



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

Original: English

## CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

### INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fifth session  
Kenya  
November 2010

#### REPORT ON THE EXAMINATION OF NOMINATION FILES NO. 00320 FOR INSCRIPTION ON THE LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING IN 2010

Name of the examiner: <b>Rusudan Tsurtsunia</b>
Name of the expert (if different):
Date of the examination: <b>(revised on) 12 July 2010</b>
<b>Nomination file No. 00320</b> <b>State Party: Croatia</b> <b>Name of element: Ojkanje singing</b>
<i>Note: Information in italics in boxes is provided for the examiner's reference; it includes excerpts from the Operational Directives or from the explanations given to submitting States Parties in the nomination form. The examiner shall rely upon the information provided within the nomination file, including any photos, video or additional information that is made available as part of the nomination. The examiner shall bring to bear his/her personal and professional knowledge in assessing the credibility and completeness of the information provided within the nomination, but his/her report shall primarily address whether or not the submitting State, within the nomination, has adequately demonstrated that the criteria for inscription are satisfied. The examiner shall neither be a national of the State(s) Party(ies) submitting the nomination nor have any conflict of interest that could influence unduly the results of the examination.</i>

### **Excerpts from the Operational Directives**

#### **Examination of nominations:**

5. *With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.*
6. *Examinations shall include assessment of the nomination's conformity with the inscription criteria.*
7. *Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.*
8. *The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.*

#### **Brief textual description of the nominated element**

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. The description should be prepared based on the information provided within the nomination file.

(175 to 225 words)

Ojkanje singing is the specific style of archaic traditional singing in various Croatian regions of Dalmatian hinterland, belonging to the Dinaric area. It is also spread in the neighbouring country – Bosnia and Herzegovina, and thus represents not an ethnic, but unique regional phenomenon. Its specificity lies in free rhythmicity and specific manner of singing – shaking of the voice, achieved by special vocal technique, the so-called ‘throat singing’. Ojkanje singing is also called ‘mountain-country singing’ and is sung loudly and boisterously as typical to mountain dwellers. This ancient tradition is found in various genres, usually performed by one soloist, rarely by two or more singers.

In the past Ojkanje singing was orally transmitted from generation to generation, and was closely connected with everyday life. In olden times it had distinctly marked social function – was the means of communication. Under modern conditions the environment for Ojkanje singing changed as well as its function. It no more has the communication function, but has obtained another one - very important for the globalized world: nowadays when the preservation of ethnic and regional diversities is so urgent Ojkanje singing is the strongest factor of the identity for the communities, groups and individuals of various ethnic descents and religious beliefs dwelling in Central Europe, thus it is the unique musical phenomenon and significant value for the culture of the humanity.

**Criterion U.1 The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.**

**Excerpts from the nomination form**

**Description of the element** (Not to exceed 1,000 words)

A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention's definition of intangible heritage. The description should provide the Committee with sufficient information to determine:

- that the element is among the 'practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith';
- that 'communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';
- that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history';
- that it provides communities and groups involved 'with a sense of identity and continuity'; and
- that it is not incompatible 'with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.

The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.

**Nomination demonstrates that the element satisfies Criterion U.1:**

Yes

No

**Examiner's comments regarding the element's conformity with the definition of intangible cultural heritage in the Convention**

The examiner should address whether the submitting State has adequately demonstrated that the element satisfies the Convention's definition of intangible cultural heritage.

(250 to 500 words)

Ojkanje singing is both an oral tradition and performing art, thus fully corresponds to the definition provided in Article 2 of the Convention on Intangible Cultural Heritage.

As oral music tradition, it has specific forms of expression, the syncretic character of which is shown in the unity of music, word and performance contexts. Today this ancient tradition is disseminated in many regions of Croatia to various extents, is preserved in many different genres and in some of these is the dominant type of traditional singing.

