



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage



0073700008

# Urgent Safeguarding List

ICH-01 – Form

Reçu CLT / CIH / ITH

Le

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N°

4740

## LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING

**DEADLINE 31 MARCH 2011**

*Instructions for completing the nomination form are available at:  
<http://www.unesco.org/culture/ich/en/forms>*

### A. State(s) Party(ies)

For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.

Republic of Macedonia

### B. Name of the element

#### B.1. Name of the element in English or French

This is the official name of the element that will appear in published material.

Not to exceed 200 characters

Glasoečko - male two-part singing in Dolni Polog

#### B.2. Name of the element in the language and script of the community concerned, if applicable

This is the official name of the element in the vernacular language, corresponding to its official name in English or French (point B.1).

Not to exceed 200 characters

Гласоечко - двогласното машко пеење во Долни Полог  
(Glasoečko - dvoglasno maško peenje vo Dolni Polog)

#### B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.

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### C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

1. The Macedonian population in the villages in Dolni Polog, the Tetovo region of the Republic of Macedonia;
2. The Gavrovski Trio traditional singing group from the village of Siričino in Dolni Polog, the Tetovo region, who have been actively promoting this type of singing, fully aware of the disappearance of this cultural asset;
3. The Izvor (Spring) arts and culture association from the village of Jegunovce, Dolni Polog, Tetovo.

### D. Geographical location and range of the element

Provide information on the distribution of the element, indicating if possible the location(s) in which it is centred. If related elements are practised in neighbouring areas, please so indicate.

Not to exceed 150 words

Dolni Polog is a region in Northwest Macedonia, between the western slope of the mountain of Žeden and the southern slope of the Šar Planina, that is, on the wide plane by the river Vardar. This region has been populated for centuries, as witnessed by the numerous artefacts dating from the fifth and sixth centuries. Remnants have also been noted of a continuous development of the settlements, as illustrated by various archaeological findings: necropolises, early-Christian buildings, medieval churches, and other evidence of the cultural heritage of the region. The area of Northwest Macedonia is inhabited by Macedonian and Albanian population, the predominant being the Macedonian as a fully developed ethnographic whole with ethnic and anthropological features. The Dolni Polog region is divided into two parts:

- Poselje – with the villages of Jegunovce, Siričino, Ratae, Rotince, Kopance, Preljubište, Žilče, Jančišta and Podbregje, in the valley along the Vardar, the longest river in Macedonia, and
- Podgor – with the villages of Tearce, Lešok, Neprošteno, Rogačevo and other, at the very bottom of the Šar Planina.

The cultural asset of the two-part singing in Dolni Polog around Tetovo is mostly encountered in the Poselje region, even though, with some changes, it could also be found in the villages in Podgor.

### E. Domain(s) represented by the element

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'others', specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) ( )

## F. Contact person for correspondence

Provide the name, address and other contact information of the person responsible for correspondence concerning the nomination. If an e-mail address cannot be provided, indicate a fax number.

For multi-national nominations provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination and for one person in each State Party involved.

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## 1. Identification and definition of the element

For Criterion U.1, the States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social and cultural functions and meanings today, within and for its community,
- b. the characteristics of the bearers and practitioners of the element,
- c. any specific roles or categories of persons with special responsibilities towards the element,
- d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

- a. that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';
- b. 'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';
- c. 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';
- d. that it provides communities and groups involved with 'a sense of identity and continuity'; and
- e. 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'.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

Not to exceed 1,000 words

a. The two-part singing in Dolni Polog is a traditional vocal form characteristic for this region alone, and thus of enormous importance of the cultural identity of the population. The very name of this type of singing, called by the local population "glasoečko" or "communal", confirms its social and cultural function, which has for centuries been orally passed onto the generations as

