employees are also members of the ministry's expert working groups), the Slovak Intangible Cultural Heritage Centre, the Centre for Folk Art Production, etc.). The Institute of Musicology of the SAS has abundant collections on ethnomusicology and ethno-choreology research that need to be digitalised as soon as possible to safeguard, preserve and make them available to the public.

**Do these programmes ensure inclusivity?**

Yes

**If yes, describe briefly how these programmes ensure inclusivity.**



Inclusive education is ensured through system-level measures, such as student loans, social scholarships, support centres for students with special needs, etc. The prohibition of discrimination and assurance of equal treatment at tertiary schools are guaranteed by law (Act No. 131/2002 Coll. on tertiary schools).

## Question 2.2

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

Yes

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

With its three regional offices, the Methodology and Pedagogy Centre (Metodicko-pedagogické centrum, hereinafter only referred to as "MPC"), a budget-funded organisation of the Education Ministry, provides training in educational programmes and training modules and carries out attestations of pedagogical employees and professional staff in regional education. In line with the needs of regional schools, it organises educational and training events and provides consultancy and methodological support. The MPC carried out training events for pedagogical employees and professional staff of schools and school facilities which included a transversal theme related to the intangible cultural heritage. They involved seminars, workshops and other activities focused on the values and cultural aspects in the training and education of children and pupils. A total of 2,702 participants attended educational and training events organised in 2020 and the first half of 2021.

Safeguarding and management of intangible cultural heritage, traditional folk culture, traditional folk crafts, or folkloristic performances are in particular provided by the following organisations founded by the Ministry of Culture: Slovenský ľudový umelecký kolektív , Ústredie ľudovej umeleckej výroby (the Centre for Folk Art Production) and Národné osvetové centrum. Other examples include Lúcnica artistic ensemble, Ifjú Szivek dance theatre, and museums and libraries: the Slovak National Museum (which covers 18 specialised museums, including eight museums presenting the cultures of Czech, Croatian, Hungarian, German, Roma, Ruthenian, Ukrainian, and Jewish minorities, the Museum of Puppetry and Toys, the Museum of History, the Music Museum, etc.), the Museum of the Slovak National Uprising in Banská Bystrica. Sources of information on intangible cultural heritage are stored in book and audio-visual collections of the Slovak National Library in Martin, the University Library in Bratislava, the State research libraries in Košice, Banská Bystrica and Prešov, and the Matej Hrebenda Slovak Library for the Blind in Levoca that are also engaged in intersectoral and multidisciplinary cooperation. Details about the performance of the organisations founded by the Ministry of Culture in connection with the intangible cultural heritage are included in the Report on the Fulfilment of Tasks under the Concept of Care for Traditional Folk Culture until 2020 for the period from 2015 to the 1st half of 2017 and in the Report on the Fulfilment of Tasks under the Concept of Care for Traditional Folk Culture for the period from the 2nd half of 2017 to 2020 . Both reports prepared by the Ministry of Culture were acknowledged by the government.

ULUV created project Tandems with the intention of renewing and strengthening the cooperation of craftsmen and designers in creating a joint work. As part of the project, craftsmen are collaborating with students of Department of Design of the Academy of Fine Arts with coordination of Ferdinand Chrenka and students of Design at the Faculty of Architecture and Design of the Slovak University of Technology under coordination of Veronika Kotradyová.

The Museum of Special Education in Levoca currently offers inclusive educational experiences in the form of five programmes for various age groups. One of them are external postsecondary inclusive education students in the fields of practical nurse, masseur, hospital attendant (including the blind and purblind students). The educational programmes reflect the utilisation of expert knowledge linked to the past and the present of education of students with special educational and training needs.

In the school years of 2019/2020 and 2020/2021, the Slovak Pedagogical Library launched a project cycle entitled 'Young Users – New Media' for the students of all types of upper secondary education. Its primary objective is to promote the development of information, media, digital and audio-visual literacy skills for secondary school students by creating a short audio-visual documentary on an assigned topic. The individual project pilots, entitled 'My native region' and 'Get to know your region', focused on the presentation of natural sites, tangible and intangible cultural heritage. Many entries presented, in addition to the tangible culture, interesting folk customs and traditions from various Slovak regions, their history, cultural events, festivals and authentic songs and music, enabling the students to better know the cultural heritage of their regions, while promoting its uniqueness. The best works received financial awards which the schools could use to purchase books of their own choice, and were published online on the library's website.

With respect to the intangible cultural heritage agenda, the Museum in Svätý Anton mainly focuses on Falconry. Falconry is regularly showcased at various events throughout a year, especially during nation-wide hunting festivities entitled St Hubert's Days, during the St Hubert's Days for Children, and as part of the curricula of a new teaching subject, Nature Protection and Hunting, also taught in the museum's premises in cooperation with F. Coburg's primary school and kindergarten in Svätý Anton. Falconry has a dedicated section in the museum's hunting exposition.

The National Institute for Education (Štátny pedagogický ústav) sponsors several competitions promoting the intangible cultural heritage: Amari romani chib – Our Roma Language; Poznaj slovenskú rec – Get to Know the Slovak Language; Szép Magyar Beszéd – Beautiful Hungarian Language; Preco mám rád slovincinu, preco mám rád Slovensko – Why I like Slovak language, why I like Slovakia.

Primary arts schools focus on development of performing arts as a component of the intangible cultural heritage, teaching, for example, traditional folk dances or playing traditional musical instruments. For instance, graduates of folk music courses have a good knowledge of folk customs and traditions in various regions of Slovakia, know and can play musical instruments used in various regions; they actively promote their regional folk culture as performers at various public performance, folklore festivals and similar events, or attend

them as visitors.

The intangible cultural heritage and its safeguarding are integrated in the educational and training objectives of the national curricula across all types of secondary schools, including vocational schools, conservatoires, art design and sports schools, and across all groups of study fields, specifically through the requirement “to strengthen the respect for cultural and national values and traditions of the country of which the students are citizens, to the official and native language, and to their own culture”.

The intangible cultural heritage education and training of secondary vocational school students is included in both general and vocational, as well as artistic education. The issue is mainly covered by such general teaching subjects as history, geography, civics, Slovak language, and biology.

At the level of vocational education and training programmes, the intangible cultural heritage education is implemented to a various degree depending on the specific characteristics of particular study disciplines with respect to professional practice, follow-up studies and civic competences.

At the level of the national curricula, the intangible cultural heritage education is to the largest extent integrated in vocational and art education programmes of the following groups of study fields:

**Do these programmes ensure inclusivity?**

Yes

**If yes, describe briefly how these programmes ensure inclusivity.**

Inclusive education is ensured through system-level measures, such as student loans, social scholarships, support centres for students with special needs, etc. The prohibition of discrimination and assurance of equal treatment are guaranteed by law.

### Question 2.3

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

Yes

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

Pursuant to Act No. 568/2009 Coll. on lifelong learning and on amendments to certain acts, as amended, applications for accreditation of study programmes may be submitted by lifelong educational institutions that meet the requirements set by applicable legislation. The benefits of lifelong (further) learning programmes include that they may be customised to the contexts of a particular regional labour market, provided they meet content requirements set for a specific qualification. Therefore, the programmes may directly be developed by a local community. The training programmes are assessed by external assessors from a relevant guild or chamber which is the sponsor of a specific qualification. In

the context of the intangible cultural heritage, it means that the organisations providing education in this field are prepared on an inclusive basis.

**Do these programmes ensure inclusivity?**

Yes

**If yes, describe briefly how these programmes ensure inclusivity.**

The prohibition of discrimination and assurance of equal treatment are guaranteed by law.

**Baseline and target**

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

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

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Satisfied

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

We have the ambition to maintain continuity in the promotion and organization of inclusive education in the field of ICH at all levels of formal education.

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

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

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

#### Question 3.1

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

Yes

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

Pursuant to Act No. 568/2009 Coll. on lifelong learning and on amendments to certain acts, as amended, applications for accreditation of study programmes may be submitted by lifelong educational institutions that meet the requirements set by applicable legislation. The benefits of lifelong (further) learning programmes include that they may be customised to the contexts of a particular regional labour market, provided they meet content requirements set for a specific qualification. Therefore, the programmes may directly be developed by a local community. The training programmes are assessed by external assessors from a relevant guild or chamber which is the sponsor of a specific qualification. In the context of the intangible cultural heritage, it means that the organisations providing education in this field are prepared on an inclusive basis.

The Environment Ministry is in charge of biosphere reserves whose agenda also includes both curricular and extra-curricular education of children and adults, including with respect to cultural values. They are promoted in the context of the environmental protection and manufactured landscaping activities. The promotion of the intangible cultural heritage in the agenda of biosphere reserves is ensured by organisational units of state nature conservation agency Štátna ochrana prírody SR (the Polana Protected Area Administration, the Slovenský kras Natural Park Administration, the Poloniny Natural Park Administration, and the TANAP Administration) both in the curricular and informal education. All of them have a dedicated employee for environmental education. The Polana Protected Area Administration also has a dedicated administrative employee who, along with the environmental officer, emphasises the historical context of human activities in the territory linked with the preservation of traditions and intangible cultural heritage. The environmental administration organises open days in the biosphere reserves. As part of these open-day events, the Polana administration also gives room to presentations of traditional musical instruments (fujara, bagpipes), songs and dances, as well as traditional folk crafts, including, for example, carving of wooden crosses typical of the Polana region. The event is open both to the professional and general public; it provides, to some extent, engagement and education of their participants under the intangible cultural heritage scheme by means of practical presentation of traditional

crafts. In addition to promoting and popularising the intangible cultural heritage, the open-day events bring together regional stakeholders specialising in the conservation of cultural traditions. They include various NGOs, folklore ensembles and individual performers (fujara, heligonka accordion), local and municipal authorities, museums, traditional regional producers (folk costumes, musical instruments, traditional clothing), etc.

Inclusiveness of the activities promoting the intangible cultural heritage is ensured through the participatory territorial management by the Polana Biosphere Reserve Coordination Board of which the Polana Protected Area Administration is a member. The coordination board is a platform that brings together stakeholders operating in the biosphere reserve, enables information exchange, communication and discussion on environmental protection and conservation and development of culture. Local communities actively participate in these activities.

**Do these programmes ensure inclusivity?**

Yes

**If yes, describe briefly how these programmes ensure inclusivity.**

The prohibition of discrimination and assurance of equal treatment are guaranteed by law.

**Are any of these training programmes operated by communities themselves?**

Yes

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

Pursuant to Act No. 568/2009 Coll. on lifelong learning and on amendments to certain acts, as amended, applications for accreditation of study programmes may be submitted by lifelong educational institutions that meet the requirements set by applicable legislation. The benefits of lifelong (further) learning programmes include that they may be customised to the contexts of a particular regional labour market, provided they meet content requirements set for a specific qualification. Therefore, the programmes may directly be developed by a local community. The training programmes are assessed by external assessors from a relevant guild or chamber which is the sponsor of a specific qualification. In the context of the intangible cultural heritage, it means that the organisations providing education in this field are prepared on an inclusive basis.

## Question 3.2

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

Yes

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

The prohibition of discrimination and assurance of equal treatment are guaranteed by law.

**Do these programmes ensure inclusivity?**

Yes

**If yes, describe briefly how these programmes ensure inclusivity.**

The prohibition of discrimination and assurance of equal treatment are guaranteed by law.

**Baseline and target**

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

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

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Satisfied

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

We have the ambition to maintain continuity in the promotion and organization of inclusive education in the field of ICH at all levels of formal education.

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

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

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

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

- formal education
- non-formal education

### Question 4.1

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

Yes

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

Pursuant to Act No. 568/2009 Coll. on lifelong learning and on amendments to certain acts, as amended, applications for accreditation of study programmes may be submitted by lifelong educational institutions that meet the requirements set by applicable legislation. The benefits of lifelong (further) learning programmes include that they may be customised to the contexts of a particular regional labour market, provided they meet content requirements set for a specific qualification. Therefore, the programmes may directly be developed by a local community. The training programmes are assessed by external assessors from a relevant guild or chamber which is the sponsor of a specific qualification. In the context of the intangible cultural heritage, it means that the organisations providing education in this field are prepared on an inclusive basis.

A major provider of accredited educational programmes on traditional folk arts registered by the Education Ministry is the Centre for Folk Art Production which runs several accredited educational programmes. <http://www.uluv.sk/en/web/where-in-uluv/regional-craft-centres-of-uluv/>

Another provider is Gemerské osvetové stredisko which holds a valid accreditation for educational programme Traditional Folk Arts.

Since the majority of such educational programmes are usually part of so-called informal education, which is not subject to accreditation by the Education Ministry by law, they are not included in official registers. The accredited educational programmes can be found online at <http://isdv.iedu.sk>.

### Question 4.2



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

---

Yes

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

The national curricula reflect the educational policy of the Slovak Republic; the intangible cultural heritage is an implicit component of educational standards for several teaching subjects or transversal themes.

In the field of informal and nonformal education, there is a network of public regional and local edification centres (pursuant to Act. No. 189/2015 Coll. on cultural and educational activities). There are 163 of them on the list: <https://www.nocka.sk/wp-content/uploads/2022/01/Kopia-Zoznam-kulturno-osvetovych-zariadeni-2412022.xls>.

In compliance with the plans of work of the Slovak Pedagogical Library for 2015-2020, the Education Ministry's National Strategy to Increase the Level and Continual Development of Reading Literacy, and the Strategy for Development of Slovak Librarianship for 2015-2020. The Slovak Pedagogical Library contributed to the improvement of the information literacy of primary and secondary school students in the context of the intangible cultural heritage. Building libraries as community, multicultural and information centres and places of informal lifelong learning. According to a summary statistical survey, there were 1,536 school libraries in Slovakia as at 31 December 2020, established in compliance with applicable laws and constituting organisational units of 1,536 primary and secondary schools. These libraries are registered on the List of Libraries of the Slovak Republic maintained by the Ministry of Culture of the Slovak Republic, and in the Directory of School Libraries in the Slovak Republic maintained by the Slovak Pedagogical Library.

### **Question 4.3**

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

---

Yes

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

The communities concerned, organisations, associations, municipalities/towns organize workshops, craft schools, lectures during festivals and other events, exhibitions, team-building activities, experiential events (mountain carriers), elementary art schools; publish methodological DVDs (Traditional Culture Centre Myjava) and in some cases teaching at schools in the framework of Regional Education and Traditional Folk Culture (rífová píšťala - shepherd's pipe).

The Dancing House Cycle of the Dragúni association represents a systematic educational

event with specific dramaturgy, organised in Bratislava continuously since 2002. The cycle combines in a comprehensive manner professional training, ethno-choreological and ethnomusicological research, popularisation, preservation, and development of the intangible cultural heritage; it offers also dancing lessons, dance parties, and thus contributes to the continuation of traditional dancing events.

The School of Crafts ÚLUV - courses of unique traditional technologies, traditional art and crafts offered at three regional branch offices in Bratislava, Banská Bystrica and Košice.

The Documentation and protection of wire craft at the Považie Museum in Žilina is the project established to document and protect wire craft, the unique and authentic local folk craft that nearly disappeared. Project comprises a set of activities intended not only to revive, sustain and develop this craft and to facilitate its real acceptance by the national community as an element of its cultural heritage, but also to gradually establish a centre for information, methodology and coordination on wire craft.

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

Financial support is available through grants and scholarships (provided by public funds - activities in the area of intangible cultural heritage and traditional folk culture (for a wide range of entities and individuals), including their research, have since 2016 been systematically financed through Fond na podporu umenia (The Slovak Arts Council). Projects in the area of culture of national minorities (including their traditional folk culture) have since 2018 been supported by public institution Fond na podporu kultúry národnostných menšín (the Minority Cultures Fund). ). Technical and other assistance is provided by cooperating public entities (awareness centers, schools, etc.)

#### Question 4.4

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

Yes

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

The intangible cultural heritage education is incorporated in the educational standards of the national curricula for the training of future teachers at pre-primary. The target group are the schools, educators, teacher assistants, leisure animators.

Training toward safeguarding the ICH is linked with the requirements in area of methodology knowledge and skills for the planning, organising, delivering, and assessing cognitive, cultural, and artistic activities – fine arts, music, dance, literature, drama.

For example:

National Minorities – Let's Get Familiar (Národnostné menšiny – zoznámme sa) is a complementary educational publication for teachers and pedagogical staff on the intangible cultural heritage of national minorities living in Slovakia. The publication provides a brief

description of the history of national minorities in Slovakia. It presents the most important historical events from the perspective of national minorities, their prominent figures, as well as customs and traditions typical of individual minorities. The Slovak and Hungarian language versions of the publication are currently available online at:  
<https://www.statpedu.sk/sk/publikacna-cinnost/ucebne-texty/>

### Baseline and target

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

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Satisfied

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

We have the ambition to maintain continuity in the participation of communities and bearers of traditions in non-formal education, as well as in the education of teachers and educators.

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

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

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

### Question 5.1

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

- As a stand-alone subject

Transversal theme The Regional Education and Traditional Folk Culture can be taught as a separate subject. See also B12.1

- As a means of explaining or demonstrating other subjects

Intangible cultural heritage safeguarding and education are generally included in the applicable curricular documents, i.e., the national curricula for primary, lower and upper secondary education, and educational standards of selected teaching subjects. Transversal themes are a compulsory component of educational content, usually extending across several disciplines. Transversal themes can be delivered in various forms – either integrated in other teaching subjects fit for the purpose, or as separate classes, projects or courses. The use of stimulating interactive teaching methods is essential to ensuring an effective informal delivery of a given topic. How and when a transversal theme is delivered is at the discretion of individual schools. The content of transversal themes expands across various educational domains, complements them, links their content with the recent developments in society and with everyday experience of pupils and students. Transversal themes associated with the intangible cultural heritage include Multicultural Education, and Regional Education and Folk Culture.

By teaching about one's own culture and others' culture, history, customs and traditions, Multicultural Education promotes and encourages the respect and tolerance for diverse cultures as being equal.

Regional Education and Folk Culture (primary education only) is closely interlinked with Multicultural Education, but its content is more focused on the tangible and intangible cultural heritage of Slovakia, its cultural values and legacy. Knowing their region, its cultural and natural heritage contributes to shaping the cultural identity and historical consciousness of pupils and students. This transversal theme has the potential to be included in all compulsory teaching subjects, mainly social and natural sciences, history, Slovak language and literature, arts and musical classes, ethics, or

can be taught as a separate optional subject.

At higher educational levels, Regional Education may be integrated in the curricula of compulsory subjects or taught as a separate subject (related to the history, geography, civics) with its own specific content complementing the compulsory classes. Its content may also be delivered through field trips, projects, lectures, etc. The goal of this transversal theme is to encourage the students to expand and deepen their knowledge of historical, cultural and natural values of their regions, to inspire their positive attitude to their community, municipality, region and country, and to foster their national and cultural identity.

- Others

Under the two-tier model of education, the secondary schools prepare their own educational programmes based on the national curricula, customised to match their specific local setting and requirements, which gives them room to integrate the local dimension of the intangible cultural heritage into their curricula. Secondary schools incorporate safeguarding of natural and cultural localities and sites in their own curricula. The cultural heritage education also takes form of various activities combining curricular and extracurricular activities such as excursions, field trips, extracurricular projects, etc.

## Question 5.2

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

Yes

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

In 2016, the Blueprint project was set up within the Kremík (Silicon) chemical club at the Elementary School in Badín, led by Lucia Dovalová. She teaches children to produce blueprint at school and also organises workshops for interested ones – schools, adults, educational and cultural centres, museums, folklore festivals, as well as exhibitions and fashion shows. She also organises blueprint workshops for the general public, presenting the history, technology, and the practical part of the blueprint which can be tried by everyone.

The National Institute for Education participated in the implementation of the task under the Action Plan for the Protection of Members of National Minorities and Ethnic Groups for 2016-2020, Operational Objective 3 'More effective incorporation of educational and training requirements of members of national minorities and ethnic groups'. One of the outputs was the preparation and approval of the 'Amendment to the educational standards for national history and geography (vlastiveda) and musical education at schools having a minority language as the language of instruction – grade 1 of primary schools'. The document defines the educational content with the focus on the specifics of a particular national minority through which the students explore the values of their own national culture and become aware of and strengthen their national identity.

In the field of exchange of experiences and examples of good practice in this field, there is an NGO Association of Teachers from Schools with Regional Education.  
<http://www.regioskoly.sk/>

Secondary schools incorporate safeguarding of natural and cultural localities and sites in their own curricula. The cultural heritage education also takes form of various activities combining curricular and extracurricular activities such as excursions, field trips, extracurricular projects, etc.

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

Yes

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

The goal of the thematic block Man and Society (history, civics, and geography) “is to familiarise students with the development of human society, the most significant social phenomena and processes that reflect in the everyday life, and to perceive the world in the mutual relation between the man and society in a given geographical space... Getting to know their immediate environment (family, school), the students acquire functional skills and knowledge about their social environment, municipality, region, as well as about other regions of Slovakia.” In primary education (basics of social and natural sciences (prvouka), and national history and geography (vlastiveda)), “the pupils explore their social environment. They explore their surroundings, people, culture, history in their mutual context...”

At schools having Hungarian as their language of instruction, the Slovak language and literature classes encourage, inspire and foster students’ interest in the cultural and literary heritage of the Slovak nation, teach them to respect and tolerate the values of other cultures, and encourage them to understand the importance of cultural and artistic sites in Slovakia, for example, in the thematic block Our Homeland , or in the educational standard for thematic blocks Culture and Art, Slovakia – Our Homeland, Countries, Cities and Places, and Multicultural Society.