As it is shown in the nomination, this specific form and manner of singing is recognized by local population – communities, groups and individuals concerned as the most important part of their intangible cultural heritage. They were always well aware of Ojkanje singing as inseparable part of their cultural life. As evidence of this fact serve the events supported by Croatian Government from the 1920s-1930s – creation of folk ensembles, organization of Festivals, with active participation of local communities in the process, which greatly helped to prolong the life of traditional genres and forms of Ojkanje singing. This activity is still underway, and is enriched by

modern forms such as including traditional musical culture into touristic net. In the times of globalization and standardization of life Ojkanje singing was unable to maintain traditional – social function of communication. But it has obtained the function of expressing one of the most significant factors of identity.

Today the tradition bearers are renowned singers, who learned the examples of Ojkanje singing and the specific vocal technique from their ancestors at young age. The historic way of transmitting the tradition – imitation of the ancestors, for them means not only to respect the tradition of old generation, but this is the way to express their own identity and artistic skills. They are able to change the tune and text as a result of improvisation. Hence, Ojkanje singing is the constantly changeable and renewable musical-poetic phenomenon, which is created at each new performance in accordance with environment and social context.

The bearers of Ojkanje singing tradition – communities, groups and individuals concerned are well aware of their responsibility to future generations, as the transmission is inevitably important for the preservation of this ancient and specific tradition. For local community this musical phenomenon is a distinct symbol of culture and the source of its identity. They see the link between the preservation of identity and the idea of future development, as for them development of the community is closely linked with the development of traditional values under modern conditions. The communities express great respect to the bearers of this tradition, support the activities of cultural clubs and folk ensembles on local, regional and country levels, willingly participate in the cultural events organized by them, thus contributing to the stable development of their traditional musical culture.

These all correspond to the definitions provided by the Convention for Intangible Cultural Heritage, adequately shown by the submitting State.

**Criterion U.2 The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.**

***Excerpts from the nomination form***

***Viability assessment (Not to exceed 500 words)***

*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.*

***Threat and risk assessment (Not to exceed 500 words)***

*This section should identify and describe the threats to the element's continued transmission and enactment and describe the severity and immediacy of those threats.*

**Nomination demonstrates that the element satisfies Criterion U.2:**

**Yes**

**No**

**Examiner's comments regarding whether the nomination demonstrates that the element is in urgent need of safeguarding**

The examiner should address whether the submitting State has adequately demonstrated that the element's viability is at risk, that the community, group or, if applicable, individuals and State(s) Party(ies) concerned have made efforts to ensure its viability, and that it is consequently in urgent need of safeguarding.

*(250 to 500 words)*

The submitted nomination demonstrates that the viability of Ojkanje singing is under a big threat. Despite the fact, that the area of its dissemination is still wide, several cases of disappearance of the tradition have been documented in different local communities when the old tradition of singing was forgotten and a new type of tonal multi-part singing was accepted.

The reason of this should be sought in contemporary tendencies of the globalization – drastic changes in the communities' life conditions is completely replaced by the overall spread of standard forms of life. Western civilization affect the youth, who thanks to the influence of mass culture are redirected to the musical values different from traditional ones. They are no longer interested in 'primitive' folk singing and give priority to modern tendencies. The youth (with the exception of very few) practically are not aware of their ancestors' traditions, and so do not consider ancient traditional songs as part of their cultural life. This means, that Ojkanje singing is losing young generation not only as performers, but also as listeners.

Due to the afore-mentioned, the necessity of urgent application of safeguarding measures is undoubtful, which has unquestionably been recognized by local community, as well as the State Party since the 1920s and important steps have been made towards the revival of traditional culture. At the systematically organized folk festivals Ojkanje singing - one of the most significant values of archaic culture was frequently performed. In the past century folk groups were created in villages, which together with local tradition bearers contributed to the transmission of customs and knowledge. The desire to express the originality of cultural identity has been even more intensified since the Home War of the 1990s, as a result of which in various regions of Croatia were created many performing cultural-artistic associations ('kulturno- umjetničko društvo' - KUD). This is why in local communities there still are the individuals of old generation, who are skilled in this singing style and transmit their experience to the youth.