part of the local tradition. The mode of singing, the characteristic drone principle, is primarily typical of male songs, but versions of it could also be encountered in the female modes of singing in the region. Glasoečko is performed in groups of two or three, at celebrations, assemblies, weddings, dinner parties and other social gatherings. The singing is always spontaneous and anticipates the culmination of the event in bringing the attendees together. The songs sang in a “glasoečki” manner are epic or lyrical, not ritual, most often with mythological or love lyrics. The very fact that the lyrics could be of epic or mythological character underscores their importance in passing on the tradition, since through the transmission of songs, the history, beliefs and mythology of the local population are being transferred as well. From a musical perspective, “glasoečki” are songs performed in two parts, a drone type of polyphony, with a specific melodic line and a characteristic relation between the two parts. Unlike this types of songs in most of the other parts of Macedonia, the voice parts in this region have a dynamic relationship so that the drone, which is usually a voice part with a static, supporting role, in Dolni Polog may move contrapuntally in relation to the first, leading voice part. This phenomenon always occurs at the beginning of the song. The first voice part begins the song with the basic melody, and the second joins in or sings in unison so that at the very start, in a polyphonic move of the voices, descend all the way to the finalis where it remains to the end of the stanza. In this downward movement, the first voice part also descends along the microtonal scale with a tremolo typical for this type of singing, and creates with the drone untempered intervals of second/fourth harmonies. Sometimes, when the songs are performed in groups of three, whereby one is the lead voice and the other two supporting, the singing becomes triaphonic: the first voice leads the melody, one of the drones is static on the finalis, and the other drone moves a whole step down from the finalis, on the subtonium, and then returns on the finalis. The appearance of the three-part singing is always in a specific metric time and mostly depends on the singers’ pitch and creates a powerful resemblance of an organized heterophony. The triphony as a phenomenon is passed on from one generation to the next, but merely as an aesthetic category of this type of singing. Often, at the beginning of the song, there is an crossover between the lead voice and the drone during which the lead voice starts the melody at the third and moves downwards to the finalis and the drone remains on the third and descends on the finalis with some delay. This singing style is strong, typical of a highland population, which is understandable since this region is at the bottom of the largest mountain in Macedonia. The songs are most often performed in a free rubato rhythm, but there are also instances in a 2/4 or 4/4 time sung while accompanying a dance. The rhythmic songs almost always have love lyrics. The singing is often accompanied by a shepherd’s flute and a bagpipe.

b. The people calls this type of singing “glasoečko” in which one voice “viši” (leads) and the other, the drone, “složi” (supports). In a social context, each singer has a clearly defined role, and it is common knowledge in the village who sings with whom, who leads the melody and who offers support, that is, sings the drone. Some singers may play both roles if necessary. Once the trio is formed, it remains so for good. If one of the singers is absent, the song is not performed. In the past the songs were performed in every non-ritual occasion, at gatherings, assemblies, and so forth, but also during work in the field when songs were often performed antiphonically, in alternation. This mode of singing is typical when several groups were singing, whereby as soon as one group finishes a stanza, another group takes over the next. This social context is strong and typical of songs of the older level, confirming the importance for their preserving and nurturing as part of the traditional culture of the region.

c. Even though these songs are called “glasoečki” or communal throughout the region, there are different variants throughout the villages, mainly concerning the intonation. The so-called “gatalečki” (soothsaying) songs, which have a more rhythmic structure and lyrics, are a subgroup of this singing style. The “glasoečki” songs are part of this region’s tradition and are recognized as such by the local population, who make a clear distinction between their mode of singing and the one of the nearby region of Gorni Polog. The local population distinguishes its singing style in its melodic/rhythmic features, the manner of performing, the lyrics and the occasion when they are performed.

d. The two-part songs from Dolni Polog in Tetovo are transmitted orally, from one generation to the next. Nevertheless, the situation nowadays suggests a serious break in the passing on of this tradition since the younger population has fewer opportunities to hear this mode of singing. One could still encounter groups of two or three singers at over sixty years of age who could

perform “glasoečki” songs on very rare occasions. This situation is caused by numerous social factors, most important of which is the move of the younger population from the villages into the cities, the closing certain economic facilities in the region, as well as the lack of interest in this type of singing in the younger population which, influenced by the modern music trends, considers these songs outdated and provincial.

Even if seldom, one could still find smaller groups of singers who, even at a modern wedding, dance or another kind of social event, perform these songs. Their singing is still spontaneous and the style is completely preserved.

There is an attempt to foster and transmit this cultural asset by the Izvor arts and culture association from the municipality of Jegunovce, which, in the process of educating the younger generations in traditional folk singing and dancing, are trying to invite a group of older male or female singers performing this style of singing. Enormous credit for nurturing, as well as for raising the awareness for the features and the extraordinariness of this kind of singing in the region is due to the male group Gavrovski Trio from the village of Siričini. The group has been fostering this type of singing for generation, passing it on from father to son. The youngest member of the group and one of the listed bearers of this cultural asset is Miki Gavrovski. Through privately made recordings and participation in local and regional festivals, Gavrovski Trio has been promoting this singing and provokes increasing interest in the younger population. Their media exposure has contributed to the inclusion of the male two-part singing from Dolni Polog in Tetovo in the repertory of the Tanec State Ensemble of Folk Song and Dance. In the past 7 year, the local TV station Kiss has organized a local festival, Zvukot na korenite (The Sound of Our Roots) in an attempt to foster and promote the vocal tradition of the region. Unfortunately, even if of crucial importance, the festival took place only twice – in 2006 and 2007.