### **Question 5.3**

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

---

- Mother tongue education

Transversal themes associated with the intangible cultural heritage - Multicultural Education, and Regional Education and Folk Culture. (see also question 5.1)

- Multilingual education

Multilingual education is also supported by offering the pupils and students an option to choose, in addition to their native language, their first and second foreign language from the following languages: English, French, German, Russian, Italian and Spanish. Foreign language education focuses on developing intercultural competences on the principle of comparing and seeking connections between the native country and a country of target language. Through individual thematic blocks (e.g., Man and Society, In the Centre of Multicultural Society, the Country whose Language I Learn), the students build their knowledge and awareness of various ethnic, cultural and social groups, and learn to accept the diversity and otherness of people from other communities with their different behaviour, cultures and values. In 2020, the National Institute for Education, in cooperation with the European Commission Representation in Slovakia and cultural institutes in Slovakia, organised the European Day of Languages 2020 online event for primary and secondary school students and teachers in order to promote multilingualism and mutual understanding between cultures.

- Inclusion of 'local content'

Grade 1 and 2 pupils are encouraged to explore their school and home environment; grade 3 pupils learn about their municipality, while four-graders discover Slovakia. Special attention is given to exploring cultural and historical sites in their surroundings. Thematic block Travels to Discover Slovakia taught in grade 4 makes the pupils familiar with the most significant and most attractive locations and areas across Slovak regions.

Secondary schools incorporate safeguarding of natural and cultural localities and sites in their own curricula. The cultural heritage education also takes form of various activities combining curricular and extracurricular activities such as excursions, field trips, extracurricular projects, etc.

#### Question 5.4

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

Yes

**Briefly explain, giving examples, how educational programmes teach this**

Geography classes in grade 4 include, for example, thematic block Travelling around the World whose objective (performance standard) is to teach the pupils to be able to assess, using two examples, the importance of safeguarding cultural sites inscribed on the UNESCO List of Cultural Heritage and show them on a map (globe); grade 7 thematic block Europe teaches them to give reasons for the inscription of four European sites on the UNESCO List of Cultural and Natural Heritage, and show them on a map; grade 8 thematic block Slovakia aims to teach the pupils to give reasons for the inscription of five sites on the UNESCO List of

Cultural and Natural Heritage, and show them on a map. At secondary schools, one of the goals of geography classes is to teach the students to comprehensively evaluate the development potential of individual regions.

One of the educational goals of art education is, for example, to teach six graders to creatively vary a traditional artistic technique (graphically reflect on traditional forms of architecture, clothing, meals, customs, etc.), while grade 7 pupils should be able to graphically interpret selected typical customs and cultural/historical sites of their region (legends and history of the region, municipality), regional sites and their stories, local customs and traditions, crafts and their history.

### Baseline and target

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

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

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Satisfied

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

We have the ambition to maintain continuity and to strengthen the inclusion of the intangible cultural heritage theme in primary and secondary education.



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

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

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

### Question 6.1

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

---

- Music

- Arts

The School of Crafts of The Centre Centre for Folk Art Production

<http://www.uluv.sk/en/web/where-in-uluv/regional-craft-centres-of-uluv/>

- Crafts

School of Crafts of The Centre Centre for Folk Art Production

<http://www.uluv.sk/en/web/where-in-uluv/regional-craft-centres-of-uluv/>

When the Centre for Folk Art Production was established in 1945, it started to support handmade production. The aims of this organization included the protection of unique traditional technologies and patterns as well as their documentation. The employees of the Centre were in a permanent contact with manufacturers and production centres. They also organized advanced courses. Their work influenced manufacturers' creations and revived several manufactures that were on the edge of extinction. They also contributed to the continuation of original regional profiles and local diversity of folk production. At the beginning of the 1990s the Centre for Folk Art Production's courses for manufacturers were transformed to the courses aimed to teach any people interested in traditional crafts and manufactures. The courses are offered at three regional branch offices in Bratislava, Banská Bystrica and Košice.

- Technical education/training

School of Crafts of The Centre Centre for Folk Art Production

<http://www.uluv.sk/en/web/where-in-uluv/regional-craft-centres-of-uluv/>

Some vocational and technical schools offer courses of technical education related to traditional production techniques in cooperation with community members. For example in the Project Identita.sk the main goal of the R&D project was to map and capture what is alive and prospective for regional development from traditional material culture in the regions of Slovakia. The project was led by the Faculty of Architecture of the Slovak Technical University. <https://www.projektidentita.sk/>

- Vocational education/training

Within the Act of the National Council of the Slovak Republic no. 568/2009 Coll. on lifelong learning, The Centre for Folk Art Production, through its three Regional Craft Centers, implements hobby and accredited training programs in the form of courses for adults and professional lectures for the general public. The organization had valid accreditations in many educational programs and modules, for example: Painting on glass, Decorating Easter eggs, Ceramics, Modeling, Pottery, Painting ceramics, Wood carving, Weaving, Lace, Textile techniques, Manufacture from natural fabrics, Manufacture from wire, Manufacture from leather.

- Others

Slovak Central Observatory in Hurbanovo offers an accredited postsecondary study of astronomy.

## Question 6.2

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

Yes

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

Dual education in artisanal crafts:

Twelve fields of study focused on artisanal crafts are included in the system of dual education at secondary schools in Slovakia (see decree No. 251/2018 Coll. on the system of the fields of study for secondary schools and on competences to the field of study, as amended, hereinafter only referred to as "decree No. 251/2018"). Offers of the employers interested in the training of craftsmen under the system of dual education are available online at [https://www.potrebyovp.sk/dv\\_zamestnavatelia](https://www.potrebyovp.sk/dv_zamestnavatelia).

The system of study programmes for secondary art design schools includes study field "Conservation and restoration" with the focus particularly on: woodcarvings, metals,

plastering and stucco, painting techniques, paper, old prints, and book bindings. Practical training in these fields is mainly organised in the form of artistic practice, therefore, they are not included in the system of dual education pursuant to the provisions of Act No. 61/2015 Coll. on vocational education and training.

#### Follow-up education

The extension courses are organised in the fields of study in vocational secondary schools which are interlinked to the preceding vocational education and training in a relative field of study completed by the vocational secondary education and are finished by a secondary school-leaving examination.

The extension courses provide for a higher level of general and widely profiled vocational education and training by which the pupils improve their knowledge for qualified pursuit of their profession and are specialised for execution of some technical-economic activities of operational nature, are being prepared for the continuing education.

#### Postsecondary non-tertiary education

Postsecondary non-tertiary education is organised in vocational secondary schools with the purpose of improving and deepening their qualification for pursuit of profession of working activities.

Vocational secondary schools may organise postsecondary study in educational programmes designed for those who have received in previous education the vocational secondary education completed with school-leaving examination or secondary general education completed with school-leaving examination.

Postsecondary non-tertiary study is divided as follows

- improvement study or innovation study, in which the pupils improve or innovate their knowledge and skills in already completed study field at vocational secondary school; the study is to be completed by final postsecondary examination;
- qualification study, in which the pupils achieve special qualification in a field of education different from that in which they took the secondary school-leaving examination; the study is to be completed by a special part of the secondary school-leaving examination (hereinafter referred to as “vocational component”), which were not a part of the previously completed school-leaving examination.

#### Accredited educational programmes

A major provider of accredited educational programmes on traditional folk arts registered by the Education Ministry is the Centre for Folk Art Production which runs several accredited educational programmes. Another provider is Gemerské osvetové stredisko which holds a valid accreditation for educational programme Traditional Folk Arts.

Since the majority of such educational programmes are usually part of so-called informal education, which is not subject to accreditation by the Education Ministry by law, they are not included in official registers .

### Baseline and target

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

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

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Satisfied

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

We have the ambition to maintain continuity and to strengthen the inclusion of the intangible cultural heritage theme into the post-secondary education.

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

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

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

### Question 7.1.a

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

Fully

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

The Representative list of ICH of Slovakia and The Register of Best Safeguarding Practices in Slovakia were created and are dedicated to the safeguarding of ICH. The criteria for listing are fully in line with the objectives of the Convention. The process of evaluating candidate elements takes place in an expert commission on the basis of submitted expert reviews.

All information about process and criteria are available on website

<https://www.ludovakultura.sk/en/ich-lists-slovakia/>.

### Question 7.1.b

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

Largely

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

The elements inscribed in The Representative List of ICH of Slovakia (32) cover a wide range of intangible cultural heritage - elements from the field of traditional culture and traditional crafts are dominant, but there are also elements from the field of breeding (The Husbandry of Lipizzaner horses at Topolcianky) or hunting (The Falconry), as well as representation of specific socio-cultural group (Goral Culture), traditional services specific to Slovakia (The Mountain Carrying). In 2018, The Slovak sign language was added to the list as a specific linguistic element of the deaf community in Slovakia.

Elements does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part.

There are different elements that represent all categories: oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe and aslo the knowledge and skills to produce traditional crafts, as well as representation of specific socio-cultural group (Goral Culture), traditional services specific to Slovakia (The Mountain Carrying). In 2018, The Slovak sign language was added to the list as a specific linguistic element of the deaf community in Slovakia.

Elements does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part.

There are different elements that represent all categories: oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe and also the knowledge and skills to produce traditional crafts.

There are 4 activities inscribed on The Register of Best Safeguarding Practices in Slovakia, all mainly from the field of traditional culture. This register was created in 2016 and so far only three calls of registration have taken place, while in the last call no activity was interested in registration. We expect that over time, the register will be expanded to include activities in other areas.

## Question 7.2

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

Yes

**Based on your response in section A.6 Inventories**

**, explain how such specialized inventories and/or inventories of various scopes contribute to the safeguarding of ICH and reflect its diversity**

The Identification and Inventory of Traditional Folk Culture is a special project developed by Slovak ICH Centre separately from Listing inventories. A methodology was created for its implementation, according to which the necessary data on selected cultural phenomena are gradually collected and on the basis of which a clear database is gradually created. It provides data from all regions of the SR. The subject of interest are the manifestations of ICH of Slovaks and national minorities, urban and rural communities and social strata. The inventory methodology is the basic tool for research, collection, sorting, processing and cataloging of materials in the field of ICH and traditional culture. The result of the inventory is a summary of objects and information, which come mainly from family archives and partly from the archives of legal entities, in the regions and localities of Slovakia. Due to the unlimited possibilities of obtaining information, the project is not limited in time and is implemented on an ongoing basis.

The Traditional Folk Culture Collection [www.fondtlk.sk](http://www.fondtlk.sk) is a website for making regional forms of ICH and traditional culture accessible. It brings information about cultural and digital objects from the regions and localities of the Slovakia. It contains part of the materials obtained through the project Identification and Inventory of Traditional Folk Culture. The materials come from the archives of private and legal persons obtained through Centre of ICH's own research and through external collaborators. The website [www.fondtlk.sk](http://www.fondtlk.sk) has been open to the public since June 2017.

Ú?UV publishes on its website List of craftsmen

<http://www.uluv.sk/sk/encyklopedie/vyrobcovia/> and craft products

[http://www.uluv.sk/sk/encyklopedie/tradicne-remesla-a-domacke-vyroby/](http://www.uluv.sk/sk/encyklopedie/tradicne-remesla-a-domacke-vyroby/tradicne-remesla-a-domacke-vyroby/) and traditional clothing in Slovakia

<http://www.uluv.sk/sk/encyklopedie/tradicny-odev-slovenska/> . There are more than 2000

craftsmen and more than 6000 products in it.

The National Edification Centre creates a central list of groups and individuals from the field of hobby art and non-professional artistic creation, including the field of folklorism. The list maintained at the National Edification Center is created on the basis of data provided by cultural and educational centres established by municipalities. The list does not provide a complete calculation (there is no obligation for entities to be registered). The stage presentation of folklore takes place in three different types of bodies, which differ from each other in the membership base, the nature of the establishment and activities (professional, non-professional), the degree of connection with traditional culture (ICH) and the approach to its stage processing, namely: 1. (village) folklore groups, 2. folklore ensembles and children's folklore ensembles - non-professional, 3. professional art ensembles (3 established by state, 1 established by the municipality). In the pre-pandemic period, there were almost 1,000 different folklore groups in the Slovak Republic (approximately 420 children's folklore ensembles, 180 folklore ensembles, 400 folklore groups), together with approximately 40,000 active performers in the field of traditional dance. The number is variable and was significantly affected by the pandemic. Accurate statistics cannot be monitored, because the subjects dealing with the stage presentation of folklore have a different form of legal personality, resp. operate without legal personality.

### Question 7.3

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

Largely

**Based on your response in section (f) and (l) of A.6 Inventories**

**, explain the method(s) of updating the inventories, giving examples of how those take into account and reflect the current viability of the inventoried elements.**

The Representative List of ICH of Slovakia and the Register of Best Safeguarding Practices in Slovakia are updated annually.

The Ministry of Culture SR announces the call for the submission of proposals. For each nomination, at least two specialists contribute with expertise in their relevant field. Subsequently, the Board of Experts (Committee for evaluation of the nominations for inscription to the Representative List of ICH of Slovakia and the Register of Best Safeguarding Practices in Slovakia) examines the nominations and makes decisions. The Minister of Culture confirms the decisions.

The implementation of safeguarding measures of all listed elements is evaluated regularly (every six years depending on the inscription date of the element). The evaluation is based on written reports made by the communities, groups and individuals concerned and assessed by a Board of Experts.

### Question 7.4.a

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

Largely

**Based on your response in section (o) of A.6 Inventories**

**, explain briefly, giving examples, how this is accomplished.**

The main information about the elements with photos and video documentation are available on the website [www.ludovakultura.sk](http://www.ludovakultura.sk) created by Slovak ICH Centre. The correctness of texts and information are guaranteed by the community and the expert commission. The center is responsible for whole listing process: provides advice for communities, coordinate work of expert commission, organize listing ceremony, prepare a publication about all elements and activities and updated trilingual (slovak-english-french) panel exhibition as well.

As a rule, the call for the submission of proposals for recording elements in the list is publicized once a year. A proposal for entry can be included in the approval process upon its electronic registration at [www.ludovakultura.sk](http://www.ludovakultura.sk) and upon the submission of a duly completed, written nomination file.

The lists are updated at a ceremonial event in the presence of the Minister of Culture, the expert and lay public and the media.

Communities and societies participate in the identification and definition of ICH and in the compilation of the lists by submitting the nomination files in which they describe the actual ICH elements in a unified structure.

The philosophy of building the list, submitting nominations and preparing for entry is set so that the initiative comes from the communities and societies in which a certain part of intangible cultural heritage survives.

The RL of ICH also reflects the most active tradition bearers who are interested not only in preserving their cultural heritage in their own community but in presenting it and increasing the level of its safeguarding.

All of the elements of the RL of ICH were recorded based on the initiatives of actual communities/bearers that are formally active in the third sector.

The proposals for entry in the representative lists are submitted by cultural and social institutions, local communities, NGOs founded and operating in the Slovak Republic and individuals – Slovak citizens.

#### **Question 7.4.b**

**To what extent are ICH inventories utilized to strengthen safeguarding?**

---

Largely

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

A mandatory part of the nomination file when registering it on the list is the proposal of specific measures contributing to the protection and ensuring the viability of the element. They mainly concern education, research, publishing or other popularization and presentation activities. The listing itself represents the social recognition of the element and



contributes to its visibility. Research and cultural institutions reflect it with an increased interest in individual manifestations within their activities. Elements, resp. activities related to their implementation are presented in the media and at many cultural events and workshops. Regional education and traditional folk culture also have a place in teaching in schools within the cross-sectional theme. Quality community projects are usually supported under grant schemes at the national and regional levels.

### Baseline and target

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

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

### Extent to which the current indicator is met:

Largely

### Target for the next report:

Satisfied

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

Mechanisms of more systematic monitoring of inscribed elements and removal of elements inscribed on lists at national level is needed to be implemented on behalf of effective safeguarding of intangible cultural heritage. Implementation of these mechanism will carried out with cooperation of experts and bearers of the traditions themselves.

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

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

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

### Question 8.1

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

---

Large

**Based on your response in section (p) of A.6 Inventories**

**, explain briefly, giving examples, how this is accomplished.**

The proposals for the listing of the elements or good safeguarding practices in the corresponding inventories are submitted according to bottom-up principles. The initiative comes from the communities, groups and individuals concerned. The bearers (male and female on an equal basis) participate actively in preparing the nomination. The identification and description are usually the results of cooperation between the bearers and community representatives, and ICH experts, mostly from research institutions, museums, cultural centres etc.

After submitting and examining the formal issues by the Slovak ICH Centre, the nomination is assessed by the Board of Experts. The Minister of Culture appoints its members on the proposal of the Council for the ICH Protection. Its members are the representatives of local governments, institutions engaged in the ICH protection on the professional level, ICH experts, media etc. The Board approves, refers or rejects the nominations.

### Question 8.2

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

---

Fully

**Based on your response in section (q) and (r) of A.6 Inventories**

**, explain briefly what measures are taken to ensure respect for diversity of ICH and its practitioners as well as gender inclusiveness in the inventorying process.**

The criteria for listing elements and activities are fully consistent with the objectives of the Convention.

Applicants for listing on The Representative List of ICH of Slovakia are inter alia required to provide proof that the candidate element is linked to a specific cultural space; the element is considered by communities, groups or individuals as part of their cultural heritage; the element preserves cultural continuity and is passed from generation to generation primarily by contact communication; the element provides the communities and groups concerned with a sense of identity and continuity, connection with nature and their own history; element represents important sources of inspiration and intercultural exchange and helps to bring people and communities closer together.

The nomination file of applicants for listing on The Register of Best Safeguarding Practices in Slovakia requires proof from the applicant that (inter alia) the activity proposed for entry in the Register of Best Practices for the Protection of ICH in Slovakia supports the coordination of efforts to protect the intangible cultural heritage at regional, national and / or international level; the activity is carried out with the participation of the community, group or individuals concerned and with their free, prior and informed consent; the activity can serve as a regional, national or international model for conservation activities.

### Baseline and target

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

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

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Satisfied

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

Mechanisms of more systematic monitoring of inscribed elements on lists at national level is needed to be implemented on behalf of effective safeguarding of intangible cultural heritage.

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

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

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

### Question 9.1

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

---

- Research, scientific, technical and artistic studies

The elements of intangible cultural heritage have been systematically researched by the research fellows of the Institute of Ethnology and Social Anthropology and the Institute of Musicology of the Slovak Academy of Sciences since their establishment in the 1940ies. More research was done by the staff members of the university departments described in part 6.

Activities in the area of intangible cultural heritage and traditional folk culture (for a wide range of entities and individuals - subsidy and scholarships), including their research, have since 2016 been systematically financed through the public institution - The Slovak Arts Council. Projects in the area of culture of national minorities (including their traditional folk culture) have since 2018 been supported by public institution - The Minority Cultures Fund.

The Ministry of Culture's subsidy system provided funding to three main programmes in the reported period: Obnovme si svoj dom, the Culture of Marginalised Groups, and Cultural Vouchers.

In 2020 The Ministry also subsidised the field of local and regional culture under separate grant programme.

As an intermediary body for Priority Axis 3 – 'Mobilising creative potential in the regions', the Ministry of Culture launched a call for non-repayable grants under the Integrated Regional Operational Plan in 2017 (Specific objective: 3.1 – 'Stimulating support to sustainable employment and new jobs in cultural and creative industry by creating a favourable environment for development of creative talent and non-technology innovation', which also covered crafts).

- Documentation and archiving

The elements of intangible cultural heritage have been systematically documented and archived by the Institute of Ethnology and Social Anthropology and the Institute of Musicology of the Slovak Academy of Sciences since their establishment in the

1940ies.

Lately, the elements were digitalised under several projects, for example:

- The Museum of the Slovak National Uprising in Banská Bystrica carried out a project entitled 'Digital Museum'. In addition to digitising tangible artifacts, the project also involved documenting traditional dances and traditional folk workmanship – patterns and stitches.
- The Slovak State Traditional Dance Company – Slovak Intangible Cultural Heritage Centre carried out a specialised on-demand national project 'Digital Traditional Folk Culture Collection' in 2015.
- In the second half of 2015, National Edification Centre carried out a project entitled 'Digitalisation and Multimedia Presentation Products of National edification Centre', including digitalised film artifacts (16 mm and 35 mm) and cultural artifacts (posters, bulletins, photos and photo albums) from its archives.

Other projects involving digitalisation of traditional folk culture and intangible cultural heritage artifacts include, for example, Digitálna audiovizia (digitalised archives of the Slovak Film Institute and the Radio and Television of Slovakia (RTVS)), the Documentation and Information Centre of the Roma Culture (carried out by the State Research Library in Prešov), or the Digital Library and Data Archive (carried out by the Slovak National Library in Martin).

## Question 9.2

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

Yes

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

Activities in the area of intangible cultural heritage and traditional folk culture (for a wide range of entities and individuals), including their research, have since 2016 been systematically financed through the public institution - The Slovak Arts Council. The Ministry of Culture and its organisations are engaged in intensive intersectoral cooperation in the area of intangible cultural heritage especially with the Institute of Ethnology and Social Anthropology of the SAS (its employees are also members of the ministry's expert working groups), the Slovak Intangible Cultural Heritage Centre, the Centre for Folk Art Production, etc.). The Institute of Musicology of the SAS has abundant collections on ethnomusicology and ethno-choreology research that need to be digitalised as soon as possible to safeguard, preserve and make them available to the public. The academia (tertiary schools, universities) and the SAS have a significant role in safeguarding and management of intangible cultural heritage and in development of human capital. There are several agencies for support and subsidy research and development: APVV, KEGA, VEGA (see also questions B1.4 and B22.3)

## Question 9.3

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

---

Yes

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

The community members cooperate with museums, universities, institutes of the Slovak Academy of Sciences in several ways: collaboration in the preparation of publications by authors outside the community, theses and student papers, documentation of the Centre for Traditional Folk Culture for the Archive of Traditional Folk Culture, Civic Association Konduktor (films about elements of intangible cultural heritage).