The process of festivalisation and the related institutionalization of traditional musicians characteristic to the European traditional music from the second half of the 20th century also became specific for Croatia. This contributed to the public practice of safeguarding traditional music including Oikanje and dissemination of non-traditional forms of transmission, though endangered the traditional practice of continuation of the knowledge and habits in the historically elaborated way - the regulated mechanism of tradition continuation entirely substituted non-formal one, thus jeopardizing the maintenance of this ancient singing style in the traditional way.

But the efforts of local communities and municipal and regional officials as well as the State Party is not enough for the continuity of Ojkanje singing tradition, as its traditional forms and genres are facing the threat of disappearance.

Thus the viability of this unique phenomenon is endangered and urgent measures are to be applied for its preservation, which is adequately shown by the submitting State.

**Examiner's assessment of the viability of the element**

The examiner should address whether the submitting State's assessment of the element's viability is accurate, realistic and complete.

*(150 to 300 words)*

Under modern conditions it is not hard to substantiate the problematic character of the viability of traditional culture and historic forms of its transmission: it is enough to describe the state of the

culture in the area of its dissemination – in the life of civilized village, which is convincingly demonstrated by the submitting State Party.

The presented picture describes discrepant situation, present in all countries where village folklore is still alive: on the one hand there is the old generation of tradition bearers, respected by the community members who have to demonstrate its art not in natural, but in formal or semiformal environment and a certain group of young people, who due to the respect to the family rearing and tradition and similar to old generation considers it as the source of their identity; they learned the ancient songs in the traditional way – oral tradition and now are considered to be skilled singers.

On the other hand, there is nontraditional way of life, with the tendencies of contemporary music, effective forms of mass culture, young people alienated from traditional musical culture, who are no longer happy with traditional 'primitive' singing, and no longer consider it as the part of their cultural life. This is why they feel no responsibility to its continuity.

This very picture is described by the submitting State, due to which the solo genres and forms of Ojkanje singing have almost disappeared. Two-part ensemble expression of this type of singing is also threatened by oblivion.

Despite the efforts made by local communities, groups and individuals and especially the State Party to include Ojkanje singing into contemporary cultural policy, it is impossible to stop the process without remarkable urgent measures.

Thus the submitting State provides adequate, correct, realistic and complete evaluation of the viability of Ojkanje singing.

**Examiner's assessment of the risk of the element's disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation**

The examiner should address whether the submitting State's assessment of the risk of the element's disappearing is accurate, realistic and complete.

*(150 to 300 words)*

The nomination submitted by the State Party clearly shows the contradictory character of the situation with Ojkanje singing: on the one hand, there is a number of folk music festivals in Croatia, the performers of Ojkanje singing are greatly respected among local communities, municipalities support cultural clubs and folk ensembles, who have their own flags, information leaflets and brochures, on their activities, they can also make and distribute souvenirs, CDs and DVDs. A large number of cultural-artistic societies (KUDs) have been created during the past 20 years, who live active concert life.

Any music, including traditional, is alive only when performed. Today Ojkanje singing is practically no longer performed at family reunions and other informal situations. This is why the genre of traditional music which is not performed will sink into oblivion. The demolished traditional socio-cultural balance, which is becoming more evident under the conditions of increasing cultural integration, makes it inevitable for the traditional musical heritage to disappear. This is why festivals and other events of this kind are of vital importance for traditional music.

At the same time modern practice does not always play positive role in the creation of folk music and safeguarding of the traditional principles. When learning old songs modern ensembles confine themselves to the imitation of old singers, it limits the variability and individuality of expression, and endangers the archaic performance manner. The area of dissemination of Ojkanje singing is still fairly wide, and its performance practice fairly frequent but if the archaic element still exists, this does not mean, that it is in the best state - the transmission of the traditional singing technique by means of historically approved ways is put aside. Only the elderly people can provide specific expression and teaching of this element.

That's why without urgent safeguarding and protecting it is under the risk of disappearance. This risk is correctly, realistically and completely evaluated by the submitting State.