## 2. Need for urgent safeguarding

For Criterion U.2, the States shall demonstrate that ‘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’.

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.

Identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats. The threats described here should be specific to the element concerned, but not a generic cause that would be applicable to any intangible heritage.

Not to exceed 1,000 words

Nowadays, the male two-part singing in Dolni Polog in Tetovo is on the verge of extinction. Despite there being individuals and very few groups remembering and practicing this kind of singing, these songs are increasingly less performed. The main reason for their disappearance might be noted in the interruption of the transmission process, that is, the declining interest of the younger population to learn and then foster this cultural asset. In spite of the awareness that this singing style is unique and typical only for this region, the younger generations do not have the opportunities or the means to learn the specifics of the singing that in the past was being passed on spontaneously, as part of the everyday social interactions. This type of singing could nowadays be heard at:

- Weddings, but in restricted circles, on the margins of the main events of the celebration;
- Spontaneous gatherings of the older generations in the village
- Seldom at village dance events taking place once a year;
- In 2006 and 2007 the local TV station Kiss from Tetovo organized a local event, the

“Zvukot na korenite” festival, at which older authentic male and female groups of folk singers performed traditional songs. Despite all efforts, the festival only took place twice. The festival aimed to promote and affirm the traditional singing from the Tetovo region, but the audience was once again of the older generation, unfortunately. Securing funding was an additional but key reason the festival ceased to exist;

- The Gavrovski Trio male vocal group is the only one to still practice this type of songs in which the transfer occurs naturally, from one generation to another. The latest, youngest

member of the trio, Miki Gavrovski, in all his enthusiasm, but also the awareness of the profound importance of this cultural asset, managed to present the two-part songs from Dolni Polog at the highest possible level. In the past 7 year the Gavrovski Trio has performed at a number of local and state traditional music festivals, folklore events, but also at international festivals of traditional songs. By recording their CD, Gavrovski Tri began collaborating with other traditional music performers with aim to promote the two-part singing from Dolni Polog, to become renowned all over the country, unfortunately all these initiatives stopped at the beginning.

- The Izvor arts and culture association from the village of Jegunovce has also made efforts to revitalize this cultural asset, but despite all efforts, it has become increasingly difficult to find practitioner ready to cooperate and transfer the knowledge to the younger generations.

Threats to its viability:

- One of the key factors threatening this cultural asset is the practically abolished process of transmission. The process has been interrupted, that is, made difficult, most likely because of the specificity of the melodic/rhythmic features of the "glasoečki" songs. The complex two-part structure of the songs, the manner of developing the melodies, the specific microtonal intervals, the tremolo of the leading voice, the contrapuntal polyphonic function of the drone, the rubato rhythm, all make the process of instilling interest and transmission difficult. The singing style, the archaic sound of these songs and their social characteristics are a factor that the younger generation is reluctant to accept and even more so to understand.

- One of the main reasons suggested by the local population is the fact that these songs has no media coverage whatsoever. The local and national TV and radio station have not shown any interest or provided recorded materials they could play on air.

- In modern processes of move of the younger population from village to the city, this cultural asset is at a high risk of becoming extinct. The young leave the villages, whereby missing the opportunities to hear and learn their own cultural heritage. As in all regions in West Macedonia, depopulation is increasing the risk of extinction as well.

- There are fewer occasions on which this element could be performed. Contemporary weddings, the fewer social occasions and events, their modernization and developing the cultural processes in a completely different modern direction, have additionally been pushing out the old "glasoečki" songs.

- The greatest risk for extinction is posed by the disruption of the transmission process of this cultural asset. There is a generational interruption in the transmission and learning of this type of singing that is barely viable even in the practice of the older generations. The younger generation has no opportunities to hear this kind of singing, and the older generation believes there is not enough interest, so does not even attempt to pass on this cultural heritage.

- An additional threat to the viability of this cultural asset is the lack of proper documentation. Recordings of "glasoečki" songs could be found in the archives of the Marko Cepenkov Institute of Folklore from Skopje, but these recordings are from the period between 1957 and 1980. Several songs were recorded at the Macedonian Radio in the 1970s, but these recordings, as those at the Institute of Folklore, are recorded on magnetic tapes, which are in danger of becoming extinct themselves. There has not been any professional documentation of the male two-part songs from Dolni Polog in the last 30 years, making the situation even more urgent. There are private collections of song lyrics, underscoring the degree of the threat since what is unique about the songs is their melody.