They are using the research results for documentation, creation of new patterns, reconstructions, promotion, awareness-raising, publications, exhibitions, events, protection of the element, education.

During the preparation of this report, some of the bearers stated that it is hard to access research results stored in large archives of the Slovak Radio and Television and Slovak Academy of Sciences – some would welcome the opportunity to have easier access to them.

Submitters of the elements, organisations, NGOs, associations, municipality/town organize workshops, craft schools, dancing houses, lectures during festivals and other events; publish methodological DVDs (The Traditional Culture Centre Myjava); organize exhibitions, team-building activities, experiential events (mountain carriers); in some cases teach at schools in the framework of Regional Education and Traditional Folk Culture (rífová píšťala - shepherd's pipe) or at elementary art schools.

Submitters of the elements would welcome a creation of a fund dedicated specially for inscribed elements – their research, presentation, and safeguarding.

### Baseline and target

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

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

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Satisfied

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

Maintain the continuity and enlarge the possibility of subsidy the elements and activities inscribed on the national lists, as well as ease the access to the documents related to the intangible cultural heritage in some public institutions. The digitalisation of the assest might be helpful.

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

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

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

### Question 10.1

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

High

**Provide any additional details here.**

The phenomena and elements of traditional folk culture and intangible cultural heritage have been digitalised under several projects are results of digitization are accessible for public (with respect of copyright regulations). See also question B9.1.

The main portal for access to the digitalized cultural objects is [www.slovakiana.sk](http://www.slovakiana.sk). Results of project specifically focused on documenting traditional culture are accessible on <https://fondtlk.sk/en/result/>.

There are several agencies for support and subsidy research and development: APVV, KEGA, VEGA (see also questions B1.4 and B22.3).

The results of research are published by public institutions (e.g. Slovak National Museum, other museums, ULUV, National Edification Center) as well as by individual researchers (with support of public funds).

Some of the bearers and submitters of elements stated that there is hard to access research results stored in large archives of The Slovak Radio and Television and The Slovak Academy of Sciences – they would welcome the opportunity to have access to them.

.

### Question 10.2

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

High

**Provide any additional details here.**

Details about the performance of the organisations founded by the Ministry of Culture in connection with the intangible cultural heritage are included in the Report on the Fulfilment



of Tasks under the Concept of Care for Traditional Folk Culture until 2020 for the period from 2015 to the 1st half of 2017 and in the Report on the Fulfilment of Tasks under the Concept of Care for Traditional Folk Culture for the period from the 2nd half of 2017 to 2020. Both reports prepared by the Ministry of Culture were acknowledged by the government. Both documents are accessible via the Internet.

Details about the performance of the other ministries in connection with the intangible cultural heritage are included in the Information on the preparation of the periodic evaluation report on the implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, which was also acknowledge by the government. The document is accessible via the Internet.

In connection of policy-making The Ministry of Culture has established a network of expert advisory bodies. The participation of large scale of experts from different fields ensures that the results of current research, recent challenges and emerging threats are incorporated in the creations, implementation and evaluation of public policies.

### Question 10.3

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

Limited

**Provide any additional details here.**

The Ministry of Culture has established a network of expert advisory bodies. The participation of large scale of experts from different fields ensures that the results of current research, recent challenges and emerging threats are incorporated in the creations, implementation and evaluation of public policies and therefore applicable in the practice. Limitations of better performance in practice is mailny caused by lack of personal capacities and financial sources in the network of public institutions (museums, libraries, archives, cultural centres, etc.)

### Baseline and target

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

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

### Extent to which the current indicator is met:

Largely

### Target for the next report:

Satisfied

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

We have ambition to mainly focus on secure a better accessibility to the results of research for general public, communities, practitioners, bearers of the traditions and individuals and strengthen the effective communication between public institutions dealing with cultural heritage on behalf of better dissemination of information. Better performance is only possible by securing increased funding for public cultural organizations.

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

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

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

### Question 11.1

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

Yes

1

**It is a**

- Legal measure

**Name of the policy/measure**

Act no.189/2015 on cultural and educational activities

**Established**

01-09-2015

**Revised**

22-12-2021

**Is the policy/measure being implemented?**

Yes

**Brief description**

Pursuant the law, cultural and educational activities are activities which contribute to respect for human rights and diversity of cultural expressions, to the formation of the cultural way of life, to increase the cultural and educational level of the Slovak population and to develop creativity as the basic cultural value of society. Cultural and educational activities are provided mainly as (inter alia) development of cultural identity and intercultural dialogue at national, regional and local level; development of the cultural potential of municipalities and regions and development of their cooperation and partnerships; protection and development of the intangible cultural heritage; development of nonprofessional artistic activity and nonprofessional artistic creation; availability and

dissemination of information on the current state, research and development in the field of culture; nonformal cultural education and prevention of negative social phenomena.

The law establishes the network of edification centers, responsibility of regional and municipal authorities and establishes the registers and lists of centers, specialized facilities and individuals and groups actively participating in the sector.

The amendment to the law is currently in the legislative process (technical amendment on the unification of the term of office of the statutory representatives of edification centers).

## 2

---

### **It is a**

- Cultural policy

### **Name of the policy/measure**

The Concept of Sustainable Development of the Intangible Cultural Heritage and Traditional Folk Culture for 2020-2025

### **Established**

06-11-2019

### **Revised**

### **Is the policy/measure being implemented?**

Yes

### **Brief description**

The conceptual document focused on the sustainable development of intangible cultural heritage and traditional folk culture with emphasis on their application in a broader cultural and social context. The document is the result of the need to reflect at the national level the content and thematic extension of the Operational Directives and other related application documents to the Convention adopted at the international level in connection with the objectives of Agenda 2030 and sustainable development.

The material contains a brief overview of current instruments of state cultural policy in the field of ICH in Slovakia, as well as a vision and draft framework for evaluating the implementation of the Convention with long-term, medium and short-term objectives developed in 8 separate thematic groups, 26 main and 84 associated indicators achieving the key objectives and visions of the Convention.

Details about the performance of the other ministries in connection with the intangible cultural heritage are included in the Information on the preparation of the periodic evaluation report on the implementation of the UNESCO Convention for the Safeguarding of

the Intangible Cultural Heritage, which was acknowledged by the government in October 2021. The document is accessible via the Internet.

**3**

---

**It is a**

- Cultural policy

**Name of the policy/measure**

The Concept of Care for Traditional Folk Culture until 2020

**Established**

07-01-2015

**Revised**

06-11-2019

**Is the policy/measure being implemented?**

Yes

**Brief description**

The material follows up on the Concept of Care for Traditional Folk Culture, which was approved by the Government of the Slovak Republic in its Resolution no. 666 of 8 August 2007. The concept in its first part briefly maps the starting points and the current situation in this area, in the second part sets out the strategic tasks, the fulfillment of which is planned for 2020. The concept also includes an annex containing the results of the implementation of tasks of the previous Concept of Care for Traditional Folk Culture.

Details about the performance of the organisations founded by the Ministry of Culture in connection with the intangible cultural heritage are included in the Report on the Fulfilment of Tasks under the Concept of Care for Traditional Folk Culture until 2020 for the period from 2015 to the 1st half of 2017 and in the Report on the Fulfilment of Tasks under the Concept of Care for Traditional Folk Culture for the period from the 2nd half of 2017 to 2020 . Both reports prepared by the Ministry of Culture were acknowledged by the government. Both documents are accessible via the Internet.

## **Question 11.2**

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

Yes

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

Several goals in connection of intangible cultural heritage was part of The Cultural development strategy for the years 2014 - 2020 - the national participative document prepared by The Ministry of Culture. Partial strategies for other specific fields of culture (such as libraries, museums, etc.) are also dealing with the topic of ICH.

The topics related to the intangible cultural heritage are incorporated in the regional cultural strategies prepared by regional authorities. Several municipalities also preparing their own strategies.

The Ministry of Culture created a platform supporting the cooperation with other ministries on preparing the Periodic Report and after that – all information from sectoral reports as well as the information collected for the Periodic Report will be used as a starting point for a new document - The National Action Plan for the Sustainable Development of Intangible Cultural Heritage and Traditional Folk Culture for the years 2022 - 2025, in the preparation of which more relevant ministries will participate in coordination with the Ministry of Culture.

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

No

**If yes, provide details.**

**Question 11.3**

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

Yes

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

From 2016 to 2021, The Slovak Arts Council redistributed € 14,925,503 to support the creation and presentation of non-professional arts and traditional culture, cultural, educational and awareness-raising activities and activities of professional groups in the field of traditional culture and folklore; € 539,310 in the form of grants and € 95,962 in the form of individual scholarships to support inventory, documentation, research, publishing and dissemination of information on traditional culture; € 529,800 in the form of grants and € 3,000 in the form of individual scholarships to support international mobility in the field of traditional culture and cultural, educational and awareness-raising activities; € 344,520 in the form of individual scholarships to support the creation, realization and interpretation of works in the field of traditional culture; € 158,818 to support professional educational activities in the field of traditional culture.

Within The Minority Cultures Fund the annual allocation is € 8,000,000 - all dedicated to

support of culture of national minorities living in Slovakia (including research, publishing, cultural, educational and awareness-raising activities, projects for strengthening intercultural dialogue and mutual understanding) with respect to their intangible cultural heritage (including languages).

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

No

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

In Slovakia we do not have a special List of ICH in need of urgent safeguarding.

### Question 11.4

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

High

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

In connection of policy-making The Ministry of Culture has established a network of expert advisory bodies (Council for Culture and Creative Industries, Council for Intangible Cultural Heritage, Council for Museums and Galleries, Central Library Council etc.). The participation of large scale of experts from different fields and professional administration by the civil servants ensures that the policy-making process is transparent and respectful to the individuals, groups and communities. Additional and very active daily communication with individuals, groups, communities, practitioners and bearers of the traditions is provided by The Slovak ICH Centre, The National Edification Centre, The Centre for Folk Art Production - organizations founded and financed by The Ministry of Culture.

### Baseline and target

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

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

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Satisfied

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

We have the ambition to maintain continuity in the participatory preparation and development of updated public policies in the field of ICH.



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

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

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

### Question 12.1

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

Yes

1

**It is a**

- Education policy

**Name of the policy/measure**

Regional Education and Traditional Folk Culture

**Established**

01-09-2009

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

Transversal theme associated with the intangible cultural heritage for primary education focused on the tangible and intangible cultural heritage of Slovakia, its cultural values and legacy. Knowing own region, its cultural and natural heritage contributes to shaping the cultural identity and historical consciousness of pupils and students. This transversal theme has the potential to be included in all compulsory teaching subjects, mainly social and natural sciences, history, Slovak language and literature, arts and musical classes, ethics, or can be taught as a separate optional subject.

At higher educational levels, Regional Education may be integrated in the curricula of compulsory subjects or taught as a separate subject (related to the history, geography, civics) with its own specific content complementing the compulsory classes. Its content may also be delivered through field trips, projects, lectures, etc.

The goal of this transversal theme is to encourage the students to expand and deepen their knowledge of historical, cultural and natural values of their regions, to inspire their positive attitude to their community, municipality, region and country, and to foster their national and cultural identity.

**2**

---

**It is a**

- Education policy

**Name of the policy/measure**

Multicultural Education

**Established**

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

Transversal theme expands across various educational domains, complements them, links their content with the recent developments in society and with everyday experience of pupils and students. Multicultural education is associated with the intangible cultural heritage. By teaching about one's own culture and others' culture, history, customs and traditions, Multicultural Education promotes and encourages the respect and tolerance for diverse cultures as being equal.

## **Question 12.2**

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

---

Yes

**1**

---

**It is a**

- Education policy

**Name of the policy/measure**

Regional Education and Traditional Folk Culture

**Established**

01-09-2009

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

See question B12.1

### Question 12.3

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

Yes

**1**

**It is a**

- Education policy
- Administrative measure

**Name of the policy/measure**

**Established**

**Revised**

**Is the policy/measure being implemented?**

**Brief description**

The intangible cultural heritage is promoted through language education in primary, as well as lower and upper secondary education.

At schools having a minority language as the language of instruction, or providing minority language classes, both the education and teaching of the official language and literature (Slovak language and literature) and the language and literature of the respective minority are included in the their educational programmes (Hungarian language and literature, Ukrainian language and literature, Roma language and literature, Russian language and literature, Ruthenian language and literature, and Germany language and literature).

Multilingual education is also supported by offering the pupils and students an option to choose, in addition to their native language, their first and second foreign language from the following languages: English, French, Germany, Russian, Italian and Spanish. Foreign language education focuses on developing intercultural competences on the principle of comparing and seeking connections between the native country and a country of target

language. Through individual thematic blocks (e.g., Man and Society, In the Centre of Multicultural Society, the Country whose Language I Learn), the students build their knowledge and awareness of various ethnic, cultural and social groups, and learn to accept the diversity and otherness of people from other communities with their different behaviour, cultures and values.

### Baseline and target

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

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

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Satisfied

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

We have the ambition to maintain continuity in the incorporation of intangible cultural heritage into the curriculum, with respect for regional specifics and national minorities living in Slovakia.

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

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

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

### Question 13.1

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

Yes

**Provide additional explanation, indicating the sector involved.**

The prohibition of discrimination is guaranteed by the Anti-Discrimination Act (Act No. 365/2004 Coll. On Equal Treatment in Certain Areas and on Protection against Discrimination and on Amendments to Certain Acts, as amended).

Ethical principles are incorporated by law on cultural and educational activities. According to the Act no. 189/2015 Coll. on cultural and educational activities, cultural and educational activities are activities which contribute to respect for human rights and diversity of cultural expressions, to the formation of the cultural way of life, to increase the cultural and educational level of the Slovak population and to develop creativity as the basic cultural value of society. Cultural and educational activities are provided mainly as (inter alia) development of cultural identity and intercultural dialogue at national, regional and local level; development of the cultural potential of municipalities and regions and development of their cooperation and partnerships; protection and development of the intangible cultural heritage; development of nonprofessional artistic activity and nonprofessional artistic creation; availability and dissemination of information on the current state, research and development in the field of culture; nonformal cultural education and prevention of negative social phenomena.

Inclusive education is ensured through system-level measures, such as student loans, social scholarships, support centres for students with special needs, etc. The prohibition of discrimination and assurance of equal treatment at tertiary schools are guaranteed by law (Act No. 131/2002 Coll. on tertiary schools).

### Question 13.2

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

Yes

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

- Food security

The National Agricultural and Food Centre (Národné poľnohospodárske a potravinárske centrum, hereinafter only referred to as the “NPPC”) serves as a coordinator of national programmes for the conservation of genetic pool of indigenous and endangered species of plants and livestock breeds, including the creation of national genetic databanks. In 2016-2020, the NPPC carried out a project entitled ‘Genetics and Epigenetics of Ewes Milk Production in Slovakia’ (APVV-15-0072). In 2018-2021, the NPPC carries out a project entitled ‘Protection of Endangered Slovak Livestock Breeds in Ex Situ Conditions’ (APVV-16-0321). The centre also cooperated with the Agriculture Ministry in coordinating the national programmes for the conservation of genetic pools of indigenous and endangered livestock breeds, including the creation of national databanks, and in preparation of the legislation on the protection of animal genetic sources.

The Slovak Rural Development Agency (Agentúra pre rozvoj vidieka, hereinafter only referred to as “ARVI”) seeks to inform the general public about examples of good practice and about quality food products or interesting agrotourism destinations in Slovakia run by people who deserve support and recognition. For this purpose, the agency has published a brochure entitled ‘Regional Development through Regional Branding of Products and Services’ which describes the functioning of the regional quality branding scheme and presents concrete examples of regional brands – certified regional products – available in Slovakia, of which there are currently 12, which may also serve as an inspiration for other regions. Each region has its specific features, a mixture of typical characteristics in the form of natural resources, history and cultural traditions and customs of local inhabitants, folklore, or agricultural and food products and techniques of their production. A region should be easy to identify and remembered by the visitors, which should primarily be ensured through marketing at the level of the whole of the region. It is the regional branding of products and services which may help recognise the specificity of the rural region. Regional brands contribute to the strengthening of the development of a particular rural area and to raising the awareness of the region’s identity. The brochure also contained information about the activities and competences of the ARVI agency.

- Access to clean and safe water, and sustainable water use

The NPPC’s Research Institute for Animal Production Nitra participated in the activities of a working sub-group for sustainable use of agricultural land at the Agriculture Ministry and the National Scientific Committee at the National Commission for the Safety of Food and Feedstuff, and the EFSA’s scientific committee ‘Health and Protection of Good Living Conditions of Animals’, in the activities of a working group for axis II of the EAFRD regulation at the Agriculture Ministry, as well

as in the preparation of supporting documents within the implementation of Council Directive 91/676/EEC concerning the protection of waters against pollution caused by nitrates from agricultural sources (so-called Nitrate Directive). It also engaged in cooperation in the area of beekeeping and bee products and the assessment of risks for bees and non-target arthropods.

- Knowledge and practices concerning nature and the universe

Under the auspices of the State Veterinary and Food Administration of the Slovak Republic and with the support of the Agriculture Ministry, Slovak association of sheep and goat keepers *Zväz chovateľov oviec a kôz na Slovensku* regularly organises the *Ovenálie* event in the village of *Východná*, including a sheep and goat cheesemaking competition and a contest for the title of a Master Cheesemaker.

The Agriculture Ministry also lists further examples linked to the intangible cultural heritage, such as, breeding the *Noriker* of *Murán* type horses by *LESY SR* on the *Murán Plain*, the living tradition of using teams of oxen to transport wood in *Sihla*, fish farming in *Smolenice* following the legacy of the *Pálffy* family, or conservation of the population of the European bison (*wisent*) in the *Topolcianky wisent* reserve.

The Museum of Forestry and Wood Technology in *Zvolen* operates under the Agriculture Ministry as an agency of state-owned enterprise *LESY SR* (Forests Slovakia) through which the museum is also funded. From 2007, the museum annually documents, identifies and declares significant forestry sites across Slovakia, including those that meet the intangible cultural heritage criteria, e.g., in the context of the knowledge of the nature. The museum cooperates with external institutions and individuals. The information outputs produced by its research capacities are used in the form of information board installed at specific locations, with many describing successful and unique forestry technologies for restoration of damaged or extinct forests.

The National Forest Centre (*Národné lesnícke centrum*, hereinafter only referred to as “*NLC*”) carried out a project entitled ‘Forest Pedagogy and Education Towards Sustainable Development in Pre-Primary and Primary Education’ in 2020, and run the [www.lesnapedagogika.sk](http://www.lesnapedagogika.sk) portal.

With respect to its tourism agenda, the Transport Ministry considers communication and presentation of the cultural and natural elements of Slovakia’s intangible cultural heritage its priority. The ministry is interested in cooperative and synergy activities, as envisaged under the planned tourism strategy 2030, through which it intends to support a uniform system of presentation and protection of natural and cultural resources with respect to their further cultivation and inclusion in a comprehensive national tourism product offer. In collaboration with professional associations, destination management organisations and other sectoral stakeholders, it wants to primarily focus on cooperation and development of sustainable tourism products and

services, while, at the same time, reinforcing the cultural and environmental dimensions in their consumption.

- Climate change

In 2020, the NLC participated in projects linked in a way to sustainable development of the intangible cultural heritage: Common heritage, joint future - Trees without borders (TreeJoy), Agroforestry Systems: The Opportunity for European Landscape and Agriculture (AGFOSY), EU Network of Regions on Sustainable Wood Mobilisation Ready For Digitalisation, Obnova a manažment dunajských lužných biotopov (LIFE Dunajské luhy), DYNAMIC LIFE LINES DANUBE, World heritage BEECH Forests: emPOWERing and catalyzing an ecosystem-based Sustainable Development (BEECH POWER).

At two-year intervals, The Ministry of the Environment awards the Prize of the Slovak Republic for the landscape. In 2016 this prize went to city of Hrinová for the project Hrinovské lazy - land of values. The prize was awarded for maintaining the traditional way of life of people living in harmony with the country in specific forms of settlement and exemplary cooperation of all involved actors.

- Others

Nine Slovak institutes currently operate under the Foreign Affairs Ministry, representing an institutional framework for the presentation and promotion of Slovak art and culture abroad, including the intangible cultural heritage. Located in Berlin, Budapest, Jerusalem, Moscow, Paris, Prague, Roma, Warsaw, and Vienna, the institutes promote the positive image of Slovakia abroad and contribute to meeting its foreign policy goals in the cultural dimension.

### Question 13.3

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

No

Provide any additional details

### Question 13.4

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



No

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

### Question 13.5

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

No

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

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

### Baseline and target

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

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

### Extent to which the current indicator is met:

Partially

### Target for the next report:

Largely

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

We have the ambition to strengthen the perception of the intangible cultural heritage as an integral element of society, which has the ability to strengthen social cohesion. To achieve the set goal, systematic mainstreaming of cultural heritage and strengthening its position in other sectors is needed.

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

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

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

### Question 14.1

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

Yes

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

Several elements of the intangible cultural heritage can be protected by copyright - e.g. musical works, works of applied art (e.g. fujara, wirecraft products), works of fine art or design works (e.g. blueprint). Copyright protection begins automatically when the work is objectively expressed in a perceptible form. No registration is required. The author may subsequently grant consent (license) to third parties to use the works for various commercial or non-commercial purposes.