**Criterion U.3 Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.**

**Excerpts from the nomination form**

**Safeguarding measures**

*Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.*

**4.a. Current and recent efforts to safeguard the element (not to exceed 500 words)**

*Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.*

**4.b. Safeguarding measures proposed (not to exceed 2,000 words)**

*This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:*

- a) What primary objective(s) will be addressed and what concrete results will be expected?*
- b) What are the key activities to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.*
- c) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.*
- d) Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).*

**4.c. Commitments of States and of communities, groups or individuals concerned (not to exceed 500 words)**

*The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.*

**Nomination demonstrates that the element satisfies Criterion U.3:** Yes  No

### **Examiner's assessment of the feasibility and sufficiency of the safeguarding plan**

The examiner should address whether the submitting State has elaborated a coherent set of safeguarding measures that can reasonably be expected to strengthen the viability of the element within the coming four years, and assess whether they reflect the priorities and aspirations of the communities concerned, whether the measures are feasible, and whether the communities and States are adequately committed to their implementation.

*(250 to 500 words)*

The submitting State Party has accurately presented its objectives for safeguarding Oikanje singing and consistently distributed the suggested activities into stages. The selection of the personnel participating in the projects of safeguarding and revitalization, is, quite rightfully, considered, as the objective of prime importance, which will allow to perform the activities on high level. Another significant step is to provide local population with the sufficient information on the role of cultural heritage, including Oikanje for the maintenance of cultural identity. Only after this it will be possible to realize, for example, the project of such as creation of Traditional Singing Centers. The experience of this country ensures that the creation of such Centre, which could coordinate the implementation of the safeguarding measures, is a fruitful idea.

One of the important measures is the so-called 'classical' approach which has been applied in this region for centuries – transferring the knowledge by imitating older, more experienced performers, who should be hired for leading workshops and seminars. They will help revive traditional forms of transmission and create remarkable school for future folk ensembles, preparing singers, choir leaders and experts in Oikanje singing, who will on their part, transmit the tradition and popularize this unique musical phenomenon.

The suggested safeguarding measure is also necessary, for making high quality audio and video recordings by skillful tradition bearers and preparing the database for Ojkanje singing. Fixation of its traditional styles and genres from elderly tradition bearers, its replication on compact discs by means of contemporary technical facilities will intensify the realization of various scientific projects, creation of new folk ensembles alongside the old ones and their support is also foreseen, as well as organization and stimulation of various local festivals, and support of the activities of non-commercial organizations and cultural clubs directed towards safeguarding traditional music, etc. Some of these activities are described in details in the Nomination.

I consider as of the most important activity, which foresees interstate cooperation, namely by means of meetings between the groups and individuals from Croatia, Bosnia and Herzegovina in order to provide a wider study of the regional practice of Oikanje singing, to increase the level of information for scientific-intellectual dialogue.

The nomination provides the community's active participation in the suggested activity, which is expressed in the creation of nomination and the inclusion of local communities in the realization of safeguarding measures. It is clearly seen that they are ready to perform the work for safeguarding, maintenance and support of Oikanje singing, as of an endangered specific musical phenomenon; to take part in the organization of concerts and festivals and in the process of teaching songs, demonstration of live performance practice, audio recording sessions and provision of the necessary information for documentation.

As for the commitments to safeguard (item 4c.), in the nomination proceeding from the plan the commitments of the submitting State Party are indicated paragraph after paragraph with corresponding documental confirmation.

Thus, the nomination demonstrates, that the safeguarding plan elaborated by the submitting State is feasible and sufficient.

**Criterion U.4** The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent.

**Excerpts from the nomination form**

**a. Participation of communities, groups and individuals**

*Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.*

**b. Free, prior and informed consent**

*The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.*

**c. Respect for customary practices governing access**

*Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.*

**Nomination demonstrates that the element satisfies Criterion U.4:**

Yes

No

**Examiner's assessment of the participation of the community, group or, if applicable, individuals concerned**

The examiner should assess whether the community, group or individuals concerned have participated fully in the nomination process at all stages and whether the nomination reflects their participation.

(150 to 300 words)

The submitting State Party indicates the organizations and individuals, who took part in the preparation of the project and are responsible for its realization.

The nomination includes the renowned performers of Ojkanje singing of Croatia and described their attitude to it as to the factor of their own identity and the symbol of traditional culture.

Alongside this, the inclusion of local population into the nomination process, is best shown in the enclosed film, presenting the well-known performers, individuals and ensemble singers of Ojkanje singing in Croatia: Marija Prelas from Srijane, Tomislav Pervan from Kokorići, ensembles of cultural clubs 'Promina', 'Radovin', 'Sveti Nikola Tavelić', 'Sveta Margareta' and 'Gacka'.

Solo and two-part Ojkanje singing as artistically performed by them, shows how organic is this original style for them, that they sing traditional repertoire with great enthusiasm and pleasure; at the same time the film shows how natural is the manner of their performance and assures us of the specificity of this vocal technique. It asserts the loyalty of old generation to their own tradition and their love to the song handed over to them in oral way by their ancestors.

The nomination shows both their inclusion in its preparation and their readiness for cooperation in the realization of the project. For instance, Cultural Club 'Sv. Nikola Tavelić' has offered to be the focal point in carrying out the safeguarding activities and measures, and the municipality of

Lišane Ostrovičke, where this Cultural Club carries out its activities, is ready to fully provide financial and other means of support for the organization of Annual Traditional Folklore Festival in the Municipality.

Thus the participation of local communities, groups and individuals concerned in the nomination process and their readiness to cooperate in the teaching of songs, in the demonstration of live performance and in the provision of the necessary information for audio-video recording and documentation is beyond doubt.

#### **Examiner's comments on their free, prior and informed consent**

The examiner should assess whether the submitting State has provided satisfactory evidence of the free, prior and informed consent of the community, group or individuals concerned.

*(150 to 300 words)*

As it was mentioned above, in the provided nomination the submitting State Party has described the picture of the inclusion of the communities, groups and individuals concerned into the process of preparation of the nomination. The submitted documentation testifies that these individuals and groups (Marija Prelas from Srijane, Tomislav Pervan from Kokorići, ensembles of cultural clubs and Culture and Arts associations 'Sveti Nikola Tavelić', 'Gacka', 'Promina', 'Radovin', and 'Sveta Margareta') are really linked to the element and have big interest in the traditional performance manner, to the maintenance and popularization of its genres and forms. There is the wide spectrum of their work – concert and festival activities on local, regional and country level, concert tours, cultural exchange, preparation and distribution of their symbols (e.g. flags), information-promotion materials (leaflets, brochures).

All this is presented in the revised nomination better than its initial version and completely disclaims the doubts of the Secretariat, aroused after familiarization with the first version, concerning the free, prior and informed consent. Though in my opinion both the material presented in the first version and especially the film provided the grounds to observe the enthusiasm and free will of the communities, groups and individuals participating in the project.

But I should say, that the material, presented in the revised nomination in English with the consideration of remarks, makes it unquestionable, that cultural clubs and ensembles actively cooperated with the Croatian Ministry of Culture, submitted proposals and participated in the elaboration of the project for safeguarding. For instance, the letters for cooperation of Culture and Arts Association 'Gacka' and Cultural Club 'Sveti Nikola Tavelić' includes a number of proposals on the measures for safeguarding Ojkanje singing, among them organization of workshops and seminars and assistance in the establishment of another festival, alongside a number of other such events.

Thus the presented letters of consent testify to the conscious, prior and free will of the communities, groups and individuals for participation in the project.

#### **Examiner's comments on respect for customary practices governing access to the element, if applicable**

The examiner should comment on whether the submitting State has adequately addressed the question of any customary practices that might govern access to the element.

*(not to exceed 300 words)*

The presented nomination demonstrates that the Republic of Croatia carries out cultural commitment, directed to the safeguarding and promotion of intangible cultural heritage in general, and Ojkanje singing in particular.

The most significant of the measures carried out by the State Party for the presentation and govern access is the annual music festival in the town of Metković with further discussions where experts and performers discuss the problems of traditional music under modern conditions, including its safeguarding and continuation. Lately this tendency has become

scientifically more purposeful. The scientific Conference 'Culture and Tourism' was held in the framework of the 24<sup>th</sup> festival, where the role of folk festivals in the govern access, the interrelation between traditional culture and tourism and the implementation of stable cultural commitments, etc were discussed, especially in the light of 2003 UNESCO Convention.

The nomination also mentions the significance of the practice, which is being realized for the promotion and govern access of Ojkanje singing among the broad society of singers, namely, the support of performances and concerts of a large number of folk groups and ensembles at the premises of Cultural clubs, stimulation of local initiatives, organization of various events, festivals on community, regional, municipal and state level. The attempts to include musical culture into tourist net, the support of musical culture by sending the bearers to local and international festivals.

By supporting the forms of Ojkanje singing practice on local, regional and state level contributes to and determines the govern access of the element.

**Criterion U.5 The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12.**

**Excerpts from the nomination form**

*The submitting State should identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. The description also should demonstrate that the inventory has been drawn up in conformity with Articles 11 and 12, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined 'with the participation of communities, groups, and relevant non-governmental organizations' and Article 12 requiring that inventories be regularly updated.*

*The nominated element's inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.*

**Nomination demonstrates that the element satisfies Criterion U.5:**

**Yes**

**No**

**Examiner's comments on the nomination's conformity with Criterion U.5**

The examiner should comment on whether the submitting State has adequately demonstrated that the element is included within an inventory, and has shown that the inventory was drawn up in conformity with the Convention, especially Article 11(b) requiring the participation of communities, groups and relevant non-governmental organizations.

(100 to 200 words)

Revised nomination clearly and sequentially presents that the submitting State has elaborated Croatian Act on the Protection and Preservation of Cultural Goods, which includes the category of intangible cultural heritage. According to the Act, the Ministry of Culture adopted the Resolution, which determined to provide the safety of Ojkanje singing as of part of intangible cultural heritage. The Ojkanje Singing is a separate entry in the Register of Cultural Goods of the Republic of Croatia under no. Z-4234 in line with the formal decision proclaiming the Ojkanje Singing as an item of the intangible cultural heritage, signed by the Minister of Culture on 6 July 2009.

This procedure satisfies all existing criteria – the proposals were presented by the traditional bearers, in accordance with the application form. Corresponding experts selected elements and included them into the Register, which will be updated from time to time. The Register of Cultural

Goods of the Republic of Croatia is a public register kept by the Ministry of Culture. According to the Act on the Protection and Preservation of Cultural Property, cultural properties are registered in the Register of the Cultural Property of the Republic of Croatia. The Register is a public document under the authority of the Ministry of Culture.

Thus, Nomination demonstrates that the element satisfies the Criterion U.5

#### OVERALL RECOMMENDATION

The examination report shall include 'a recommendation to the Committee to inscribe, or not to inscribe, the nominated element'.

Recommend to inscribe:

Recommend not to inscribe:

#### Examiner's comments on the overall recommendation

To be inscribed on the Urgent Safeguarding List, an element must satisfy all of the criteria. If the examiner concludes that any criterion is not satisfied, the overall recommendation cannot be to inscribe the element. The examiner may wish to offer further explanation of any such negative conclusions, or may wish to suggest to the Committee certain conditions it might consider attaching to a favourable decision to inscribe the element.

*(150 to 300 words)*

My conclusion to inscribe Ojkanje singing on Urgent Safeguarding List is based on the version of nomination revised according to the demands of the Secretariat, which includes the requested additional information from the Croatian Ministry of Culture.

In my opinion, now the nomination completely satisfies all mandatory criteria for safeguarding cultural heritage: it is the element of Intangible Cultural Heritage, as it is defined in the Convention; it is in urgent need of safeguarding despite the efforts of the interested people; the safeguarding measures elaborated by the State Party may enable them to continue the practice and transmit the element; it has been nominated following the widest possible participation and with free, prior and informed consent of concerned organizations and persons; and, finally, the element is included in the inventory of the intangible cultural heritage present in the territory of Croatia as defined in the Convention.

I am truly convinced, that Ojkanje singing is as unique musical phenomenon as other phenomenas with similar unique manner of singing, such as Mongolian-Tuvan overtone singing, Austrian yodel or Georgian krimanchuli, and needs urgent measures to save it from disappearance not only for the future generations of Croatia or Bosnia and Herzegovina, but for the whole cultured world.