### 3. Safeguarding measures

For Criterion U.3, the States shall demonstrate that 'safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element'.

#### 3.a. Past and current efforts to safeguard the element

The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned. Describe past and current efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element.

Describe also past and current efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.

Not to exceed 500 words

- In 2006 and 2007 the local TV station Kiss from Tetovo organized a local event, the "Zvukot na korenite" festival, at which older authentic male and female groups of folk singers performed traditional songs. Despite all efforts, the festival only took place twice. The festival aimed to promote and affirm the traditional singing from the Tetovo region, but the audience was once again of the older generation, unfortunately. Securing funding was an additional but key reason the festival ceased to exist.

- The Gavrovski Trio male vocal group is the only one to still practice this type of songs in which the transfer occurs naturally, from one generation to another. The latest, youngest member of the trio, Miki Gavrovski, in all his enthusiasm, but also the awareness of the profound importance of this cultural asset, managed to present the two-part songs from Dolni Polog at the highest possible level. In the past 7 year the Gavrovski Trio has performed at a number of local and state traditional music festivals, folklore events, but also at international festivals of traditional songs. By recording their CD, Gavrovski Tri began collaborating with other traditional music performers and the two-part singing from Dolni Polog has become renowned all over the country and reached the level of cultural identifier of the region from which it comes. The oldest member of the group, Mile Gavrovski, is still trying to pass on the tradition to the younger generation. He takes the initiative himself to find children between the ages of 6 and 12, as well as ways to get them interested in learning these songs.

- The Izvor arts and culture association from the village of Jegunovce has also made efforts to revitalize this cultural asset, but despite all efforts, it has become increasingly difficult to find practitioners ready to cooperate and transfer the knowledge to the younger generations.

### 3.b. Safeguarding measures proposed

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could respond to the need for urgent safeguarding and 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? Describe the activities in detail and in their best sequence, addressing their feasibility.
- c. Describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Provide as detailed as possible information about the communities, in particular, practitioners and their roles in implementing safeguarding measures. The description should cover not only the participation of the communities as beneficiaries of technical and financial support, but also their active participation in the planning and implementation of all of the activities.
- d. Describe the competent body with responsibility for the local management and safeguarding of the element, and its human resources available for implementing the project. (Contact information is to be provided in point 3.c below.)
- e. Provide evidence that the State(s) Party(ies) concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.
- f. Provide a timetable for the proposed activities and estimate the funds required for their implementation (if possible, in US dollars), identifying any available resources (governmental sources, in-kind community inputs, etc.).

Not to exceed 2,000 words

Living conditions in Dolni Polog, Tetovo, have never before been changing as fast and as extensively as now and, although the dynamics of cultural, social and political processes has been more encouraging than ever, the ability of the people to handle all these changes is limited both institutionally and individually.

Coming from the region ourselves, we would like to suggest the following safeguarding measures:

1. The establishment of a Centre for Documentation and Research of the Male Two-Part Singing from Dolni Polog, Tetovo. The Centre would have the following functions:

- a. Continuous systematic field research (audio and visual recordings in loco, interviews with inheritors);
- b. Storage of all material on traditional music of the region. Alongside storing and cataloguing the new material, it is necessary to gather, document, analyze and digitize all relevant material. Audio and visual materials should be on CDs and DVDs, and other documentation on hard drives be available to all interested individuals.
- c. Professional help in revitalizing traditional contexts of performing and educating the public on the importance of the contexts.
- d. Professional counselling of local communities in organizing traditional meetings of local singers who have to preserve their initial sense of communal socializing between performers and then present a summarized version of the living tradition.

2. Support in publishing folklore material in written form and on CDs and DVDs.

3. Support to the presentation of two-part singing from Dolni Polog on the radio, television and the Internet.

4. Educational activities: for the purpose of introducing innovative methodologies and technologies into communication and education, we should use traditional singing workshops and stimulate individuals who are engaged in these activities. In addition to professional improvement of music educators, it is also necessary to create a new didactic method for teaching two-part narrow interval singing and introduce specific solfeggio for the purpose of familiarizing the ear with the non-tempered characteristics of the two-part male singing from Dolni Polog, Tetovo.