Works of traditional folk culture are not subject to copyright protection in Slovakia. Slovakia, represented by the Ministry of Culture, participates within the WIPO Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore in discussions on the establishment of sui generis protection for traditional knowledge and cultural expression for local groups or communities.

### Question 14.2

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

Yes

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

The Environment Ministry is in charge of biosphere reserves whose agenda also includes both curricular and extra-curricular education of children and adults, including with respect to cultural values. They are promoted in the context of the environmental protection and manufactured landscaping activities. The promotion of the intangible cultural heritage in the agenda of biosphere reserves is ensured by organisational units of state nature conservation agency Štátna ochrana prírody SR (the Polana Protected Area Administration, the Slovenský

kras Natural Park Administration, the Poloniny Natural Park Administration, and the TANAP Administration) both in the curricular and informal education. All of them have a dedicated employee for environmental education. The Polana Protected Area Administration also has a dedicated administrative employee who, along with the environmental officer, emphasises the historical context of human activities in the territory linked with the preservation of traditions and intangible cultural heritage. The coordination board is a platform that brings together stakeholders operating in the biosphere reserve, enables information exchange, communication and discussion on environmental protection and conservation and development of culture. Local communities actively participate in these activities.

### Question 14.3

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

Yes

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

The role of the intangible cultural heritage (including its safeguarding, development, promotion and intergenerational transmission) in society is recognized in the law, the principles of which are further applied to public policies in this area. According to the Act no. 189/2015 Coll. on cultural and educational activities, cultural and educational activities are activities which contribute to respect for human rights and diversity of cultural expressions,

### Baseline and target

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

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Satisfied

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

We have the ambition to maintain continuity in the protection of the rights of individuals, groups and communities and to ensure the viability of their intangible cultural heritage. In some cases, there exist spontaneous productions of various souvenirs and items with the theme of the element for tourists; the elements are used in advertisements or at large corporate events. This activities are not “validated” by the communities and often use inappropriate versions of the element.

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

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

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

### Question 15.1

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

---

Yes

**Describe briefly, giving examples, how they do so.**

The submitters of the elements inscribed on national lists of ICH stated that the inscribed element often helps tourism development; however, in the current situation affected by the COVID-19 pandemic, it is very difficult and limited. Some of them stated that it has also an important economic benefit (The Radvan Fair); others stated that it brings financial expenses rather than profit – organisation of events, etc. (Salamander in Banská Štiavnica).

### Question 15.2

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

---

Yes

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

Closer cooperation with the clubs, associations, and organisations that deal with the same “element”. The bringing together of people with the same interests, friendly dialogues, non-competitive environment. The respect of the individual groups results from realising the value of national cultural heritage, understanding the essence of its creation, and of being aware of the common as well as differing features and uniqueness which, naturally, leads to the prevention of conflicts.

Involvement of different age and ethnic groups in their activities and programmes (The Radvan Fair).

There are also examples where the inscription of an element has raised conflicting situations among neighbours’ communities which do not perceive the inscription as the appropriation of the element as such (Fujara Trombita, Music of Terchová). What is considered negative is when the submitters decide to inscribe an element without correctly understanding the role of the applicant who, with the inscription, does not acquire the feeling of the privileged right to the element and its protection, use, promotion, etc.

### Question 15.3

Do development interventions recognize the importance of ICH in society?

Yes

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

- As a source of identity and continuity
- As a source of knowledge and skills
- As a resource to enable sustainable development

Act No. 91/2010 Coll. on the support to tourism, as amended, governs the support provided to the tourism industry in Slovakia, rights and obligations of natural and legal persons engaged in tourism, preparation of conceptual and strategic documents, and funding of tourism development. The Transport Ministry fulfils participatory tasks in the tourism sector and cooperates with the Ministry of Culture in the promotion and presentation of Slovakia's cultural heritage in the context of tourism industry. It ensures sustainable development of the tourism industry and fully incorporates its current and future economic, social, cultural and environmental impacts while focusing on the needs of visitors, the tourism sector, the environment and host communities with respect to consumers' satisfaction, positive experience, awareness raising and promotion of sustainable tourism development practices.

### Baseline and target

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

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

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Satisfied

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

We have the ambition to maintain continuity and strengthen the perception of the intangible cultural heritage as an integral element of society, which has the ability to strengthen social cohesion. To achieve the set goal, systematic mainstreaming of cultural heritage and strengthening its position in other sectors is needed.

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

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

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

### Question 16.1

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

---

- Groups with different ethnic identities

The public institution The Minority Cultures Fund provides subsidies for culture of national minorities and ethnic groups. <https://kultminor.sk/sk/> (for more information see also question B11.3)

- Migrants, immigrants and refugees

The Ministry of Culture has established a stable financial mechanism to support the culture of disadvantaged groups, through which subsidies are provided, inter alia, for migrants and refugees.

- People of different ages

The Ministry of Culture has established a stable financial mechanism to support the culture of disadvantaged groups, through which subsidies are provided, inter alia, for migrants and refugees of all ages. There are also examples on the communal level, focusing mostly on inter-generational communication and cooperation.

- People of different genders

The Ministry of Culture has established a stable financial mechanism to support the culture of disadvantaged groups, through which subsidies are provided, among other things, to support cultural projects in the field of non-discrimination based on age and for elderly people at risk of poverty and social exclusion.



- Persons with disabilities

The Ministry of Culture has established a stable financial mechanism to support the culture of disadvantaged groups, through which subsidies are provided, inter alia, for cultural activities of people with disabilities, to improve the accessibility of cultural contents and for debarrierization of cultural infrastructure.

- Members of vulnerable groups

The Ministry of Culture has set up a stable financial mechanism to support the culture of disadvantaged groups, through which subsidies are provided for cultural projects for various target groups:

- people with disabilities;
- children and youth (especially children from centers for children and families, reeducation facilities, diagnostic centers, medical and educational sanatoriums, children and youth from centers for children and families with resocialization program; children living in marginalized Roma communities, children of refugees, child victims of violence );
- women (support for cultural projects contributing to the implementation of gender equality, eg non-discrimination of women after the age of 45, single pregnant women, victims of violence, women living in marginalized Roma communities, women at risk of poverty);
- the elderly, in particular the elderly at risk of poverty, and support for cultural projects aimed at promoting active aging and promoting intergenerational solidarity;
- foreigners and migrants (support for projects aimed at promoting cultural integration);
- people at risk of poverty and social exclusion (eg large families, monoparent families, orphanages, LGBTI people, clients of centers and children with a resocialization program, people returning from prison, unemployed, homeless people, people from social excluded communities, victims of human trafficking, victims of domestic violence), etc.

The grant scheme as a whole serves as a tool of state cultural policy in the area of prevention and elimination of all forms of intolerance, discrimination, violence and xenophobia and for the promotion of equal opportunities, tolerance and the development of intercultural dialogue.

Within the Ministry's subsidy scheme annual allocation was €980,000, in 2021 €1,200,000.

## Question 16.2

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

---

Yes

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

The role of the intangible cultural heritage (including its protection, development, promotion and intergenerational transfer) in society is recognized in the law, the principles of which are further applied to public policies in this area. According to the Act no. 189/2015 Coll. on cultural and educational activities, cultural and educational activities are activities which contribute to respect for human rights and diversity of cultural expressions. See also question B11.1.

Respect for human rights, non-discrimination and equal treatment are mandatory for obtaining financial support from public funds.

### Baseline and target

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

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Satisfied

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

We have the ambition to maintain continuity in the promotion and respect of human rights principles in the approach to cultural heritage so as to preserve intercultural dialogue and the diversity of cultural expressions.

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

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

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

### Question 17.1

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

---

Yes

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

Collaborating entities mostly consult their activities with the communities concerned, and most of the bearers also participate in these activities. However, they do not have access to all forms of promotion inside and outside their region.

### Question 17.2

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

---

Yes

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

Various stakeholders dealing with the ICH on all levels of safeguarding together with collaborating entities mostly consult their activities with the communities concerned, and most of the bearers also participate in these activities. The majority of the communities is in the core of the activities, as they are developed by themselves.

No group is prevented from access to information. All awareness-raising activities are designed to be accessible.

### Question 17.3

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

---

Yes

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

Human rights principles and ethical principles are incorporated in legislation and public policies. See also question B13.1.

#### **Question 17.4**

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

Yes

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

The awareness-raising activities are concentrated in the formal and non-formal education. With respect to the teaching of the Slovak language and literature for national minorities, the following general goals are explicitly defined: to develop students' capacity to understand cultural and language diversity across Europe and world-wide, as well as within diverse social settings, to inspire them to learn languages, to foster their own cultural awareness, to build and reinforce their positive attitude to the Slovak nation and other ethnic groups, to teach them to perceive, understand and respect differences and equalities, and to develop their capacity to respect and tolerate the values of other cultures.

The educational domain Arts and Culture (music and arts classes; the separate Arts and Culture subject at secondary schools) "creates room for recognising and understanding the importance of culture and art in the life of an individual and society. It teaches students to perceive and understand the values of art, culture and cultural tradition, and to express themselves through various artistic means..." Through thematic blocks focused on the cultural traditions and heritage, the students become familiar with the cultural traditions of their region, nation and country, thus fostering and cultivating their awareness of their cultural identity.

In general, the musical classes taught at primary schools contain traditional folk songs and music and encourage pupils to visiting cultural events. For example, in grade five, the children are taught about traditional Slovak musical instruments (such as fujara, bagpipes, zither, dulcimer, bladder fiddle, etc.).

Most communities claim they are successful in involving the young generation through training activities, workshops, etc.

School of Crafts ÚLUV systematically works with children and youth, as well as National Edification Centre.

Participation of young people is prioritizes in public funds subsidies.

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

Yes

### Describe briefly how young people are engaged, giving examples.

Participation of young people is prioritized in public funds subsidies.

Most communities claim they are successful in involving the young generation through training activities, workshops, etc.

Almost all submitters struggle mainly with a loss of interest in traditions by children and youth. Their most frequent activities and efforts therefore include the involvement of the young generation in their activities and the building of a positive relationship to the element (e.g. annual recruitment of children to the Horse-Riding Club at the National Stud Farm, engagement of art school students in the manufacturing of Majolica Ware in Modra). This also suggests the enriching of traditional approaches by new, modern ones, which are more attractive to younger generations (for instance, the Radvan Fair seeks to offer interesting contents under its accompanying programme, demonstrations, creative workshops and attract young people with successful Slovak music bands, combining folklore with modern elements). Some submitters (the Majolica Ware of Modra, Carved Wooden Crosses in the Podpolanie Region) are concerned about their respective traditions not having any successors within the horizon of 5 – 20 years and about the interruption of continuity. In some cases, people's migration between villages and towns is mentioned as a threat as well, causing the outflow of young people from the countryside, which also contributes to the loss of interest in traditions and people's own history.

### Question 17.5

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

Yes

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

Most communities claim use Internet, Facebook, other social networks, film, publications, brochures.

### Baseline and target

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

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

### Extent to which the current indicator is met:

Satisfied

## Target for the next report:

Satisfied

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

We have the ambition to maintain and further develop the participation of the young generation and to ensure the viability of the elements of the intangible cultural heritage and the intergenerational transfer of skills and experience.

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

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

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

### Question 18.1

**Does media coverage:**

---

- Raise awareness of the importance of ICH and its safeguarding?

Most communities claim that in general, there is increased media interest after the inscription of the element on the list.

Attribution of greater significance to the element which was little known or almost unknown before the inscription – general recognition and appraisal. (Majolica Ware of Modra – corrected information that majolica is no longer produced.)

- Promote mutual respect among communities, groups and individuals?

Increased number of opportunities for the promotion and presentation of the elements, thus raising the self-confidence of the bearers by receiving recognition and respect. The inscription also contributes to an easier promotion of the element and of the region, as well as the country as a whole in relation to other countries. In some cases, the inscription has contributed to a more detailed perception of the diversity and difference in the neighbouring regions (Tulle Bobbin Lace from the Myjava Highlands), and also increased the identification of the population with its own region.

### Question 18.2

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

---

Yes

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

Most communities claim that there is a certain form of cooperation; sometimes it is poorer, at other times it is satisfactory. In general, there is increased media interest after the inscription of the element in the list.

Public institution Slovak Radio and Television (RTVS) provides information on traditional culture as part of the intangible cultural heritage continuously throughout the year in news and journalistic programs (e.g. RTVS News, RTVS News from regions, Regina - daily contact magazine broadcast from studios in Košice and Banská Bystrica; Kultúra SK). Throughout the year, folklore recordings are included in the broadcast on weekends (e.g. festivals in Východná, Detva, Helpa) - gala programs and individual performances of ensembles - bearers of traditions from various regions and foreign Slovaks. There are also records from festivals of traditional culture of national minorities (festivals in Svidník, Gombasek, Želiezovce).

RTVS regularly broadcast documentary series about crafts Topography of guilds and manufactories, Ethnographic Atlas of Slovakia etc. New formats are also included in the current broadcasting structures

Intangible cultural heritage in individual regions of Slovakia is often also the content of a free long-term cycle Encyclopedia of Slovak municipalities, which is gradually creating by the Košice and Banská Bystrica studios.

The broadcast of RTVS news also reflects current events in culture, so it also paid attention to the results of work in the field of inventory of traditional culture.

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

Specific information is not available.

### Question 18.3

#### Media programming on ICH:

---

- Is inclusive
  
- Utilizes language(s) of the communities and groups concerned

RTVS provides broadcasting in the languages of national minorities (Romani, Ruthenian, Ukrainian, Czech, Polish, German).

- Addresses different target groups

### Question 18.4

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

---

Some



### **Provide any additional explanation.**

The term "intangible cultural heritage" is used more frequently than in the past. However, the term is still not enough understandable for general public and media often use terms as "traditional" or "folklore" aiming to ease the communication with the audience. These terms are largely used in combination with ICH which helps to explain the concept and values of intangible cultural heritage as such.

### **Baseline and target**

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

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

### **Extent to which the current indicator is met:**

Satisfied

### **Target for the next report:**

Satisfied

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

Some communities claim that there have also been negative impacts after the inscription – increased interest and the presence of the elements at places where they do not have their historic origins (Fujara Trombita). In addition, there have been concerns about the loss of “intimacy” – privacy and identity under media pressure and increased interest (Mountain Carrying). We have the ambition to promote the need for a correct and respectful image of the elements of the intangible cultural heritage.

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

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

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

### Question 19.1

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

Yes

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

See also question B11.1, B18.1 and B18.2.

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

Public acknowledging and inclusiveness of processes concerning inventorying at national level is described in part B8.2.

Programmes and subventions that publicly acknowledge the individuals, practitioners, bearers of ICH, groups and communities are described in part B16.

### Question 19.2

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

Yes

**Are these events organized for:**

- Communities, groups and individuals

workshops, seminars, school of crafts, courses  
School of Crafts ÚLUV (see also question B6.1)

- General public

Festivals in Východná, Myjava, Detva, Terchová; Banská Štiavnica's Salamander festival, regional and local festivals of traditional and regional culture, festivals of culture of national minorities

- Researchers

conferences, seminars (e.g. 2017 Conference Preservation and access to traditional folk culture)

- Media

- Other stakeholders

regional and local representatives, NGOs

### Question 19.3

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

Yes

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

Measures of financial support are described in part B9. See also question B16.1.

### Question 19.4

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

Yes

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

See also B11.1. respect for diversity and human rights standards are guaranteed by the laws of the Slovak Republic. Respect for human rights, non-discrimination and equal treatment are mandatory for obtaining financial support from public funds.

### Baseline and target

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

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

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Satisfied

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

We have the ambition to maintain continuity in the promotion, public acknowledging and awareness-raising of respect of human rights principles and inclusiveness in the approach to cultural heritage so as to preserve intercultural dialogue and the diversity of cultural expressions.

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

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

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

### Question 20.1

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

Yes

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

Ethical principles are incorporated by law on cultural and educational activities. For detailed information see question below. See also question B11.1.

### Question 20.2

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

Yes

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

Ethical principles are incorporated by law on cultural and educational activities. According to the Act no. 189/2015 Coll. on cultural and educational activities, cultural and educational activities are activities which contribute to respect for human rights and diversity of cultural expressions, to the formation of the cultural way of life, to increase the cultural and educational level of the Slovak population and to develop creativity as the basic cultural value of society.

Cultural and educational activities are provided mainly as (inter alia) development of cultural identity and intercultural dialogue at national, regional and local level; development of the cultural potential of municipalities and regions and development of their cooperation and partnerships; protection and development of the intangible cultural heritage; development of nonprofessional artistic activity and nonprofessional artistic creation; availability and dissemination of information on the current state, research and development in the field of culture; nonformal cultural education and prevention of negative social phenomena.

### Baseline and target

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

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

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

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Satisfied

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

We have the ambition to maintain the level of inclusiveness, diversity and respect for individuals, groups and communities and their cultural heritage.

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

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

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

### Question 21.1

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

High

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

Participation of communities is secured by the network of public institutions providing expertise and methodological support (Slovak ICH Centre, Center for Folk Art Production, National Edification Centre and network of regional and local centres - see B11.1, museums, open air museums, libraries) and financial support (The Slovak Arts Council, The Minority Cultures Fund).

**Describe in particular measures to ensure that this is inclusive.**

Respect for cultural diversity and support of participation are incorporated by law on cultural and educational activities and in other legislative measures as stated in questions B20.2 and public policies (question B11.1).

### Question 21.2

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

Some

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

Cooperation with NGOs vary within the individuals, groups and communities of ICH. Some of communities claim that there is active cooperation (organising events, cooperation in field research, presentation of elements, documentation). Others claim that there is no cooperation at all. Lot of communities of ICH organize themselves in NGOs.

### Question 21.3

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

---

High

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

Ethical principles and support of participation are incorporated by law on cultural and educational activities and in other legislative measures as stated in questions B20.2 and public policies (question B11.1). Respect for human rights, non-discrimination and equal treatment are mandatory for obtaining financial support from public funds.

### **Baseline and target**

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

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

### **Extent to which the current indicator is met:**

Largely

### **Target for the next report:**

Satisfied

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

We have the ambition to maintain the level of participation and to develop and strengthen the motivation of individuals, groups and communities in the field of intangible cultural heritage for further cooperation.



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

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

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

### Question 22.1

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

Yes

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

Activities in the area of intangible cultural heritage and traditional folk culture (for a wide range of entities and individuals), including their research, have since 2016 been systematically financed through Fond na podporu umenia (The Slovak Arts Council) (Act No. 284/2014 Coll. on the The Slovak Arts Council and on amendments to Act No. 434/2010 on subsidies provided by the Ministry of Culture of the Slovak Republic, as amended). Projects in the area of culture of national minorities (including their traditional folk culture) have since 2018 been supported by Fond na podporu kultúry národnostných menšín (the Minority Cultures Fund), a public institution established and operating under Act No. 138/2017 Coll. on The Minority Cultures Fund and on amendments to certain acts, as amended . The Ministry of Culture’s subsidy system provided funding to three main programmes in the reported period: Obnovme si svoj dom , the Culture of Marginalised Groups, and Cultural Vouchers. In compliance with the then applicable Act No. 434/2010 Coll. on the subsidies provided by the Ministry of Culture of the Slovak Republic as amended by Act No. 79/2013 Coll. (§6(1)(c)), subsidies were also provided in 2020 under separate grant programme Podpora miestnej a regionálnej kultúry (Supporting Local and Regional Culture).

As an intermediary body for Priority Axis 3 – ‘Mobilising creative potential in the regions’, the Ministry of Culture launched a call for non-repayable grants under the Integrated Regional Operational Plan in 2017 (Specific objective: 3.1 – ‘Stimulating support to sustainable employment and new jobs in cultural and creative industry by creating a favourable environment for development of creative talent and non-technology innovation’, which also covered crafts).

Communities, groups and individuals usually cooperate closely with the academic sphere to undertake scientific, technical and artistic studies on ICH safeguarding measures.

### Question 22.2

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

---

Yes

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

Measures undertaken for this purpose are identical to these described in question above, the financial support is provided based on various project schemes.

The UNESCO accredited NGO, the Ethnographic Society of Slovakia (established in 1958) groups together graduates of Ethnology, as well as students of this field or related disciplines; a community of people interested in the safeguarding of ICH, coming from various academic and non-academic institutions, museums, non-formal education institutions etc. Via networking and supporting professionals from multiple fields of ethnology, museology, folklore studies and social anthropology in their voluntary activities related to ICH research, promotion and education it contributes to the monitoring of the ICH safeguarding programmes and measures.

### **Question 22.3**

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

---

Yes

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

The academia (tertiary schools, universities) and the SAS have a significant role in safeguarding and management of intangible cultural heritage and in development of human capital. The Ministry of Culture and its organisations are engaged in intensive intersectoral cooperation in the area of intangible cultural heritage especially with the Institute of Ethnology of the SAS (its employees are also members of the ministry's expert working groups), the Slovak Intangible Cultural Heritage Centre, the Centre for Folk Art Production, etc.). The Institute of Musicology of the SAS has abundant collections on ethnomusicology and ethno-choreology research that need to be digitalised as soon as possible to safeguard, preserve and make them available to the public.

In 2005, the Slovak Research and Development Agency (Agentúra na podporu výskumu a vývoja, hereinafter only referred to as "APVV") was established at the Education Ministry by Act No. 172/2005 Coll. on the organisation of state support to research and development and on amendments to Act No. 575/2001 Coll. on the organisation of the government activity and on the organisation of central government, as amended. The APVV is a single

national grant agency established to support research and development in Slovakia by providing funds from the state budget to fund the implementation of R&D projects. More information and the list of supported projects can be found at <https://www.apvv.sk/>

The scientific grant agency of the Education Ministry and the Slovak Academy of Sciences (SAS) (hereinafter only referred to as “VEGA”) is an internal grant mechanism for the education sector and the SAS that provides a coordinated approach to the selection and evaluation of projects of basic research carried out by tertiary schools and SAS research institutes. VEGA proposes to the education minister and the SAS chairperson amounts of grants to be provided for the funding of selected new and ongoing scientific projects from institutional financial resources. All VEGA funded projects are published online at: <https://www.minedu.sk/vysledky-hodnotenia-novych-projektov-a-financovanie-projektov-vega/>.

The culture and education grant agency of the Education Ministry (hereinafter only referred to as “KEGA”) is an internal grant mechanism designed to support projects in applied research in education, pedagogy, and creative and performing arts, initiated by researchers from public tertiary schools or the Education Ministry, in specific thematic areas from institutional financial resources of public tertiary schools. All KEGA funded projects are published online at: <https://www.minedu.sk/vysledky-hodnotenia-novych-projektov-a-financovanie-projektov-kega/>

Responsible for the development of the tourism industry in Slovakia under Act No. 91/2010 Coll. on the support of the tourism sector, as amended, the Transport Ministry’s tourism section prepares conceptual and strategic policy and legislative documents, participates in the preparation of intersectoral materials, or in the implementation of international conventions, agreements and documents in the tourism sector. Its subsidy mechanism designed to fund development activities also covers creating tourism product and services offers, including the presentation and dissemination of intangible cultural heritage. At the local and regional level, these participatory activities are delivered by regional and local destination management organisations. At the national level, marketing and presentation activities (including the presentation of intangible cultural heritage at home and abroad) are carried out by Slovakia Travel, a newly established budget-funded organisation of the Transport Ministry.

## Baseline and target

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

## Extent to which the current indicator is met:

Satisfied

## State Party-established target

Satisfied

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

We have the ambition to maintain and possibly further develop the standards of the existing environment enabling the enlargement of participation of all types of stakeholders in the monitoring, study and research of the intangible cultural heritage.

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

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

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

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

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

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

### Question 24.1

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

- Bilateral level

International cooperation takes place in the form of bilateral and multilateral contacts, participation in regular meetings of UNESCO bodies (representatives of The Ministry of Culture and Slovak ICH Centre), as well as participation in conferences and seminars abroad. In the field of international cooperation, several important activities took place in the period under review bilateral:

European Expert Meeting of Intangible Cultural Heritage (in Szentendre, Republic of Hungary 2016 - on the occasion of the celebrations of the 10th anniversary of the ratification of the Convention of UNESCO).

Several joint negotiations with the Czech Republic on the multinational nomination Puppetry in Slovakia and Czechia, that was inscribed in 2016. Minister of Culture of Slovak Republic and Minister of Culture of the Czech Republic signed a Memorandum on the Slovak-Czech Puppetry Consultative Committee. At the national and international level, several presentations of puppetry were organized, accompanied by the comedy Gašparko from the SLUK, as well as with the exhibition of the elements of the ICH of Slovakia.

- Regional level

In the years 2016 - 2017, intensive cooperation took place between the representatives of the Slovakia, Austria, Germany, Hungary and the Czech Republic in order to prepare a joint multinational nomination. The ceremonial signing of the multinational nomination "Blaudruck / Modrotisk / kékfestés / Modrotlac - resist block printing and indigo dyeing in Europe" by national representatives took place in March 2017 in Vienna.

In 2021, the Institute of Ethnology and Social Anthropology, Slovak Academy of Sciences and The Slovak ICH Centre, SLUK participated on creating an international project proposal on regional level titled Establishing Regional Inventory of Good Practices On Intangible Cultural Heritage (ICH) Related to Natural Resources Along the Danube. The initiative was coordinated by Ethnographic Museum in Belgrade / Center for Intangible Cultural Heritage, Serbia. The participating countries: Austria, Bulgaria, Romania, Serbia and Slovakia.

- International level

Participation of representatives of the Slovak Republic on the First China - Central and Eastern European Countries Expert-Level Forum on Safeguarding of the Intangible Cultural Heritage in Poland in 2016 with contributions related to the Implementation of the Convention in Slovakia as well as issues of sustainability and protection of intangible cultural heritage.

The 5th International Forum „Traditional Culture as a Strategic Resource of Sustainable Social Development“ v Mogileve (Belarus, 2016).

European Network of Focal Points for the 2003 Convention (ENFP) - an informal European Network of Focal Points for the 2003 Convention (ENFP) in UNESCO Group I and II countries.

## Question 24.2

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

- Bilateral level

In addition to the presentation of the results of the implementation of the Convention in professional conferences, forums, working groups and cultural events (festivals, exhibitions, art presentations) activities were carried out in 2016 (Intangible Treasures - gala program with international participation, panel exhibitions of listed items), which accentuated the 10th anniversary of the ratification of the Convention by the Slovak Republic, in 2018 events emphasizing mutual ties with the Czech Republic during the celebrations of the 100th anniversary of Czechoslovakia – program Intangible treasures of Slovakia and Czechia.

- Regional level

During years 2019-2020 there was intensive negotiations to prepare the multinational nomination Lipizzan horse breeding traditions, which took place in individual countries participating in the preparation of the nomination (Ljubljana / Slovenia, Vienna / Austria, Bratislava / Slovakia, Lipik / Croatia, Godolo / Hungary, etc.).

## Question 24.3

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

Yes

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

In 2019, expert Lubica Volanská became a member of the Evaluation Body - an advisory body to the Intergovernmental Committee of the Convention with a mandate for four years, which is related to its intensive participation in the negotiations.

The National Edification Centre builds active partnerships and cooperates with an international organization at UNECSO CIOFF (International Council of Organizers of Folklore Festivals and Festivals of Traditional Art). The Slovak National Section of CIOFF was re-established on the initiative of the International Folk Festival Myjava in 2018. Intensive communication and cooperation is active with the international organization CIOFF and its national sections, especially the National Institute of Folk Culture in Strážnice (Czech Republic) and the North-Central European CIOFF sector, of which The Slovak National Section of CIOFF is also a member. In the years 2018-2020, the CIOFF World Congress was held in Ufa (2018) and Santiago de Chile in 2019. In 2020, a representative of the SR participated in the first working meeting of the CIOFF Commission for Children's Folklore Movement for Central and Eastern Europe in Hungary, where a system of communication and survey of children's folklore movement in CIOFF member states was set with common goals. In 2021 was the 50.th World CIOFF Congress in Budapest, Hungary

#### **Question 24.4**

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

Yes

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

Representatives of the Slovak ICH Center participate with the community of institutional painters from Kovacica (Serbia) in order to help prepare the nomination of this element for inclusion in the Representative List of the Intangible Cultural Heritage of Humanity. Slovak experts have launched a pilot project to digitize Serbian insity.

Moreover, all the cooperation that headed towards the submission of multinational nominations was based on mutua cooperation and exchange of information.

#### **Baseline and target**

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

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

#### **Extent to which the current indicator is met:**

Satisfied



## Target for the next report:

Satisfied

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

We will continue to develop existing bilateral and multilateral partnerships, especially in the field of protection and development of the ICH, and we will establish new partnerships, especially in the field of exchange of information and experience on the ICH.

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

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

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

### Question 25.1

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

No

1

**Choose a category 2 centre**

-

**Describe the activities and your country's involvement.**

### Question 25.2

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

Yes

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

The task is partially fulfilled. The Slovak Arts Council supports international presentation and mobility, the development of bilateral and multilateral international cooperation in the field of traditional culture, folklore and non-professional art from public sources.

The Minority Cultures Fund supports the annual international mobility of persons belonging to national minorities, including the ICH.

### Question 25.3

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

Yes

1

**International and regional bodies**

Others

**ICH-related activity/project**

Participation of representatives of the Slovak Republic on the First China - Central and Eastern European Countries.

### **Contributions to the safeguarding of intangible cultural heritage**

Expert-Level Forum on Safeguarding of the Intangible Cultural Heritage .

#### **Baseline and target**

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

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

#### **Extent to which the current indicator is met:**

Largely

#### **Target for the next report:**

Largely

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

We have the ambition to support international presentation and mobility in this area and we will establish new partnerships.

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

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

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

# C00099

## C

### C. Status of elements inscribed on the Representative List

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

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

Name of the element	Year of inscription
Fujara and its music	2008

### Question C.1

#### C.1. Social and cultural functions

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

Fujara as a traditional folk musical instrument, which holds a specific status within the set of Slovak folk instruments, deserves attention mainly from the point of view of preserving the cultural and spiritual legacy of our predecessors. With its shape, character of sound, history, and position in the nation's traditional culture, it has gained attention in the regional and trans-regional perception of traditional folk and European music mainly among the middle and older generation. Fujara is even today viewed as the symbol of the Podpolanie region. The bearers of the tradition are the fujara players. We can mention the chairman of an association of fujara players Roman Malatinec, the fujara players from Kokava Pavol Bielčík, Miroslav Moncol, and Jána Kroták, other fujara players such as Tibor Koblíček, Igor Danihel, Lubomír Paricka, Roman Bienik, Milan Katreniak, Karol Kocík, Roman Malatinec, Lubomír Tatarka, Dano Homola, Vladimír Homola, Alexander Králik, or the fujara trio Javorová Hužva (Michal Filo, Ján Kulfas, Daniel Mudrák). The role of the bearers is to safeguard and hand down the tradition of the production of fujaras and the playing this musical instrument to the next generations.

## Question C.2

### C.2. Assessment of its viability and current risks

---

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

The element is very vivid. At present, the fujara is in the spotlight thanks to its inscription on the UNESCO Representative List of ICH of Humanity. The fujara and its music is currently presented at various folklore events at home and abroad. To a certain extent, the persisting trend of interest in the fujara and its music can be a risk. With the growing demand for fujaras, there are many new producers; however, their production techniques often differ from traditional production, and their main motivation is their desire to make profit. The same situation can also be observed when it comes to the interpretation of traditional fujara play.

It is important to note that we have identified a smaller number of producers in the region where the fujara had its firm place, as well as less people interested in playing the fujara, mainly among the young generation, despite the activities pursued in this field. The community seeks tools to raise interest in this musical instrument for the young generation as future producers/performers. One possible solution that they have identified is to change the school curricula, provide financial support to craft production, promote the performance of traditional interpretational play, and to ensure various presentation activities. The community would also welcome more institutions involved, along with their efforts to preserve the cultural-historical as well as the natural-historical legacy of the region, in the safeguarding of the cultural and spiritual legacy of the predecessors in relation to the fujara, thus supporting the activities of smaller organisations. For the moment, the bearers do not perceive major support, and the motivation for their activities is their strong relationship to and respect for the element.

## Question C.3

### C.3. Contribution to the goals of the List

---

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

The inscription on the List resulted in increased media attention to the fujara, which confirms that the element has become more visible, while preventing any negative impacts of globalisation. Fujara – the Musical Instrument and Its Music was the first element inscribed on the List, and its inscription inspired several other nominations. There has been a growing interest in the cultural heritage of folk instruments in general. This made not only

the fujara visible, but also other musical instruments that were inscribed on the RL of the ICH of Slovakia in later years (fujara trombita, the shepherd's pipe, gajdica).

In 2006, The Soul of the Fujara association was established, led by Dušan Hollík. Its aim was to present the fujara also to the foreign audience and to contribute to dialogue and mutual understanding.

The inscription motivated the emergence of several events, such as the scenic programme Thanking for the Gift of Fujara (2006). The exhibition Fujara and the Mastership of Traditional Musical Instruments – The Ten Commandments of the Fujara (presented at the UNESCO headquarters) inspired the installation of exhibitions with the same title in several memory institutions in Slovakia. Even today, a number of events are organised on the occasion of the inscription of the element in the List. In 2020 (15th anniversary of the inscription), events like the Ten Truths about Fujara or the Fujara Day were organised. In addition, the fujara began appearing in spaces which had no links to the folklore environment.

## Question C.4

### C.4. Efforts to promote or reinforce the element

---

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

The element is most frequently presented at domestic and foreign folklore festivals. To preserve this tradition, courses of production and of playing the fujara are also organised. The bearers themselves often meet with people's interest in trying to produce and play this instrument, and this interest can be observed in each age category and, in particular, among males.

The element is often promoted through educational activities. The ÚLUV Regional Crafts Centre organises regular lectures on this topic by Prof. Oskar Elschek. The exhibition The Ten Commandments of the Fujara was for the first time held in Žilina in 2020 on the occasion of the 15th anniversary of the inscription of the element in the List. It was accompanied by an expert lecture by Prof. Bernard Garaj and Karol Kocík. On the 15th anniversary of the inscription, the Fujara Day event took place, organised by the ÚLUV Regional Crafts Centre. Domestic and foreign mass media showed interest in the element mostly immediately after its inscription in the List. At present, the element is promoted mainly through the state radio (RTVS) Radio Regina, which focuses on regional culture, while taking into consideration the specificities of the particular localities.

## Question C.5

### C.5. Community participation

---

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

The community of fujara players meets regularly at various events or occasions for playing the instrument. One of the organisations active in this field in Slovakia is the Fujara Players' Society (Spolok fujarášov), chaired by Roman Malatinec. The aim of this association is the safeguarding, maintenance, sensitive development, and presentation of the cultural tradition of playing the fujara, as well as fujara production and application in the cultural life of society. The association documents the traditional play of old masters as well as the instrumental expression of the current bearers, and shares them with its new members. Furthermore, the association organises meetings mainly with the young generation in order to help them to understand the spiritual significance, position, and the mission of the element in the context of Slovak and European instrumental music. The role of the Senior Fujara Players' Board is to safeguard the traditional method of production and of the playing of the instrument.

The bearers often create their own archives of audio- and picture materials obtained at music events or meetings of fujara players. The most important events organised by the bearers themselves include the Nationwide Presentation of Fujara Players in Korytárky and the Nationwide Meeting of Fujara Players in Cicmany.

Last but not least, the bearers are involved in the education of their successors not only in the form of workshops, but also directly by means of courses. For this purpose, instructional DVDs School of Fujara Playing and the Fujara Songbook were released, produced with the participation of several producers and performers.

## Question C.6

### C.6. Institutional context

---

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

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

The Centre for Folk Art Production (ÚLUV), Obchodná 64, 816 11 Bratislava, craft@uluv.sk, 00421 908 917 454

Spolok fujarášov (Fujara Players' Society), Imatra 2445/9, 960 01 Zvolen, fujarasi@pobox.sk  
The Slovak ICH Centre, SLUK, Balkánska 31/66, 853 08 Bratislava – Rusovce, 00421 2 204 78 201, tlk@sluk.sk

## Question C.7

### C.7. Participation of communities in preparing this report

---

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.



At the beginning of the year 2021, The Slovak ICH Centre contacted all official representatives of the elements inscribed in the RL of the ICH of Slovakia as well as the activities included in the Register of Best Safeguarding Practices in Slovakia. The staff communicated with the communities on the submission of a periodical report. They also discussed the possibilities offered by collecting information of such an extent in the field of improving the policy of ICH safeguarding in Slovakia.

In cooperation with the Ministry of Culture, the Slovak ICH Centre revised and simplified the form of the UNESCO Periodic report and distributed it to the communities. To facilitate the work with the document, the Slovak ICH Centre organised two online seminars. The two experts who had attended the training seminar on periodic reporting, Barbora Morongová and Lubica VoLanská, answered the questions of the communities concerning the importance of the periodic reporting and completion of the form. The seminars were actively attended by two-thirds of the representatives of all elements and activities inscribed in the two lists on national level. With those who could not attend the online workshops, the Slovak ICH Centre consulted on an individual basis.

In connection with this element, which was the first one inscribed in the RL ICH of Slovakia and in the UNESCO RL ICH of Humanity, the Slovak ICH Centre faced a problem with re-launching communication with the representatives of the community. The original official submitters of the file do not exist anymore. The Slovak ICH Centre therefore contacted some of the most active and most respected representatives of the community who have been helpful in the evaluation after having been provided a detailed explanation of the situation.

# C00877

## C

### C. Status of elements inscribed on the Representative List

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

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

Name of the element	Year of inscription
Music of Terchová	2013

### Question C.1

#### C.1. Social and cultural functions

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

The Music of Terchová is a viable element. Being the key factor of self-identification within the local and regional culture, it is important for the bearers' community. The element is tied mainly to the municipality of Terchová, after which it is named. Nevertheless, it is also widespread in the region of Northern-Western Slovakia, in particular in Terchovská, Vadicovská, and Bystrická dolina (valleys). In addition, it is practiced at several places across Slovakia by isolated emigrant diaspora from the above-mentioned locations and their descendants.

At present, the main bearers of the element are musicians, singers, and dancers of all generations.

Their key task is to play, sing, and dance on various occasions, both public and private ones. A special responsibility is held mainly by the oldest original living bearers, publicly active groups, and schools. The oldest bearers hand down their knowledge to the next generations of professionals and non-professionals. The active groups present the element to the public and in the mass media. Schools are mediators between the original bearers or active groups

and children or youth.

The Music of Terchová is an attractive element also for the young generation, which is proven by the wide and successful participation of young performers in competitions of different types and levels.

## Question C.2

### C.2. Assessment of its viability and current risks

---

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

Immediately after its inscription, the element received mainly media attention and promotion. Later, several new events focusing on the presentation of the element emerged, and the existing events provided more space to it. The element has also resonated in tourism in the given region.

The strengths that the Music of Terchová has retained after its inscription in the Representative List of ICH of Humanity include the strong personal background, continuity based on passing down the element in oral form, and own domestic platforms for its presentation. The viability of the element is sufficient, as there is no threat of its immediate extinction. Thanks to its inscription, the risk of devaluation of its cultural value and low social appreciation has been reduced. From the point of view of the bearers' communities, this appreciation has not been reflected in terms of finance compared to the period before the inscription. The element is recognised by society but, according to them, it is not appreciated sufficiently by the cultural organisations pursuing the financial and organisational support of traditional folk culture.

The major threat to the element is the lack of awareness and the resulting overvaluation or undervaluation of the tradition by the members of the community themselves. The simplicity, modesty or even naivety and beauty hidden in the detail is confused by many with primitiveness. This is one of the reasons why young domestic performers abandon the Music of Terchová or seek interpretational satisfaction in more attractive types of folklore and other genres. As a consequence, the loss of knowledge of the entire range of the authentic tradition results in breaking the continuity that can hardly be restored.

It is necessary to notice the ways of maintaining the local folk music traditions and translate its principles in the contemporary 21st-century world. The inscription has been followed by a gradual change in the handing down of the traditions. Compared to the past, this happens in a more institutionalised form on the basis of folklorism in ensembles, clubs, elementary and art schools. Families increasingly focus on ensuring favourable conditions for the study of the traditions of the descendants instead of on the handing down of the traditions as such.

A positive feature is the coherence of the community, which externally manifests itself by the performers of Terchová Music coming together three times a year for a joint performance at the Jánošík Days festival, the Nativity Vigil during Christmas, and the Cyril and Methodius Days festivity.

## Question C.3

### C.3. Contribution to the goals of the List

---

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

The perception of the tradition and its bearers within the wider community and at the regional, national, or international level has slightly improved. The inscription has led to increased respect for and interest in similar types of music mainly by the general public. Despite increased visibility of the intangible cultural heritage thanks to the inscription, the bearers feel handicapped when it comes to the cooperation with the private sector which, according to them, should increasingly focus also on the non-commercial use of the intangible cultural heritage. The inscription on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity does not resonate yet in their expectations, as they would have expected.

The inscription of the Music of Terchová has inspired some other nominations for the Representative List of the Intangible Cultural Heritage in Slovakia.

The element does not cause any conflict between other groups. The element does not produce excessive waste, and uses original natural materials from renewable sources which are disposable in an environmentally-friendly manner (green culture).

## Question C.4

### C.4. Efforts to promote or reinforce the element

---

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

The Municipality of Terchová is the strongest supporter of the element both in terms of organisation and finance. It contributes to the safeguarding of the element directly (by organising the international Jánošík Days festival, where the Music of Terchová is provided the largest space from among all Slovak festivals), and indirectly (by providing spatial or technical background and finance to municipal organisations and groups, collectives, or individuals). The municipality also creates new spaces (Terchová Gallery) and maintains existing ones (Nad Bôrami open air scene), intended for the presentation of the element to the general public. The Municipality of Terchová supports cultural and educational activities financially by means of regular subsidies from its own budget.

At its meeting on 28 March 2014, the Municipal Council approved the implementation of the conceptual document Safeguarding Measures to Preserve and Support the Music of Terchová Element. In terms of organisation, the activities of the municipality are covered mainly by the contributory organisation Local Cultural Centre, which is the organiser or co-organiser of over 50 events that directly prefer the participation or themes of the Music of

Terchová. The largest events are the Jánošík Days, the Cyril and Methodius Days, the Carnival of Terchová, the Festivity of Martin, the Nativity Vigil, and others. The bearers' community closely collaborates with the experts from the Department of Ethnology and Folklore Studies of the Faculty of Arts, Constantine the Philosopher University in Nitra.

## Question C.5

### C.5. Community participation

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

The community members participate in the safeguarding of the element mainly through active playing and singing on various of the above-mentioned occasions. Tažká muzika and Nebeská muzika are currently the most prominent representatives of the music groups from Terchová. The former one consists of important personalities of the Music of Terchová and attended the announcement of the results in Baku, the UNESCO festival in Paris, or the EXPO fair in Milan. Nebeská muzika revived archaic instruments, plays also world music, and represented the Music of Terchová at EXPO in Kazakhstan (Astana).

The Music Folklore Society of the Slovak Musicians' Union has organised various educational activities, such as a seminar on folk music, where the Music of Terchová was presented by Rudolf Patrnciak and Vladimír Moravčík. The bearers are also involved in research, either as the inhabitants of the municipality or in cooperation with experts from university institutes. As a reaction to the inscription in the Representative list of the ICH of Humanity, an organisation specialised in upbringing, education, and the transmission of traditions was established – Akadémia Muzika, which not only teaches the Music of Terchová as a part of its artistic activities, but also organises various workshops, interpretation courses, and concerts.

Other groups working with the young generation include the folklore groups led by Veronika Hajasová and Bobánovci. The Elementary School with a Kindergarten of A. F. Kollár in Terchová, as well as the Chotár and Terchovec folklore groups are also involved in educational activities.

The inhabitants of the Municipality of Terchová established the non-profit organisation Terchovská muzika (Music of Terchová), which cooperates with other civic associations in the field of culture.

## Question C.6

### C.6. Institutional context

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

- a. the competent body(ies) involved in its management and/or safeguarding;

- b. the organization(s) of the community or group concerned with the element and its safeguarding.

Municipality of Terchová, Sv. Cyrila a Metoda 96, 01306 Terchová, 041/5695138, terchova@terchova.sk, local self-government, representing 4060 inhabitants.

Local Cultural Centre of Terchová, Sv. Cyrila a Metoda 96, 01306 Terchová, 041/5695129, 0911924189, mks@terchova.sk, cultural centre.

Terchovská muzika, n.o. (Music of Terchová, non-profit organisation) Sv. Cyrila a Metoda 96, 01306 Terchová, 0905914345, mail@terchovskamuzika.sk, non-profit sector.

Slovak ICH Center, SLUK, Balkánska 31, 85308 Bratislava, 02/20478228, tlk@sluk.sk.

Private Elementary Art School Akadémia muzika, Sv. Martina 245, 01306 Terchová, 0948041161, szus@akademiamuzika.sk.

Nebeská muzika civic association, Školská 104, 01306 Terchová, 0905914345, mail@nebeskamuzika.sk.

A number of folklore ensembles, groups, and individuals from Terchová and its surroundings.

## Question C.7

### C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

In cooperation with the Ministry of Culture, the Slovak ICH Centre revised and simplified the form of the UNESCO Periodic report and distributed it to the communities. To facilitate the work with the document, the Slovak ICH Centre organised two online seminars. The two experts who had attended the training seminar on periodic reporting, Barbora Morongová and Lubica VoLanská, answered the questions of the communities concerning the importance of the periodic reporting and completion of the form.

The preparation of the report on the state of the Music of Terchová element has been prepared with the participation of the Municipality of Terchová represented by its Mayor Jozef Dávidík, who delegated this task to its organisation, the Local Cultural Centre of Terchová managed by its Director Rudolf Patrnciak, and the non-profit organisation Terchovská muzika (Music of Terchová) led by ethnomusicologist Vladimír Moravčík. When drafting this report, these organisations contacted those who are involved in the safeguarding and practicing of the Music of Terchová element, thus ensuring an active participation of the communities, which has helped improving the exchange of information between the stakeholders and has been an incentive for new ideas and activities to support and develop this element.

The content of the evaluation report has thus been influenced by active folklorists, leaders of folklore ensembles and music groups, pedagogues teaching related subjects (regional education, musical education, playing musical instruments, dancing, etc.), experts and students of ethnomusicology, representatives of the municipality, pupils, personal observers, as well as active citizens of Terchová, volunteers, interest associations, non-profit

organisations, and civic associations. All of them are a guarantee that the Music of Terchová element is viable and that the current as well as future measures will effectively contribute to the safeguarding of the element at present and its preservation for the future generations.

# C01075

## C

### C. Status of elements inscribed on the Representative List

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

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

Name of the element	Year of inscription
Bagpipe culture	2015

### Question C.1

#### C.1. Social and cultural functions

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

The Bagpipe Culture element is dispersed throughout the territory of Slovakia. At present, the lowest intensity of safeguarding this culture can be observed in Eastern Slovakia, while the highest intensity is in Central Slovakia.

Bagpipes are used mainly at festivals, various village parties and celebrations of holidays, weddings, as well as during Christmas and the Carnival season. In Slovakia, a couple of regular bagpipe festivals are organised: Gajdovacka (Oravská Polhora), Gajdošské Fašiangy (Malá Lehota, Jedlové Kostolany, Velká Lehota), Zagajduj gajdoško (Velké Zálužie), Dulické ozveny (Belá – Dulice), Fašiangy in Príbelce, etc. Bagpipers often present themselves also at special events as part of large folklore festivals: Východná, Myjava, Detva, Hontianska paráda, and others.

In cities, bagpipes can be heard at music events in clubs or at concerts – not only folklore ones. Nowadays, folklorism is an important channel for safeguarding the bagpipe culture. In addition, after the inscription in the Representative List of the Intangible Cultural Heritage of Humanity, the inhabitants of villages with an active bagpipe culture began to be more aware



of the importance of this cultural expression for their community.

The bearers of this element are bagpipers – musicians playing this instrument. The Slovak Bagpipers' Guild (Cech slovenských gajdošov), which is a voluntary organisation that brings together Slovak bagpipers, divides them into three groups according to the level of their skills:

Masters – experienced bagpipers who masters their instrument and traditions or produce bagpipes. Masters can officially teach and present their “apprentices”.

Journeyman – bagpipers who can already play nicely, gain further experience, and improve their skills in order to be able to become masters.

Apprentices – pupils who learns playing the bagpipe and are usually led by their masters. The responsibility for the safeguarding of the element typically rests with older and more experienced bagpipers who have their pupils and oversee the quality of learning the traditional style of play. Young pupils are taught by the masters of the Slovak Bagpipers' Guild: Bernard Garaj, Juraj Dufek, Lubomír Tatarka, Pavol Kužma, Rastislav Šimkovic, Milan Rusko, Lukáš Lacko, Matej Beno, Ludovít Cehelský, as well as journeymen Adrián Matis, Mário Pavel, and Dominika Kevická. Children begin learning to play the bagpipe usually at the age of 8–12 years.

Last but not least, the bearers of this element are inhabitants of village communities with a bagpipe tradition, who actively pursue the safeguarding of old forms of singing and dancing with bagpipe music in rural folklore groups (Briežok folklore group – Jedlové Kostolany, folklore group from Velká Lehota, several folklore groups from Oravská Polhora, Bažalická folklore group from Príbelce, etc.).

## Question C.2

### C.2. Assessment of its viability and current risks

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

Thanks to the inscription in the Representative List, among other things, young people's interest in playing the bagpipe is slightly on the rise. Bagpipers have a number of permanent presentation opportunities at regular bagpipers' festivals as well as occasional folklore events and festivals. From among special events, the nationwide competition can be mentioned, or the folk dance contest of solo dancers Šaffova Ostroha 2018, where one of the compulsory partner dances was dancing to bagpipe music. As for folklore groups that build on the bagpipe tradition, we can mention the Ponitran Foklore Group, which has presented several programmes over the recent years, most of them with bagpipes. The Slovak State Traditional Dance Company (SLUK) has included in its repertoire dancing to bagpipe music or several instrumental performances of playing the bagpipe, thanks to which bagpipe culture has been shown on the most recognised theatre stages in Slovakia.

One example of an extremely successful endeavour to revive bagpipe culture is the establishment and management of the Briežok folklore group in Jedlové Kostolany, a village with rich bagpipe tradition that has contributed to enhancing this practice.

The viability of the element is also manifested through the renewal of some other bagpipe traditions, such as the Carnival walk in Príbelce.

Regarding the regions in which young people learn playing the bagpipe, the following ones can be mentioned: Košice, Oravská Polhora, Sihelné, Slovenská Lupca and the surroundings of Banská Bystrica, Jedlové Kostolany, Nitra and its surroundings, Bolešov, and Bratislava. In addition to general threats, such as globalisation, urbanisation, the natural dying-out of the survivors and bearers of this element, changes in the lifestyle, or the emergence of new layers of music cultures, the pandemic has also appeared to be a serious threat that has temporarily largely curtailed the life of this element. No events have taken place, masters have not been able to meet their apprentices, and organisers have not been able to organise events or draw funds to promote this element.

### **Question C.3**

#### **C.3. Contribution to the goals of the List**

---

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

After the inscription of the element, there has been increased interest in bagpipe themes by the media, the general public, schools, folklore ensembles, and groups. After many years, it is now possible to learn playing the bagpipe at the Department of Ethnology and Folklore Studies of the Constantine the Philosopher University in Nitra.

At the national level, there is growing interest in bagpipe music at state-financed folklore events. In practice, this means that there is an increased number of opportunities to present bagpipes or bagpipe music.

At the international level, the perception of the tradition of Slovak bagpipe music has been enhanced along with growing interest in having Slovak participants at foreign bagpipe festivals (Poland, the Czech Republic, Hungary, Croatia, Scotland, Germany, Spain, Italy, etc.). International cooperation in the field of bagpipe traditions thus reaches beyond the borders and stimulates a dialogue between the bearers' communities in general.

The inscription has resulted in an enhanced respect for this element and for intangible cultural heritage in general. The municipalities with this tradition seek to maintain and develop it, just like other elements of the intangible cultural heritage. Respect for bagpipes has also been enhanced among the folklore community; bagpipes appear at all major festivals, and folklore ensembles and groups seek to use this element wherever possible.

### **Question C.4**

#### **C.4. Efforts to promote or reinforce the element**

---

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

After the inscription in the List, folklore groups and the whole folklore community began paying increased attention to bagpipes. New opportunities have emerged for the presentation of bagpipe culture, in particular dances and instrumental music. A number of stakeholders are also active in the safeguarding of the element. Since its inscription in 2016, three albums with bagpipe music of various styles have been released. In addition, bagpipers have presented themselves in several music projects that have not focused directly on bagpipe music.

In 2019, Róbert Žilík published the book *Kebi nebou kanás trúbev* (published by DROPIK civic association), in which he presents the 300-year old tradition of swine and sheep herding and its ties to the bagpipe tradition in the Central Nitra region. The publication documents the existence of up to 60 bagpipers in this area.

The mayors of villages with bagpipe traditions met in Oravská Polhora to exchange experience in the protection and safeguarding of bagpipe culture, its promotion, and involvement of the rural population, in increasing the attractiveness of regions for tourists, establishing international contacts, and the receipt of support for these activities under various schemes.

The municipality of Oravska Polhora obtained a grant for supporting the cultural activities of youth. This municipality also became a partner municipality of the Italian municipality of Coliano, and a significant part of their cooperation concerns the safeguarding of bagpipe culture.

## Question C.5

### C.5. Community participation

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

The most important part of the safeguarding measures is the practicing of the element, i.e. playing the musical instrument, practiced by musicians-bagpipers on various occasions. The Slovak Bagpipers' Guild, for instance, awarded the "Bagpipers' Municipality" prize to another village: Velká Lehota. This prize has been awarded by the Guild to villages with a live bagpipe tradition and with a strong support for this element. Furthermore, in cooperation with the municipalities, commemorative plaques were installed on bagpipers' houses in Malá Lehota (Gustáv Adamec, Jozef Rajnoha) and Jedlové Kostolany (Ján Ferov).

In addition to the above activities, which all happen either on the initiative of bagpipers-musicians or with their significant involvement, let us also mention some other activities of the bagpipers associated in folklore groups and in the Slovak Bagpipers' Guild, such as the collection of songs, the teaching of traditional ornamentation in playing the bagpipe and violin, supporting the teaching of playing the bagpipe and shepherd pipe, supporting the teaching of singing. The efforts to provide for finance for material elements is also an integral part of these efforts, relating to, for instance, folk costumes, the purchase or manufacturing of new instruments, the repair of musical instruments, supporting the extension of the number of collection items in the room of the Slovak Bagpipers' Guild (such as bagpipes, photos, CDs, books, pictures), etc.

## Question C.6

### C.6. Institutional context

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

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

Cech slovenských gajdošov/ Slovak Bagpipers' Guild a Cechová izba CSG/he Guilds Room of the Slovak Bagpipers' Guild, Nr. 565, 029 47 Oravská Polhora

Tomáš Blažek – The guilds master 00421 949 555 477, izbacsg@gmail.com

Lukáš Lacko – The guilds second master, administrator, 00421 902 705 317

Milan Rusko, 0421 915 054 176, milan.rusko@savba.sk

Centrum pre tradicnú ľudovú kultúru/The Slovak ICH Centre, SLUK, Balkárska 31/66, 853 08 Bratislava – Rusovce, 00421 2 204 78 201, tlk@sluk.sk

Ministerstvo kultúry Slovenskej republiky - Sekcia kultúrneho dedičstva/Ministry of Culture of Slovak republic, Cultural Heritage Section, Nám. SNP 33, 813 31 Bratislava – Staré Mesto, 00421 2 204 82 414, skd@culture.gov.sk

## Question C.7

### C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

At the beginning of the year 2021, The Slovak ICH Centre at SLUK contacted all official representatives of the elements inscribed in the RL of the ICH of Slovakia as well as the activities included in the Register of Best Safeguarding Practices in Slovakia. The staff communicated with the communities on the submission of a periodical report. They also discussed the possibilities offered by collecting information of such an extent in the field of improving the policy of ICH safeguarding in Slovakia.

In cooperation with the Ministry of Culture of the SR, the Slovak ICH Centre revised and simplified the form of the UNESCO Periodic report and distributed it to the communities. To facilitate the work with the document, the Slovak ICH Centre organised two online seminars. The two experts who had attended the training seminar on periodic reporting, Barbora Morongová and Lubica Volanská, answered the questions of the communities concerning the importance of the periodic reporting and completion of the form. The seminars were actively attended by two-thirds of the representatives of all elements and activities inscribed in the two lists on national level.

With those who could not attend the online workshops, the Slovak ICH Centre staff consulted by phone on an individual basis. The representatives of the communities had intensive personal communication with the Slovak ICH Centre staff on any uncertainties also

at the stage of filling in the form.

The pandemic situation prevented personal meetings and the scope of the opportunities for obtaining information. Communication within the communities also took place online or by phone most of the time. This report has been prepared with the participation of the members of the Slovak Bagpipers' Guild, in particular: Lukáš Lacko, Milan Rusko and Ivan Matis.

# C01202

## C

### C. Status of elements inscribed on the Representative List

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

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

Name of the element	Year of inscription
Puppetry in Slovakia and Czechia <i>Multiple: Slovakia, Czechia</i>	2016

### Question C.1

#### C.1. Social and cultural functions

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

The main social and cultural functions of the element include the artistic, cultural, social, aesthetic, educational, and entertaining functions. At present, the fact that there practically no restrictions for creation and interpretation is also of great importance for the community. The inscription of the element in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity has met with growing awareness of puppetry and of the intangible cultural heritage as such not only within the bearers' community, but also among the general public.

The main bearers of the element are amateur, professional, and private puppet theatres in the Slovak Republic, which maintain and develop puppetry in Slovakia through their activities (mainly theatre performances or workshops and exhibitions). The organisational aspects of puppet theatre festivals are ensured by civic organisations and puppet theatres. The fundamental change after the inscription of the element involved the fact that while, before its inscription, the element had been perceived by the public rather as a minority

theatre genre intended mainly for children with the aim to create an aesthetic experience and to entertain, the element is currently considered a part of our national cultural heritage (and often also local and regional heritage when it comes to the previous activities of itinerant puppeteers or the existence of permanent puppet theatre stages in cities). The element has begun to increasingly resonate in the mass media which emphasise its inscription in the UNESCO Representative List of Intangible Cultural Heritage of Humanity on almost every occasion.

## Question C.2

### C.2. Assessment of its viability and current risks

---

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

The current viability of the element is ensured by numerous productions of puppet theatres and puppetry festivals, courses, workshops, and seminars, taking place all over Slovakia all year round (mainly during the theatre season in the case of theatres, and during theatre holidays in the case of festivals). At present, there are seven professional puppet theatres in Slovakia (Bratislava, Senica, Žilina, Košice, Nitra, Banská Bystrica, Dolné Oresany) which present three to six puppet performances for children in average during the theatre season (September – July). In addition, there are several dozens of private and amateur theatres which regularly perform at various festivals and cultural-social events, or as part of performances for children. The theme related to puppet theatre is often a theme for classes of arts and crafts at the 1st grade of elementary schools (production of puppets, small theatres and decorations, drawing and painting of pictures with puppet theatre themes). The public Slovak television (RTVS ) channel broadcasts regular programmes for the child audience in which puppets act as well. With the current extent and frequency of practicing the activities related to the element, its viability is not under threat. The only threat is the poorer aesthetic and artistic level of puppet theatre performances (mainly in the case of amateur puppet theatres and individuals performing with puppets).

## Question C.3

### C.3. Contribution to the goals of the List

---

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

The inscriptions of the element on lists at the national and UNESCO level has resonated within the community of the bearers of the element and later also in the mass media and

society as a whole. The current activities focused on the viability of the element and its further existence have significantly raised awareness of its cultural values in Slovak society and increased the general social respect towards amateur theatres. The popularity of puppetry has been manifested inter alia by increased interest in online puppet shows, attendance of live performances and festivals, media coverage, etc. The element is part of the international nomination together with the Czech Republic and largely supports the dialogue between the relevant communities. It also highlights the common cultural, social, and political history, as well as the proximity of the languages of the two countries. The inscription of this element has also contributed to increased visibility of the element and of the intangible cultural heritage as such in the Czechia.

After the inscriptions, the bearers of the element realised not only the value of the cultural heritage carried by puppetry, but also became familiar with the intangible cultural heritage as such in its various forms. By realising the value of their element, they also realise the value of other ones. Their awareness of the intangible cultural heritage at the local, regional, national, and international levels has increased as well.

## Question C.4

### C.4. Efforts to promote or reinforce the element

---

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

Publication, documentation and research activities are carried out by the Theatre Institute, the Museum of Toys and Puppet Cultures of the Slovak National Museum in Modrý Kamen, the Slovak ICH Centre, several regional cultural centres, etc. Research and publication activities are conducted by the scientific community of teatrologists, theorists and historians of art, and aestheticians. University education in this field is ensured by the Department of Puppetry of the Academy of Performing Arts in Bratislava.

The element is part of the perception of puppetry as a culture component which can be used in the development of tourism at the local, regional, and national levels (accompanying programme at cultural and social events, educational programmes for children - concerts, creative workshops, etc.).

NGO Slovak Centre for Traditional Culture pursues technical, administrative, and financial measures (provision of information on the element, creation of a database of the bearers of the element, archive building, documentation of the element, participation in grant schemes for the support of the element) oriented on the safeguarding of the element; it organises and promotes the active involvement of the community in the promotion and safeguarding of the element through its own activities (performances of Teatro Carnevalo and Teatro Posonii; organisation of festivals Anderle's Radvan and Puppets in the Park; publication - three monographs on the puppet theatre, expert and scientific articles at home and abroad). Similar activities are carried out by other bearers of the element (amateur, professional, and private puppet theatres, institutions, experts and scientific community).

## Question C.5



## C.5. Community participation

---

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

The members of the community participate in particular research activities, the outputs of which are used for publication and promotion purposes and for making the element available to the public. With their own efforts and means, they create their own catalogued archive of textual materials, facsimiles, artifacts (puppets and stage), set up a thematic library, and collect audio- and video-recordings which serve the needs of the entire community.

The main target group of the puppeteers is the young generation to which they reach out mainly through puppet theatre shows in their theatres (e.g. in Bratislava, Žilina, Nitra, Košice, Banská Bystrica), workshops, lectures, as well as performances outside theatres as a part of puppet festivals (e.g. in Banská Bystrica, Bratislava, Košice, Žilina, and Nitra).

The community seeks to raise wider awareness of puppetry through its cooperation with the mass media (e.g. thematic TV programme dedicated to the Puppetry in Slovakia and Czechia element in TV NOE); through social networks (information, news, records of performances); active creative artistic activities, scientific, presentation, and publication activities (e.g. research on the folk puppet play Šopka v Topolovke; publishing of books: An Introduction to the Aestheticism of the Puppet Theatre; History of Slovak Theatre I and II, History of Slovak Puppet Theatre Drama); by organising international puppet festivals in Slovakia (e.g. Bábky v parku in Bratislava, Gašpariáda in Nitra, Virvar in Košice, Bábková Žilina in Žilina; Bábkarská Bystrica in Banská Bystrica, Festival of Theatres and Theatre Schools of V4 Countries in Nitra); and vice versa, through performances of Slovak theatres abroad.

## Question C.6

### C.6. Institutional context

---

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

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

Theatre Institute, doc., Mgr. art. Vladislava Fekete, ArtD. – Director, Jakubovo nám. 12, 81357 Bratislava, vladislava.fekete@theatre.sk

SNM Museum of Puppet Cultures and Toys – Modrý Kamen Castle, Zámocká 1, 99201 Modrý Kamen; helena.ferencova@snm.sk

Bratislava Puppet Theatre, Ing. Ján Brtiš – Director, Záhradnícka 95, 82108 Bratislava, brtis@babkovedivadlo.sk

Slovak Centre for Traditional Culture (NGO), Juraj Hamar – Chairman, Jarabinková 8A, 82109 Bratislava, juraj.hamar65@gmail.com

City of Banská Bystrica, Department of Culture, Sports and Tourism, Ingrid Hajducková, Robotnícky dom, Robotnícka 3, 97401 Banská Bystrica, ingrid.hajduckova@banskabystrica.sk

Traditional Puppet Theatre Tyjáter, Ivan Gontko, Principal – Farská 42, 94901 Nitra, gogo@homo.sk

Modranská beseda (NGO), Agáta Petrakovicová – puppeteer, organiser of the festival Rozprávková Modra; Štúrova 91, 90001 Modra, agata.petrakovicova@gmail.com

Habakuky (NGO), Pavol Hadac – actor, director, artist, and chairman of the association, Kollárova 48, 97401 Banská Bystrica, habakuky@habakuky.eu

Priatel'ia Starého divadla (Friends of Old Theatre) NGO, Mgr. Ladislav Tischler – vice-chair of NGO, Farská 42, 94901 Nitra

The Slovak ICH Centre, SLUK, Balkánska 31/66, 85308 Bratislava – Rusovce, 00421220478201, tlk@sluk.sk

## Question C.7

### C.7. Participation of communities in preparing this report

---

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

At the beginning of the year 2021, The Slovak ICH Centre contacted all official representatives of the elements inscribed in the RL of the ICH of Slovakia as well as the activities included in the Register of Best Safeguarding Practices in Slovakia. The staff communicated with the communities on the submission of a periodical report. They also discussed the possibilities offered by collecting information of such an extent in the field of improving the policy of ICH safeguarding in Slovakia. In cooperation with the Ministry of Culture, the Slovak ICH Centre revised and simplified the form of the UNESCO Periodic report and distributed it to the communities. To facilitate the work with the document, the Slovak ICH Centre organised two online seminars. The two experts who had attended the training seminar on periodic reporting, Barbora Morongová and Lubica Volanská, answered the questions of the communities concerning the importance of the periodic reporting. The seminars were actively attended by two-thirds of the representatives of all elements and activities inscribed in the two lists at national level. With those who could not attend the online workshops, the Slovak ICH Centre consulted on an individual basis. The pandemic situation prevented personal meetings and the scope of the opportunities for obtaining information. Communication within the communities also took place online or by phone. The cooperation between the Slovak ICH Centre Culture and the puppeteers' community has been excellent for many years, thanks to which the collaboration in the preparation of the

evaluation report has been smooth. The form was completed in cooperation with Juraj Hamar, puppet theatre historian and theorist, and Ivan Gontko, puppeteer. Besides being active puppeteers, both of them are also organisers of several puppet festivals in Slovakia and abroad.

# C01266

## C

### C. Status of elements inscribed on the Representative List

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

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

Name of the element	Year of inscription
Multipart singing of Horehronie	2017

### Question C.1

#### C.1. Social and cultural functions

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

The Multipart Singing in Horehronie Region is an important cementing element of the society living in that region. Joint singing is an essential part of most social, cultural, as well as family events. This tradition has been firmly rooted among the population living along the upper flow of the Hron River, namely the municipalities of Polomka, Závadka nad Hronom, Helpa, Pohorelá, Šumiac, Telgárt, and Vernár.

Since its inscription, the element has been largely promoted, has received new impulses for activities, and the awareness of the general public and interest in singing has significantly increased. This has also resulted in growing interest in the bearers of the element – their performance at various events across Slovakia and abroad. However, the biggest boom of this element has slowed down due to the current pandemic situation.

The main bearers of the element are singing groups of the respective municipalities, as well as the singing group Trnki a Horehronci, made up of natives of the above-listed municipalities of the Horehronie region, who no longer live there. The role of the persons, usually leading personalities of the singing groups, is to organise their activities, make sure

that the element is presented in sufficient quality, and to preserve the necessary nuances of the individual groups. Singing at home is organised on the family basis.

## Question C.2

### C.2. Assessment of its viability and current risks

---

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

The element is a living manifestation of the intangible cultural heritage in all environments and levels of its existence. Nevertheless, there are several possible threats.

The gradual outflow of young people from the countryside, in particular from the Horehronie region, is a persisting threat.

The on-going pandemic and, hence, the halted activities appear to be a risk at present. Since February 2020, it has been difficult to come together despite the fact that groups meet in every possible situation; however, there are very few moments like this. Over the past year, there have also been deaths of important members in each singing group, mainly from the older generation, which has also affected the activities of these groups.

One can only rely on individual and family singing, even though there are few opportunities even for meeting at family celebrations.

The increased visibility of the element in connection with the increase in the perceived prestige of the bearers is closely related to the increase in the sense of responsibility among members of the community. On the other hand, the consideration that the surrounding society demonstrates in the element carries with it the risk of possible rivalry between members of the community, between individual municipalities - a kind of competition for the most correct interpretation of the multipart singing in the Horehronie region.

## Question C.3

### C.3. Contribution to the goals of the List

---

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

The inscription of the element in the UNESCO Representative List of the ICH of Humanity has certainly contributed to increasing its visibility and to a growing interest in and respect for this element, just like in the case of other elements of the intangible cultural heritage related to the shepherd tradition or mountain culture. Among others, the inscription of the Multipart Singing in Horehronie Region has inspired and motivated the nomination of the Fujara Trombita and Mountain Carrying elements in the national list.

In addition, the bearers of the element have become more respected, and there has been increased demand for their presentation not only in the immediate surroundings, but mainly at the national as well as global levels. The singing groups representing the bearers receive offers for performing at international folklore festivals or at other events.

The Multipart Singing in Horehronie Region is very suitable for dialogue with other groups, such as members of ethnic minorities, and for establishing mutual respect. Singing is always an element that brings people together and enables sharing between different groups of people.

A wide range of people is involved and taken into account in the safeguarding of the element: men, women of different age, and the element is even promoted by Roma fellow citizens who form an integral musical or singing component of the element in some cases, like the Roma Folk Music Pokošovci.

## Question C.4

### C.4. Efforts to promote or reinforce the element

---

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

The Multipart Singing in Horehronie Region is a live element, whose viability is ensured by its practicing.

The various forms of support at different levels are as follows:

The bearers' community organises workshops and educational activities in collaboration with the experts from the Central Slovakian Educational and Cultural Centre in Banská Bystrica and the Department of Ethnology and Folklore Studies of Constantine the Philosopher University in Nitra.

There is on-going cooperation with the Horehronie Regional Tourism Organisation, supporting efforts focused on sustainable tourism, which is considered by the communities as high-level cooperation.

In 2016, CTLK realized video documentation of Multipart Singing in Horehronie Region in the villages of Helpa, Šumiac, Telgárt, Polomka. Several audio recordings from the older collections were digitized and made available online at [www.fondtlk.sk](http://www.fondtlk.sk).

The media have shown sufficient interest in the element and have provided the necessary space to present the Multipart Singing in Horehronie Region in different types of programmes.

The collaboration with other non-profit organisations and the private sector, as well as the development of cooperation with partners from abroad deserves major support. Capacity building also seems to be necessary when it comes to the legal awareness of the members of the community with respect to the safeguarding of ICH in general and the raising of funds from state and public sources for promoting the element.

## Question C.5

### C.5. Community participation

---

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

In addition to the practicing of the element, i.e. singing on various occasions, the members of the bearers' community conduct their own research based on the knowledge and memories of older people, municipal chronicles, or preserved notes by local teachers and cantors. To store the information about the element, they create their own archive of audio- and textual materials. The research results are used for the promotion, documentation, and archiving of the element by the members of the community.

For the purposes of promoting the element, the members of the community organise workshops and educational activities in collaboration with the Central Slovakian Educational and Culture Centre in Banská Bystrica and the Department of Ethnology and Folklore Studies of the Constantine the Philosopher University Nitra, where the participants learn about the general information on the element combined with demonstrations of particular singing groups and their specificities, with the possibility of trying the interpretation of the element. At the same time, the representatives of the community pursue cooperation with the private sector, which is just at the beginning, yet is being developed.

## Question C.6

### C.6. Institutional context

---

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

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

OZ OPORA Pohorelá, Jaroslav Bodnárík, Orlová 563, 97669 Pohorelá  
(opora.pohorela@gmail.com)

Municipality of Pohorelá – Fsk Kráľova Hola, mayor Jana Tkáčiková, Školská 349, 97669  
Pohorelá (obec@pohorela.sk, 048/6192102)

Municipality of Vernár – FS Vernár, mayor Vladimír Ondruš, Hlavná 171/65, 05917 Vernár  
(info@vernar.sk, +421903300955)

Municipality of Telgárt – FS Telgárt, mayor Peter Novysedlák, Telgárt 70, 97673 Telgárt  
(starosta@telgart.eu, 048/6194600)

Municipality of Šumiac – FS Šumiacan, mayor Jarmila Gordanová, Jegorovova 414/3, 97671  
Šumiac (obecnyurad@sumiac.sk, 048/6181318)

Municipality of Helpa – Fsk Hel'pan, mayor Peter Hyriak, Farská 588/2, 97668 Helpa  
(helpa@helpa.sk, 048/6186150)

Municipality of Závadka nad Hronom – Fsk Závadcan, mayor Ján Tešlár, Osloboditeľov  
144/27, 976 67 Závadka nad Hronom (obuzavadka@stonline.sk, 048/6183104)

Municipality of Polomka – Fsk Brezinky, mayor Ján Lihan, Osloboditeľov 12, 97666 Polomka  
(kultura@polomka.sk, 048/6193190)

The Ministry of Culture of SR, Námestie SNP 33, 81331, Bratislava (skd@culture.gov.sk,

+4212204 82414)

Centrum pre tradicnú ľudovú kultúru/The Slovak ICH Center, SLUK, Balkánska 31/66, 85308 Bratislava (tlk@sluk.sk, 02/204 78 201)

## Question C.7

### C.7. Participation of communities in preparing this report

---

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

In 2021, The Slovak ICH Centre at SLUK contacted all official representatives of the elements inscribed in the RL of the ICH of Slovakia as well as the activities included in the Register of Best Safeguarding Practices in Slovakia. The staff communicated with the communities on the submission of a periodical report. They also discussed the possibilities offered by collecting information of such an extent in the field of improving the policy of ICH safeguarding in Slovakia.

In cooperation with the Ministry of Culture of the SR, the Slovak ICH Centre revised and simplified the form of the UNESCO Periodic report and distributed it to the communities. To facilitate the work with the document, the Slovak ICH Centre organised two online seminars. The two experts who had attended the training seminar on periodic reporting (Barbora Morongová, Lubica Volanská), answered the questions of the communities concerning the importance of the periodic reporting. The seminars were actively attended by two-thirds of the representatives of all elements and activities inscribed in the two lists on national level. With those who could not attend the online workshops, the Slovak ICH Centre consulted by phone on an individual basis. The representatives of the communities had intensive personal communication with the Slovak ICH Centre on any uncertainties also at the stage of filling in the form.

This report has been prepared by means of general communication with the bearers of the element, using the knowledge of life in the local communities.

Moreover, it uses data from the field research in the locations where the element can be found (Eva Thonhauserová for the purposes of her Bachelor's thesis "Multipart Singing in Horehronie Region Inscribed in the UNESCO Representative List of the ICH", Department of Ethnology and Museology of the Faculty of Arts, Comenius University in Bratislava).



# C01365

## C

### C. Status of elements inscribed on the Representative List

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

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

Name of the element	Year of inscription
Blaudruck/Modrotisk/Kékfestés/Modrotlač, resist block printing and indigo dyeing in Europe <i>Multiple: Austria, Czechia, Germany, Hungary, Slovakia</i>	2018

### Question C.1

#### C.1. Social and cultural functions

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

Blueprinting is currently produced in two workshops: in Párnica, managed by Matej Rabada, and in Ivanka pri Dunaji, managed by Peter Trnka, grandson of the famous blueprint producer Stanislav Trnka from Púchov. There has also been revived interest in blueprint production by some designers who prepare unique blueprint fabrics and use them for clothing, fashion products, and accessories.

The blueprinting masters who were involved in the multinational nomination of the element for the UNESCO RL of the ICH of Humanity, as well as others who work with blueprinting as part of their profession, declared that they did not observe any major changes after the listing. On the one hand, many people consider the information about the blueprint being inscribed in the UNESCO RL of Humanity as something amazing, evoking a wow effect, on the other hand, their interest stops at that point.

The bearers of the element are primarily blueprint producers: Matej Rabada in Párnica na Orave. Together with his wife Veronika, they prepare their own blueprint which they use as bulk material for their own design of clothing or accessories. He has opened the workshop to the public, prepares demonstrations of dying, carries out sale. Peter Trnka works in Ivanka pri Dunaji. He produces bulk blueprint materials using the traditional dying technique, and organises creative workshops for the public.

In 2018, Martin Trnka established the Blue Yard civic association (NGO Modrý dvor) in Púchov and plans to renew the workshop of his father, the blueprint master – and open a museum in one part of the building. The entire project focuses on the promotion of the blue craft: the organisation of workshops for schools and the public, publication, and preservation of the historical workshop.

Lucia Dovalová produces blueprint as part of her school activities at the Elementary School in Badín, prepares various author's projects with her daughters and pupils, attends exhibition projects, and prepares creative workshops. Since 2017, she has collaborated with ÚLUV. She deals with blueprint design using traditional techniques and technology; however, she dyes fabrics of smaller sizes, not in bulk.

Eva Olexíková from Trenčín is a designer and artist, who has dealt with clothing design applying the blueprint technology. Another of her particularly original and unique author's product is the design of a textile collection with both flat and embossed design in Braille. Nevertheless, it is not the end in itself. The products contain encrypted texts, including passages from folk literature so that the letters can be read by touch.

Mišena Juhász, fashion designer, designs and produces clothing and accessories (bags, handbags, ties, bow ties, earrings) made from blueprint.

Renáta Vavrdová designs handbags, using blueprint combined with imitation leather, quality upholstery fabrics, and leather.

Support to the producers is provided by the Centre for Folk Art Production (ÚLUV). It is a national cultural institution with nationwide coverage, which is responsible for the continuity of the preservation of knowledge, skills, cultural and aesthetical values represented by living crafts and folk artistic products, including the blueprint.

## Question C.2

### C.2. Assessment of its viability and current risks

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

The element is still alive and there is a great potential for its future existence. There is interest in the demonstration of blueprint production, workshops, as well as blueprint products. Blueprint is used by individuals – producers (applying traditional techniques on a home-made basis, as well as in studios and schools) and designers. The blueprint is used as a frequent element in fashion, clothing, and in the manufacturing of various accessories (handbags, bags, backpacks, wallets, jewels). Blueprint themes are also sought for by the expert public in the form of conferences, lectures, and publication.

There are two aspects that can be a problem in handing down the element in the future and which may discourage potential producers from the next generations. These aspects include the time-consuming and technology-intensive nature of blueprint production. Even though this element is attractive for the young generation in terms of getting familiar with the patterns, production technology, and the possibility of trying this work by means of a workshop, but this is where enthusiasm about blueprint production often ends.

Another threat can be the boom in blueprint imitations, which emerged to a greater extent mainly after the inscription of the element in the lists. Many people are not familiar with the genuine blueprint and can easily confuse it with common painted textile, which is disrespectful of this technique. Hence, the threat relates to the lack of knowledge of the demanding nature of the blueprint production techniques and its costliness. This also results in a smaller respect for this technique and, hence, a smaller support and interest in creative workshops for children, etc.

The other potential threats for the people pursuing business in this field include the high tax burden, bureaucracy which complicates common activities, as well as grant applications and EU funds. All this creates problems related, among others, to the financing of new projects (e.g. workshop facilities – dying shop, technological processes, materials) or further processing in the form of clothing collections. Another threat can be the purchasing power of the population, since the production as such is a complicated process which is hard to value appropriately. Manual production is also associated with a higher error rate, which increases the production costs and the final product price.

At the same time, in the case of the material side associated with the buildings of traditional workshops, which are historic buildings and often monuments, problems may arise from the communities' point of view on the part of the city and the state. Communities feel excessive bureaucracy from the Monuments Board of the Slovak Republic, insufficient financial support from the funds, etc.

### **Question C.3**

#### **C.3. Contribution to the goals of the List**

---

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

The inscription has contributed to a wider perception of the demanding technology of blueprint production and of other similar crafts as part of the ICH. It has highlighted the cultural maturity and creativity of our predecessors in designing blueprint patterns. The change of attitudes to blueprint production was also due to the opening of the public blueprint workshop in Párnica, which resulted in growing interest by the local and national population and foreign visitors. There is increased awareness of the element and its bearers

within the wider regional and national community and also internationally.

According to the members of the bearers' community, people's increased interest is related not only to the fact that the element is inscribed in the RL of the ICH of Slovakia and of Humanity.

The element provides access to quality education, support of employment, gender equality. The blueprint represents equal opportunities for all, as well as responsible consumption and production; the work with the element is not expected to incur events that may directly or indirectly threaten the environment and water sources or increase waste amounts. The environmental aspects of the blueprint are closely linked to nature (natural indigo dyes and exclusively of cotton and linen fabrics). The dyeing is ecological despite the used chemicals, as these can be easily liquidated and neutralised. The element is associated with responsible consumption and production – blueprint applications can restore or breathe new life in older pieces of clothing; blueprinting can be performed on older textiles).

## Question C.4

### C.4. Efforts to promote or reinforce the element

---

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

The safeguarding measures to promote the element are based mainly on the ÚLUV activities. The collections of the Museum of Folk Art Production focus on the blueprint. The museum established cooperation with the Slovak Academy of Sciences (Polymer Institute) - blueprint textiles were studied by applying spectroscopic methods in order to characterise the dyes used in blueprint textiles from the folk environment.

The element is promoted by exhibitions (successful project Blue Coloured – Blueprint in History and Fashion). The blueprinting is part of regular events (ÚLUV Masters' Days festival, Folklore Festival Východná). It is also promoted through publishing activities (RUD magazine; scientific peer-reviewed journal Museology and Cultural Heritage). Experts present the blueprinting at conferences, share information on the use of modern technologies – by publishing a part of the digitised items from the collections of the Museum on the portal [www.Slovakiana.sk](http://www.Slovakiana.sk). ÚLUV and the blueprint masters communicate with public and private the media (Radio Regina West, TV Regina Centre and East, Kultúra.sk on RTVS, Umenie at TA3; Television of Ružinov).

Through ÚLUV, the blueprinters cooperated with the Ministry of Foreign Affairs on the occasion of Slovakia's Presidency of the Platform Culture – Central Europe (PCCE) in 2020 and 2021. The experts in blueprint from the Platform countries compiled, in collaboration with the Department of Fashion, Jewellery, and Accessory Design of the HEAD University in Geneva, a timeless brochure "FASHION IN BLUE, BLUEPRINT IN DESIGN" on the relationship of the blueprint to contemporary fashion design by students, prospective fashion designers.

## Question C.5

### C.5. Community participation

---

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

Besides institutionalised support of the element based mainly on the ÚLUV activities, the safeguarding of the element is also supported by the bearers themselves.

In 2016, the Blueprint project was set up within the Kremík (Silicon) chemical club at the Elementary School in Badín, led by Lucia Dovalová. She teaches children to produce blueprint at school and also organises workshops for interested ones – schools, adults, educational and cultural centres, museums, folklore festivals, as well as exhibitions and fashion shows. She also organises blueprint workshops for the general public, presenting the history, technology, and the practical part of the blueprint which can be tried by everyone. In 2018, the OZ Modrý dvor (Blue Yard civic association) was established in Púchov. Modrý dvor was founded as a partner entity of the already existing historical workshop Modrotlac Trnka Púchov. It currently has three members. The organisation focuses on the restoration of the blueprint workshop of the Trnka family in Púchov, building of a museum, and on educational activities for the public, organised by Martin Trnka under the Modrý Dvor brand – the educational content explains the history of the blueprint and blueprint production processes.

In 2020, the town of Moldava nad Bodvou obtained finance for conducting detailed ethnographic and archive research on the blueprint under the title “Blueprint – The Jeans Fabric of the Monarchy” through the SK-HU cross-border cooperation programme from the Small Projects Fund (European Grouping of Territorial Cooperation Via Carpatia). The project includes an exhibition called Veiled in Blue, conferences about the element, excursions to existing workshops in Slovakia, the creation of souvenirs for the town, etc.

In 2016, the Blueprint Market and Workshop Gutau took place in the town of Gutau, at which the bearers of the tradition of the “blueprint” element from five EU countries met to prepare a joint nomination for inscription in the UNESCO Representative List of the ICH of Humanity. One of the important parts of the preparations was a workshop at which blueprinters from all countries involved in the joint nomination had the opportunity to speak.

## Question C.6

### C.6. Institutional context

---

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

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

Ústredie ľudovej umeleckej výroby/Centre for Folk Art Production, Obchodná 64, 816 11 Bratislava, 00421 908 917 454, [craft@uluv.sk](mailto:craft@uluv.sk)

Trnka modrotlac/Trnka blueprinting, Peter Trnka, Ivanka pri Dunaji, 00421 908 647 604, [peter.trnka7@gmail.com](mailto:peter.trnka7@gmail.com), [www.modrotlac.sk](http://www.modrotlac.sk)

MODROTLAC RABADA/BLUEPRINTING RABADA – Mgr. Art. Matej Rabada, Párnica 130, 026 01 Párnica, modrotlacmr@gmail.com, www.modrotlacrabada.sk  
Modrý Dvor o.z./Blue Yard, civic association, Martin Trnka, Mudronova 548/8 02001 Púchov, 00421 915 703 612  
Ing. Lucia Dovalová, Elementary School with Nursery School, Tajovského 2, Badín, dovalova.lucka@gmail.com, mladychemik.webnode.sk/chemicke-projekty/modrotlac  
AVAVA, s.r.o., Sklenárova 1360/10, 821 09 Bratislava, 00421 904 691 688, jana@gavalcova.com  
The Slovak ICH Centre, SLUK, Balkánska 31/66, 853 08 Bratislava – Rusovce, 00421 2 204 78 201, tlk@sluk.sk  
Ministry of Culture of the Slovak Republic - Cultural Heritage Section, Námestie SNP 33, 831 03 Bratislava, 00421 2 204 82 414, skd@culture.gov.sk

## Question C.7

### C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

At the beginning of the year 2021, The Slovak ICH Centre contacted all official representatives of the elements inscribed in the RL of the ICH of Slovakia as well as the activities included in the Register of Best Safeguarding Practices in Slovakia. The staff communicated with the communities on the submission of a periodical report. They also discussed the possibilities offered by collecting information of such an extent in the field of improving the policy of ICH safeguarding in Slovakia. In cooperation with the Ministry of Culture of the SR, the Slovak ICH Centre revised and simplified the form of the UNESCO Periodic report and distributed it to the communities. To facilitate the work with the document, the Slovak ICH Centre organised two online seminars. The two experts who had attended the training seminar on periodic reporting, Barbora Morongová and Lubica Volanská, answered the questions of the communities concerning the importance of the periodic reporting and completion of the form. The seminars were actively attended by two-thirds of the representatives of all elements and activities inscribed in the two lists on national level. With those who could not attend the online workshops, the Slovak ICH Centre consulted by phone on an individual basis.

This report has also been prepared with the participation of the Centre for Folk Art Production and the bearers of the element: Matej Rabada, Martin Trnka, Lucia Dovalová. The information was obtained from the bearers (communities and individuals), who were involved in the preparation of the nomination file by means of written communication – official invitation for cooperation with, based on their consent, subsequent personal (e-mail, phone) communication regarding the detailed explanation of their involvement in the evaluation of the element.

# C01478

## C

### C. Status of elements inscribed on the Representative List

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

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

Name of the element	Year of inscription
Drotárstvo, wire craft and art	2019

### Question C.1

#### C.1. Social and cultural functions

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

Wire production still exists in the original areas of the former "Drotária" ("Wire Craft Region") and beyond. At present, it is pursued by producers from all over Slovakia, in particular from the regions of Central Považie (Žilina), Kysuce Cadca, Orava (Námestovo, Nižná), Turiec (Martin), Ponitrie (Leopoldov), Spiš (Levoca), Tekov (Mana, Žiar nad Hronom), and Bratislava, and, based on the identified activities, also from Banská Bystrica (Tinkers' Club).

In essence, the bearers of this element are all producers – tinkers who feel to be part of this element. The archive institutions and museums focus their activities on the safeguarding, research, and presentation of the element. The Tinkers' Club Džarek (ÚLUV BA) is oriented on the history and current wire craft products. In 2018, the Wire Gallery civic association (OZ Galéria drôtu) was established, with a stable Board of Directors (5–6 members) and a loose number of members – without the registration obligation. This civic association carries out a wide range of activities: promotion of the element in Bratislava and across Slovakia through exhibitions, production operation, workshops, etc. In 2018, the Šebickí Krpoši (ÚLUV BB)



tinkers' club was also established by the graduates of wire-craft courses in Banská Bystrica; at present, the club has seven members – one man and six women.

Awareness-raising activities are carried out by institutions such as the Centre for Folk Art Production, the Považie Museum in Žilina, Museum in Stará Lubovna, the Kysuce Museum in Cadca, the Memorial Room of the Wire Craft in Dlhé Pole or the Municipal Museum – Museum of the Wire Craft in Velké Rovné.

It could be stated that the response of the element to the new conditions that its inscription in the List was expected to bring has not been significant. Since its inscription in the List, a general trend of raising awareness of this element and its importance could have been observed; however, according to the information from individuals – manufacturers, the findings are manifold. Only a small part of the general public is aware of the wire craft having been inscribed in the Representative List of the ICH of Humanity. On the other hand, the institutions' awareness of this element is a bit higher. Wire craft as a job has not met with revived interest.

## Question C.2

### C.2. Assessment of its viability and current risks

---

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

The wire craft is implicitly linked to all sustainable development objectives. It primarily contributes to the objectives in the field of training, responsible consumption and production, the building of an inclusive society, productive employment, economic growth, and a healthy lifestyle. This traditional male job is currently practiced also by women, mainly when it comes to the production of jewels and decorative objects. The element has also found its place in protected workshops.

The element is still live and there is much potential for its continuing existence in the future. The general public of all ages is interested in activities that bring information about the wire craft and production, as well as in the demonstration of manufacturing and wire products as such.

Nowadays, the position of the craft itself in society is appropriate. However, it can be threatened by, for instance, the lack of materials – wire, the import of products that people sometimes consider to be wire products, though they are not, or by turning production into a principal gainful activity. The pressure on effectiveness and quantity may deprive wire craft of its uniqueness, as the producer may begin using elements that distort the unique character of the wire craft, such as welding, heat working of wire, etc. Last but not least, the wire craft can also be threatened by the lack of interest by the young generation.

## Question C.3

### C.3. Contribution to the goals of the List

---



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

The inscription of the wire craft contributed to an increased awareness of the element and, from a broader perspective, of the use of wire as a material leading, among other things, to the recycling or reuse of materials and objects that would otherwise end up unused in the dump. The inscription of the element has highlighted a wide range of wire applications in the framework of sustainable consumption, as well as art folk craft in general. It has also helped raising the awareness of the technology intensity, craft skills, and precision of tinkers – not only at the regional or national levels. The safeguarding of the element is also important to prevent the loss of identity of the nation from the perspective of perceiving the wire craft as a Slovak phenomenon.

In addition, the inscription has resulted in growing interest in presenting the element and in purchasing wire products within the region, in Slovakia, and abroad. The number of exhibition visitors has also grown, and several expert publications have been published. The inscription of the wire craft has inspired the ULUV institution to continue pursuing the safeguarding of a more widely perceived intangible cultural heritage at this level. The inscription of the wire craft in the List has also been reflected internationally. One such example is the collaboration between the Kysuce Museum in Cadca and the National Museum in Prague, resulting in an international exhibition held in both museums.

## Question C.4

### C.4. Efforts to promote or reinforce the element

---

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

Awareness of the element is spread primarily through research, presentation, teaching, and publishing activities. Selected objects from the collections of the Museum of Folk Art Culture have been digitised in cooperation on the national digitisation project (Digitisation Centre of the SNP Museum in Banská Bystrica).

The Centre for Folk Art Production (ÚLUV) continues to be willing to help the communities in their efforts to safeguard the wire craft as an important part of Slovakia's culture. ÚLUV arranges the sale of wire products approved by the art committee. In its regional craft centres, it manages accredited training activities through the School of Crafts and wire production courses with involvement of the members of the bearers' community as their integral part.

The Považie Museum organises the Wire Transformations cycles and the traditional Meetings of Tinker Masters. The Wire Craft Documentation Centre at this museum is also active in this field, having been included in 2017 in the List of Best Practices of the Safeguarding of ICH in Slovakia. The Kysuce Museum has conducted long-term research on the wire craft in Slovakia and abroad, and presents a permanent exhibition of the House of a

Tinker from Kysuce as part of the Vychylovka open-air museum. The Lubovna Museum maps and explores the wire craft and presents it through the permanent wire craft exhibition of the Spiš region. The municipalities of Dlhé Pole and Velké Rovné created a memorial room and a wire craft municipal museum.

## Question C.5

### C.5. Community participation

---

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

The producers safeguard the element and ensure its viability mainly by maintaining it (creation and production). Some of them are members of the Džarek Tinkers' Club, Wire Gallery civic association, or of the Šebickí krpoši Club.

Through their activities and professional focus, the bearers of the element – communities – declare their relationship to the element and recognise it as an integral part of their cultural heritage. By harmonising all their activities, the different stakeholders create, each of them at their respective level, an effective method of protection, safeguarding, and development of the wire craft. They also provide professional advisory, methodological, educational and coordination services to individuals with an interest in this element. All these activities are directly related to the element and its practicing.

Tinkers present their works at exhibitions or in the form of lectures or contributions at meetings at home and abroad. Articles and studies about them are published in specialised periodicals or in expert and popular-scientific publications. When it comes to documentation and research, they contribute to the recording and preservation of the procedures, technologies, and production techniques in order to be able to safeguard the specificities of the particular products and producers. Highly demanded are direct demonstrations of the production and presentations by producers by means of workshops, of which the bearers are an essential component.

An important function in the support and presentation is played by ÚLUV, which brings together the members of the tinkers' community, cooperates with the bearers, and supports them in promoting this craft. The wire craft is often promoted by means of creative workshops, demonstration of production, and producers' participation in various events and fairs. It is also promoted at the media level, most frequently by means of articles in specialised periodicals or reportages in local and regional televisions.

## Question C.6

### C.6. Institutional context

---

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

- a. the competent body(ies) involved in its management and/or safeguarding;

- b. the organization(s) of the community or group concerned with the element and its safeguarding.

Centre for Folk Art Production, Obchodná 64, 816 11 Bratislava (craft@uluv.sk, +421 908 917 454)

Považie Museum in Žilina, Topolová 1, 010 03 Žilina (muzeum@pmza.sk, +421 41 500 15 11)

Lubovna Museum – Castle in Stará Lubovna, Zámocká 22, 064 01 Stará Lubovna (info@hradlubovna.sk, +421 52 43 223 02)

Kysuce Museum in Cadca, Moyzesova 50, 022 01 Cadca (kysuckemuzeum@vuczilina.sk, +421 41 43 213 86)

Wire Craft Museum in Velké Rovné, Obecný úrad, 013 62 Velké Rovné (rovne@velkerovne.sk, 041/5582341)

Klub Džarek pri Regionálnom centre remesiel ÚLUV Bratislava, Jozef Šebo – predseda klubu, Obchodná 64, 816 11 Bratislava

Klub Šebickí Krpoši pri Regionálnom centre remesiel ÚLUV Banská Bystrica, Emil Obžera – predseda klubu, Dolná 14, 974 01 Banská Bystrica (emil.obzera@gmail.com, +421 903 800 568)

Centre for Traditional Folk Culture, SLUK, Balkánska 31/66, 853 08 Bratislava – Rusovce (tlk@sluk.sk, 02/204 78 201)

## Question C.7

### C.7. Participation of communities in preparing this report

---

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

At the beginning of the year 2021, The Slovak ICH Centre at SLUK contacted all official representatives of the elements inscribed in the RL of the ICH of Slovakia as well as the activities included in the Register of Best Safeguarding Practices in Slovakia. The staff communicated with the communities on the submission of a periodical report. They also discussed the possibilities offered by collecting information of such an extent in the field of improving the policy of ICH safeguarding in Slovakia.

In cooperation with the Ministry of Culture of the SR, the Slovak ICH Centre revised and simplified the form of the UNESCO Periodic report and distributed it to the communities. To facilitate the work with the document, the Slovak ICH Centre organised two online seminars. The two experts who had attended the training seminar on periodic reporting, Barbora Morongová and Lubica Volanská, answered the questions of the communities concerning the importance of the periodic reporting and completion of the form. The seminars were actively attended by two-thirds of the representatives of all elements and activities inscribed in the two lists on national level.

With those who could not attend the online workshops, the Slovak ICH Centre staff consulted by phone on an individual basis. The representatives of the communities had intensive personal communication with the Slovak ICH Centre staff on any uncertainties also at the stage of filling in the form.

This report has been prepared with the participation of the bearers of this tradition as well

as institutions that promote the wire craft, namely: Róbert Hozák, Janette Imrová, Štefan Smržlík, Zuzana Suranová, Kysuce Museum in Cadca, Centre for Folk Art Production, and the Lubovna Museum – Castle in Stará Lubovna.

# C01708

## C

### C. Status of elements inscribed on the Representative List

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

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

Name of the element	Year of inscription
Falconry, a living human heritage <i>Multiple: United Arab Emirates, Austria, Belgium, Croatia, Czechia, France, Germany, Hungary, Ireland, Italy, Kazakhstan, Republic of Korea, Kyrgyzstan, Mongolia, Morocco, Netherlands, Pakistan, Poland, Portugal, Qatar, Saudi Arabia, Slovakia, Spain, Syrian Arab Republic</i>	2021

### Question C.1

#### C.1. Social and cultural functions

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

Falconry is of inestimable value for the community and for society as a whole; it brings entire generations together and teaches people to love nature. Today, birds of prey are used in the education and upbringing of children and youth, in biological protection, etc. Every falconer is responsible for the promotion of falconry and awareness-raising among the public.

The response to the inscription in the List has been positive – within the falconers' community, by cultural institutions as well as the general public.

The bearers of the element are individuals – falconers who master and practice the falconry art: the breeding, training, and hunting with birds of prey, and the production of traditional falconry tools. They carry out these activities in line with the falconry tradition, ethics,

morale, and based on authorisations under the falconry legislation. At the national level, the bearers are organised in the Slovak Falconers' Club at the Slovak Hunters' Chamber and, at the international level, in the International Association for Falconry (IAF).

The Slovak Falconers' Club at the Slovak Hunters' Chamber (SFC at SHC) is a non-political, voluntary interest organisation which brings together individuals who practice falconry, keep and train feathered birds of prey and owls, and hunt with them, on the condition of having passed the falconry exam. It also brings together candidates for membership in the club, extraordinary club members, and honorary club members. Its mission is to safeguard and develop falconry in Slovakia as a living cultural heritage of the humanity, promote and protect it, educate, cooperate with the authorities and nature protection organisations, professional research, expert, and cultural institutions, carry out awareness-raising and promotion activities, and ensure adherence to the legal regulations on the breeding of birds of prey (welfare).

The SFC associates people of various professions whose contact zone is falconry in its entirety. Falconry is often spread within families. It is practiced both by males (80%) and females (20%). Falconry is live within rural as well as urban settlements practically all over Slovakia. Every year, around 15 candidates – individuals interested in becoming a member of the falconers' club – take the falconry exam before the expert committee. As of 15 June 2021, the SFC at SHC had 285 ordinary members, 3 extraordinary members, 18 honorary members, and 178 candidates.

## Question C.2

### C.2. Assessment of its viability and current risks

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

Falconry has survived thanks to the individuals who, without financial support by the state, created a background for the practicing of the element as well as high-quality education opportunities. In Slovakia, there have been several permanent stages at falconry centres to promote falconry. Their locations are linked to specific areas of tourism, or they are operated as part of educational institutions. These places serve as a contact point for the public and a place for practicing by the community members, thus creating a basis for a high-quality professional background for the realisation of the element. The element is practiced on a daily basis and in full extent, since the community members take care of living creatures and are active in all regions of Slovakia, thus ensuring the viability of the element.

The inscription in the Representative List of the ICH of the Slovak Republic and of the UNESCO Representative List of the ICH of Humanity has presumably raised awareness of falconry, which is proven by the growing number of people interested in falconry. The SFC had never before recorded such a high number of candidates in one year.

Nevertheless, there are some concerns, as falconry is demanding in terms of time and finance, due to which the initial enthusiasm of candidates often fails, which can be a potential risk. The element can also be threatened by various legislative changes that

regulate falconry activities. In addition, because of the pandemic, social events had to be restricted, which also affected the possibilities for the public promotion of the inscription of falconry as an element of the intangible heritage. The pandemic has also had an impact on the organisation of joint falconers' meetings and cultural events attended by falconers. The falconers' activities have largely been affected at the international level, too.

### Question C.3

#### C.3. Contribution to the goals of the List

---

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

The inscription on the List has met with a positive response by the falconers, the representatives of the involved institutions that cooperate with falconers at the regional and national levels, and also by the International Association for Falconry. The element has become more respected, the society has been increasingly interested in it, and the number of new candidates for falconry is also growing.

The inscription of falconry on the List inspired the hunting public to nominate also other hunting traditions for the RL of the ICH of Slovakia – the art of playing the hunting horn. Many traditional ways of life have disappeared, but falconry still persists. Nowadays, the work with birds of prey has different forms, and the “falconer's” job could be a motivation for young falconers to live in a particular region.

Falconry teaches young falconers to be patient and to communicate between different groups. Falconers are considered equal partners and are respected by the communities operating in the regions as partners in the field of culture, tourism, and rational care for the environment and nature.

At present, falconers seek to implement their art so as to make sure that their activities are sustainable. The breeding and rearing of falcons help restoring the free-living populations of some birds of prey and the rehabilitation of wounded birds. The use of falcon birds of prey is directly linked to sustainable development, including in the form of biological protection of airports, protection of urban agglomerations, historical monuments and agricultural crops.

### Question C.4

#### C.4. Efforts to promote or reinforce the element

---

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

The safeguarding and promotion of the element falls within the responsibility of the Slovak Falconers' Club at the Slovak Hunting Chamber (SFC at SHC). It is active in the field of protection (observance of the rules of hunting with birds of prey and compliance with the

regulations on the breeding of birds of prey), education about the element, cooperates with organisations active in the field of nature protection, as well as expert, research, and cultural institutions.

Awareness of the element is most frequently disseminated through personal presentation, promotion through performances at permanent falconry stages and during tours across Slovakia and Europe. The performances are also adapted to children.

Falconry is covered by the media quite often. Many of its bearers collaborate with artists, thanks to which their birds of prey can appear in various TV projects. Several documentary films about the element have been produced with the active involvement of the SFC (e.g. Ancient Crafts – Falconry, Profiles of Personalities – Falconer, Heritage Hidden in Time).

Falconry is regularly presented in the Halali television programme broadcasted by the public RTVS television with nationwide coverage. The members of the community contribute to the Sokoliar (Falconer) magazine. Articles on falconry are regularly published in hunting, nature-protection, and social magazines.

Falconry is often used by municipalities as part of their activities in the field of culture and tourism. Falconers contribute to tourism development mainly at locations where there are castles, chateaus, museums, spas, or during cultural and social events, such as fairs.

## Question C.5

### C.5. Community participation

---

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

The falconers' community is engaged in various projects, ensuring the viability of the element in various manners. The members of the community attend domestic and foreign events and constantly create occasions for falconers' meetings.

The SFC covers several educational activities. It organises the candidates' training and practicing as well as falconry exams, and through its lecturers it also coordinates the teaching of falconry at selected elementary and secondary schools and universities.

Institutions such as the secondary forestry school in Banská Štiavnica or the elementary school with a kindergarten in Štiavnické Bane create the conditions for the implementation of the element in both formal and non-formal education.

The community seeks to build several permanent stages – falconry yards – at Slovak castles and chateaus. In cooperation with the Museum in Svätý Anton, falconers organise events with demonstrations of the cultural diversity of world falconry with the participation of falconers from different parts of the world.

Also interesting are projects related to animals protection. In cooperation with the National ZOO Bojnice, the falconers have joined the programme to restore the wildlife population of the barn owl (*Tyto alba*) by adding a young bird from their own breeding. They were also involved in the re-introduction of the peregrine falcon (*Falco peregrinus*) in nature in Europe by means of a project implemented in Poland and in the Czech Republic.

Several falconers conduct their own research, sharing the obtained results with the community. In addition, each member of the community keeps his/her own photo/video



documentation. The falconers' centre also keeps a chronicle, recordings from breeding, training, or hunting, public performances, documents, or newspaper articles.

## Question C.6

### C.6. Institutional context

---

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

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

Slovak Falconers' Club at the SHC, Štefánikova 10, 811 05 Bratislava, 00421 905 803 107, alojzkassak@gmail.com

Slovak Hunting Chamber, Štefánikova 10, 811 05 Bratislava, 00421 905 401 429, t.lebocky@gmail.com

Slovak Falconers' Club, Chorvátska 31, 900 26 Slovenský Grob, 00421 949 459 209, sokoliar@gmail.com

The Slovak ICH Centre, SLUK, Balkánska 31/66, 853 08 Bratislava – Rusovce, 00421 2 204 78 201, tlk@sluk.sk

## Question C.7

### C.7. Participation of communities in preparing this report

---

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

At the beginning of the year 2021, The Slovak ICH Centre contacted all official representatives of the elements inscribed in the RL of the ICH of Slovakia as well as the activities included in the Register of Best Safeguarding Practices in Slovakia. The staff communicated with the communities on the submission of a periodical report and discussed the possibilities offered by collecting information of such an extent in the field of improving the policy of ICH safeguarding in Slovakia.

In cooperation with the Ministry of Culture, the Slovak ICH Centre revised and simplified the form of the UNESCO Periodic report and distributed it to the communities. To facilitate the work with the document, the Slovak ICH Centre organised two online seminars. The two experts who had attended the training seminar on periodic reporting, Barbora Morongová and Lubica Volanská, answered the questions of the communities concerning the importance of the periodic reporting and completion of the form. The seminars were actively attended by two-thirds of the representatives of all elements and activities inscribed in the two lists on national level. With those who could not attend the online workshops, the Slovak ICH Centre consulted by phone on an individual basis.

The pandemic situation prevented personal meetings and the scope of the opportunities for

obtaining information. Communication within the communities also took place online or by phone most of the time.

In the case of falconry, it was Alojz Kašák, Juraj Ondrejmiška, Martin Prekop, Jozef Tomík, Lubomír Klúčik, and others. For the gathering of information, they used the questionnaire prepared by the Slovak ICH Centre, which was distributed to the wider community of bearers, with the subsequent summarisation of the results. The community was very active and cooperative in preparing the periodic report.

## Question D

Signature on behalf of the State

The report should conclude with the original signature of the official empowered to sign it on behalf of the State, together with his or her name, title and the date of submission.

**Name**

Natália Milanová

**Title**

the minister of culture of The Slovak Republic

**Date**

11-02-2022

**Signature**

A handwritten signature in blue ink, appearing to read 'milanova', written in a cursive style.