5. Research into the construction of traditional songs and the encouragement to the transfer of knowledge.

6. Introducing local musicians from different provenances, mostly of the younger generation, to the living tradition of their region and to the music the nature of which cannot conform to the major-minor scale system, and so contribute to their more positive attitude towards traditional music as one of the important elements of the entire cultural identity.

7. Restoration of the "Zvukot na korenite" festival by providing moral and financial support to the local organizers, who would then document the material presented at the festival. This would provide incentive for local practitioners, increase their importance and raise the awareness of their cultural heritage.

### 3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies), and if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the body: Cultural Heritage Protection Office

Name and title of the contact person: Ivona Opetcheska Tatarchevska

Address: Gjuro Gjakovich 61 1000, Skopje

Telephone number: +389 2 3289 778

Fax number: +389 2 3289 777

E-mail address: i.tatarcevska@uzkn.gov.mk; itatarcevska@ymail.com

Other relevant information: Ministry of Culture  
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#### **4. Community participation and consent in the nomination process**

For Criterion U.4, the States shall demonstrate that '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'.

##### **4.a. Participation of communities, groups and individuals concerned in the nomination process**

Describe how the community, group or, if applicable, individuals concerned have participated actively in preparing and elaborating the nomination at all stages.

States Parties are encouraged to prepare nominations with the participation of a wide variety of all concerned parties, including where appropriate local and regional governments, communities, NGOs, research institutes, centres of expertise and others.

Not to exceed 500 words

After the field research conducted for the purposes of the nomination, we have received positive reactions from the local population and the local TV station Kiss from Tetovo. There is readiness to make efforts to preserve this cultural asset in the following ways:

- Organizing education for the younger population in the villages themselves;
- Organizing local traditional music festivals;
- Documenting the element by filming documentary films and through field research;
- Creating the necessary condition to pass on the tradition on children through the educational system;
- Securing state funding or other grants for projects to provide physical space and means to transmit the tradition.

#### 4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimen 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 in preference to standard or uniform declarations. They should be provided in their original language as well as in English or French, if needed.

Attach to the nomination form information showing such consent and indicate below what documents you are providing and what form they take.

Not to exceed 250 words

attached to the Nomination

#### 4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of certain knowledge. Indicate whether or not such practices exist, and if they do, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect. If no such practices exist, please provide a clear statement on it.

Not to exceed 250 words

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#### 4.d. Concerned community organization(s) or representative(s)

Provide the name, address and other contact information of community organizations or representatives, or other non-governmental organizations, that are concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.

Organization/ Community: Trio "Gavrovski"

Name and title of the contact person: Miroslav Gavrovski

Address: Goce Delchev 206, Tetovo, Republic of Macedonia

Telephone number: +389 78 848 050

Fax number: /

E-mail address: triog@mt.net.mk

Other relevant information: Cultural association "Izvor" village Jegunovce, Tetovo

## 5. Inclusion of the element in an inventory

For Criterion U.5, the States shall demonstrate that '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 of the Convention'.

Identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate that the inventory has been drawn up in conformity with the Convention, 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.

Attach to the nomination form documents showing the inclusion of the element in an inventory or refer to a website presenting that inventory.

Not to exceed 200 words

On initiative of the singing trio "Gavrovski" May 2010, Institute for Folklor Research "Marko Cepenkov" – Skopje, prepared the Elaborate for safeguarding of the Kopačkata, No. 02-447 from 01.12.2010

Cultural Heritage Protection Office formed an independent commission, (body) prepared the Report No. 28-3318. With this positive report the proposed intangible heritage has status of contemporary protection (according to article 38 of the National Law for Protection of cultural heritage) It is before the proclaiming for cultural good category of exceptional value, subcategory of great value;

## 6. Documentation

### 6.a. Appended documentation

The documentation listed below is mandatory and will be used in the process of examining and evaluating the nomination. It will also be helpful for visibility activities if the element is inscribed. Tick the following boxes to confirm that related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- 10 recent photographs in high definition
- cession(s) of rights corresponding to the photos (Form ICH-07-photo)
- edited video (up to 10 minutes)
- cession(s) of rights corresponding to the video recording (Form ICH-07-video)

### 6.b. Principal published references

Submitting States may wish to list, using a standard bibliographic format, principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

## 7. Signature on behalf of the State(s) Party(ies)

The nomination should conclude with the original signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: ELIZABETA KANCHESKA MILEVSKA, MA

Title: MINISTER OF CULTURE OF THE REPUBLIC OF MACEDONIA

Date: 30.03.2011

Signature:

