



ERASMUS+
PROGRAM
PROJECT

NETWORK OF
UNESCO
CULTURAL
SPACES

NO. 2020-1-LV01-KA204-077559

**GOOD PRACTICE
EXAMPLES IN
PRESERVING
INTANGIBLE
CULTURAL
HERITAGE**



ABOUT THE PROJECT

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“NETWORK OF UNESCO
CULTURAL SPACES”

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Europe is recognizable worldwide for its rich cultural values including intangible cultural heritage (ICH) – the knowledge, practices and traditions of European citizens. The importance of ICH was legally recognized with the Convention for the Safeguarding of the ICH adopted by UNESCO General Conference in 2003. Cultural heritage is a value in itself that builds national self-confidence and a sense of belonging to a region, country and part of the world, but, in addition, the safeguarding of the ICH contributes to different aspects of sustainable development of different regions in Europe – remote, rural and also urban territories.

Project partners, representing different cultural values

recognised by UNESCO, have created a partnership, supported by many associated partners – to join forces and share experience from several countries in order to provide better understanding of what are the best ways and methods to channel the knowledge to those who need it – people practising UNESCO included traditions.

The main project objective will be achieved by different activities: joint staff training events, outputs (educational materials) created, a conference, seminars etc. The network of UNESCO united organisations will give the unique opportunity to join different people from very different countries and cultures to promote significant part of European cultural heritage.

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L A T V I A

Ethnic Culture Centre Suiti Foundation – Coordinating partner in the project

NGO Ethnic Culture Centre “Suiti” was established in 2002. Its aim is to promote and develop different aspects of Suiti cultural heritage. Organisation was mainly responsible for preparation the application to Unesco for including Suiti cultural space to Unesco List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which was successfully approved in October 2009. In addition to the application the safeguarding measures (a programme) were developed in order to preserve and promote Suiti culture among target groups of all ages. Educational activities (from pre-school children to seniors) are the most important part of this programme.

It is organizations task to find the balance between development, promotion, preservation and protection of Suiti cultural heritage.



E S T O N I A

Kihnu Cultural Space Foundation

Kihnu cultural space was included to the Unesco list of heritage culture masterpieces in 2003. Kihnu Cultural Space Foundation was established in the same year with the aim to preserve and restore the tangible and intangible Kihnu cultural heritage. In 2008 Kihnu cultural space was included to the Unesco list of intangible cultural heritage. Organization is involving to its activities all people who are part of Kihnu culture heritage and use it in their everyday life (400 - 500 people in Kihnu island and ~40 - in Manija island). Special attention is paid at young people encouraging them to use local language and to learn heritage culture of Kihnu and Manija islands. Thus, in addition to preserving traditional values, Kihnu Cultural Space is responsible for development local folk culture in the islands.



E S T O N I A

NGO Setomaa Tourism

NGO Setomaa Tourism was established in April 2006 and is umbrella organization for about 40 local entrepreneurs and tourism service providers. Among the members are also the municipality of Setomaa and several other NGO-s. NGO's main goals are to develop tourism business activity, represent Setomaa entrepreneurs in cooperation with local and international associations.

An important role of Setomaa Tourism is to promote Setomaa as an attractive destination recognized by UNESCO. NGO has close cooperation with local service providers and municipalities, manages the Tourism Information Centre in Värskä, produces marketing materials and runs different projects to enhance cultural tourism in the area.


ICTM NC Macedonia

 THE REPUBLIC OF
NORTH
M A C E D O N I A

**ICTM National Committee of
Macedonia**

As part of the main world organization, the International Council for Traditional Music (ICTM), the ICTM National Committee of Macedonia is a Non-governmental, scholarly organization which aims to further the study, practice, documentation, preservation, and dissemination of traditional music and dance of Republic of Macedonia. Since its constitution in 2012, the organization main scope of work is dedicated to promotion, affirmation, safeguarding and dissemination of the knowledge, skills and scholarly work related to the traditional music and dance expressions of the Republic of Macedonia in the country and abroad.



GEORGIA

Georgian Arts and Culture Center

Georgian Arts and Culture Center (GACC) is NGO founded 1995. Its mission is:

- safeguarding, promotion and sustainable use of Georgian Tangible and Intangible Cultural Heritage;
- fostering the studies of Georgian Culture and support the integration of Georgian scholars in international scholarly work;
- supporting development of cultural industries in Georgia and strengthening economic viability and self-sustainability of cultural institutions, culture based small and medium businesses, and individuals working in the field of arts and culture;
- fostering the international relations and cultural exchange as well as educational activities in the field of culture and innovative approaches to exhibition activities.



ITALY

Universita degli Studi di Cagliari

The University of Cagliari (UNICA), founded in 1620, is a public state University with about 25,000 students and over 1,900 teaching and technical administrative staff. The University of Cagliari is a multidisciplinary HEI offering an interesting and complete education through 6 Faculties.

Since 2008, when the Canto a tenore, Sardinian pastoral song has been inscribed on the Representative List of the Intangible Cultural Heritage of Humanity (originally proclaimed in 2005), ethnomusicologists of the University of Cagliari have been directly involved in both studying and actively collaborating with Regional institutions such as ISRE (Sardinian Regional Institute of Ethnography) and traditional singers' associations to safeguard this Intangible Cultural Heritage.



CROATIA

Gacko pucko otvoreno uciliste Otocac

GPOU Otočac is a public institution for culture and education founded in 1962. The institution dates back to the original name of the National University "Marko Orešković" Otočac and the Otočac People's University, which is the founder of the City of točac.

It operates in a building that is a monument of culture of national importance and which has been in power since 1986. It is owned by the Croatian Parliament. Since the establishment of the institution to this day, GPOU Otočac has been confirmed as a guardian and promoter of local cultural and historical heritage and cultural specialities, and participates in the marking of all significant dates in the social life of the City of Otocac and its surroundings. Except for its own regular activity GPOU Otočac gives its space to other entities, whether individual events are organized independently or in cooperation with GPOU Otočac.



PORTUGAL

Município de Idanha-a-Nova

The Municipality of Idanha-a-Nova administrates a largely rural area in central Portugal. The citizens of the city have always rejected the idea that rurality is just a term for isolation and underdevelopment. This is a place where tradition coexists with innovation and modernity. Idanha's heritage is worldwide noticed: UNESCO Creative City in the field of music since December 2015, Biosphere Reserve in 2016 and part of the Geopark Naturtejo da Meseta Meridional since 2006 - the first Geopark in Portugal and the first UNESCO classification in the region. Idanha is a UNESCO territory, combining tangible and intangible heritages, and this recognition is the validation of a path, an incentive to continue the good practices that sustains it.



THE SYNTHESIS OF PRE-CHRISTIAN TRADITIONS AND RELIGIOUS RITUALS IN THE SUITI CULTURAL SPACE.

The synthesis of pre-Christian traditions and religious rituals has created a unique blend of intangible cultural heritage in the Suiti community – it is characterized by a number of distinct features formed over the centuries. The pillar of Suiti identity - the Catholic Church - successfully recovered following the Soviet period and as a result, the Suiti cultural space has experienced a gradual renaissance.

MAKING AND PLAYING A TRADITIONAL INSTRUMENTS BAGPIPES, DRUMS AND KOKLE IN THE SUITI REGION. CREATIVE APPROACH OF CRAFTSMAN AND MUSICIAN GUNTIS NIEDOLIŅŠ.

Historically, due to very conservative nature of the Suiti community, it was not just different traditions and superstitions, that survived until very late in this society. Same also applied to performing of traditional music. Still in the 1930s, it was possible to find here skilled kokle (a string instrument) players. Also playing of bagpipes was still practised, as was playing on animal horns. For various reasons, the playing of traditional instruments in the Suiti region almost

disappeared during the Soviet era. Over the last 10 years, the traditions of playing and making such traditional instruments as kokle, bagpipes, horns, drums have been restored.

Guntis Niedoliņš is a wood craftsman from Jūrkalne, who started making and playing kokles only in recent years. He likes to experiment, and so far he has used about 30 tree species as material for kokle, getting to know the sound and character of each tree. He, as the only one in Latvia, also makes monohords or sound beds - music therapy instruments.

ACTIVITIES FOR THE PRESERVATION AND PROMOTION OF THE CULINARY HERITAGE OF THE SUITI. OPEN CAFE DAYS IN SUITI REGION - GOOD POSITIVE IMPACT ON THE PROMOTION OF THE REGION AS HERITAGE TOURISM DESTINATIONS.

Just as the Suiti region has preserved various unique features of folk culture, just as many interesting dishes have been preserved here today, passed down from generation to generation.

In 2016, the Ethnic Culture Center Suiti Foundation established a traditional kitchen "Suiti ķēķis", the aim of which is to promote the preservation and popularization of Suiti culinary heritage by organizing master classes and other events. "Suitu ķēķis" is special in that it has a bread oven on its premises, where it is possible to bake bread.



Since 2019 festival Open Café Days is organised in Suiti region, which attracts many visitors and has a really good positive impact on the preservation and promotion of Suiti culinary heritage and the region as heritage tourism destination.

SUITI TRADITIONAL POLYPHONY - DRONE (BOURDON) SINGING PRESERVATION AND PROMOTION ACTIVITIES - RESEARCH, DRONE SINGING (BOURDON) FESTIVAL, FOLK GROUPS.

The scientific term for the typical Suiti singing by females is drone singing (in Latvian – burdons). Drone singing is one of the most ancient traditional types of polyphonic music (both vocal and instrumental). It traces back to the pre-Christian culture period and still exists and is practiced in many countries.

To promote the tradition, Ethnic Culture Centre Suiti Foundation initiated celebrating international festivals every three/four years. The very first festival took place in 2004, the second one in 2007, the third one in 2010, the fourth one in 2014 and the fifth in 2017. Thanks to the International Drone singing Festival (Burdonu festivāls), this national tradition and value of heritage, which was passed down by generations, still alive and practiced, can be implemented into the modern culture of rural environment and attract more attention both in Latvia and abroad.

Also, several studies on this tradition have been conducted in the Suiti region and books and music recordings have been published.

In the Suiti region, drone singing is practiced by several folk groups: "Suitu sievas", "Gudenieku suiti", "Maģie suiti", "Suitiņi" and "Suitu dūdenieki".

TRADITIONS OF MAKING AND WEARING SUITI FOLK COSTUME. RESTORATION OF THE WEAVING TRADITIONS IN SUITI REGION.

The history of the Suiti traditional costume traces back to the 17th century, when the parish of Alsunga, former Alšvanga, converted to the Catholicism. Affected by the Polish tangible culture and distribution of the Catholicism, the Suiti costumes also developed under the special impact of some relevant historic events. Suiti, guided by the Catholic conservatism for several generations, managed to preserve the unique style of their traditional costume until the turn of the 20th century. That is not to say that the national costume has remained unchanged for the whole time – it has been developing throughout the times, as far as it was possible.

However, during the 20th century, the traditions of making national costumes had disappeared in the Suiti region. They have been gradually renovated over the last 10 years with the establishment of a weaving workshop and the development of local traditional crafts. Today, more and more local people make and wear their folk costumes.



Photos by Dace Martinova, Dzintars Leja, Dainis



SA Kihnu
Kultuuriruum
KIHNU CULTURAL SPACE

DISTINCTIVE AND CULTURAL HERITAGE CAMPS HELD IN KIHNU

FOLK MUSIC CAMPS. Taken place already for 16 years. Every year in August, musicians and music lovers from all over Estonia gather in Kihnu to learn new songs under the guidance of well-known folk musicians. The traditional music is taught to everyone who is interested, especially children.

The main instruments to learn are: accordion, violin, guitar, garmon, ukulele, and diatonic button accordion.

In addition, instrument lessons are now available for adults as well. Classes are held individually and it is possible to learn accordion, garmon or guitar.

Rather than learn from sheet music, Kihnu children learn by ear.

NAIVE ART CAMPS. Every year in July we promote and introduce the island's traditional naive art by painting new pieces for the museum and everywhere on the island. The art camp lasts for one week and children are taught the traditional style of naive

art. Their works are then featured in a new art exhibition during the island's biggest festival, Kihnu Sea Festival.

HANDICRAFT CAMPS. Local handicraft masters teach people from the mainland how to knit or embroider traditional Kihnu patterns. This camp is very popular amongst Estonians but also people from abroad and the number of participants increases every year. The knitting theme is different each year, whether it be knitting socks, or hats, or gloves and so on. This year will be the 6th anniversary of the festival and the knitting theme will be traditional Kihnu woman socks.

HERITAGE CAMPS. Every year during the autumn school break we have a 3-day camp for children and youth who have Kihnu heritage. It is a good opportunity for young people to meet, learn about their home-island's culture, and work and have fun like true Kihnu people. Kihnu dialect, traditional songs, dances, handicraft and cooking are all learnt at the camp. There is also a traditional clean up day and smoke sauna. One purpose of the camp is to bring the older and younger generations together to encourage the passing on of traditional skills and knowledge.

METSAMAA CULTURAL HERITAGE FARM

Metsamaa cultural heritage farm is a traditional farm located in Rootsiküla village on Kihnu island, where we organize various events, camps, and seminars.



Metsamaa farm was purchased by our foundation in 2008 with the plan to develop a new cultural centre of traditional architecture. Renovations of the centre took 10 years to complete but the building is now ready. There are different camps that take place throughout the year as well as a Metsamaa cafe, which is open during the summer season.

Metsamaa farm welcomes both Kihnu islanders and visitors from the mainland. The farm is made up of a renovated farmhouse, outdoor kitchen and sauna, shed and a recently built auxiliary building for extra accommodation.

Upon request, we gather together young and old Kihnu islanders to introduce Kihnu culture through traditional song and dance. The folkloric concert is both exciting and versatile. During the 45 minute performance, viewers will see traditional Kihnu clothing, get an understanding of how a village party took place, and what songs and dances are held so dear to Kihnu islanders. We also happily teach dances and songs to the public so be prepared to get pulled into the fun!

FESTIVALS ON KIHNU ISLAND

KIHNU VIOLIN FESTIVAL. The main purpose of this festival is to introduce and promote Kihnu island's fiddle traditions and strive to keep them alive. Working together with other fiddlers from the mainland or abroad, the festival is quite a tribute to Kihnu violinists. The festival is also connected to traditional Kihnu dances.

The festival brings all the best Estonian violinists together and honours Kihnu traditions. As a result, new local violin players are discovered, and playing skills, style and knowledge are

improved. Attention has been focused on both adults and young people, inviting everyone who is interested in folk music to participate.

More broadly, the aim of the festival is the preservation and development of traditional culture through new outputs, in addition to connecting young people with the community and traditional culture. The idea of the Violin Festival is to ensure the continuity of the instrumental tradition. It is very important that we come together, put on our Kihnu clothes, and dance and sing together. Through this we hold a sense of community and togetherness !!!

The violin festival has been held now for 12 years.

KIHNU SEA AND FOLKLORE FESTIVAL.

A cultural festival where we introduce our culture to a broader audience. Traditional living spaces, food, handicrafts, song and dance, naive art, and also a traditional motorcycle parade are all important parts of this festival. It takes place each year in the second weekend of July which used to be known as Fisherman's Day during the Soviet period.

This festival is the most popular and awaited festival in the summer. Held since 2010, the Kihnu Sea Party is a festival for the whole family!



KIHNU LIGHTHOUSE

Kihnu lighthouse is situated on the southernmost tip of Pitkänä peninsula. It was brought here in 1864 from England, disassembled, and then was reassembled on site. It is one of four cast iron lighthouses that remain standing on our shores. The tower is white, conical in shape and equipped with a lamp locker and balcony. The height of the light from sea level is 31 m and 29 m from the ground.

Kihnu lighthouse has maintained its originality with only the lighting being modernized. Surrounding the lighthouse have been preserved the petroleum storehouse, cellar, well and horse stables since the 19th century. The living quarters, generator building and sauna have been preserved since the second half of the 20th century. Unfortunately the rescue station that used to be situated by the lighthouse, can only be seen now in archive photos.

Our foundation cooperates with the Kihnu lighthouse which opened its doors to visitors for the first time in 2011. Since 2014 it has been permanently opened to tourists and has become a popular tourist destination. At the top of the lighthouse, tourists can enjoy a beautiful view of Kihnu island and the surrounding Baltic Sea.

IN ADDITION:

PRESERVATION AND SUPPORT OF KIHNU WEDDING TRADITIONS. In the 21st century there have been 10 traditional Kihnu weddings held with ancient folk songs, sharing of the bride's dowry, and traditional dance of the bride in her married woman's folk costume. Guests must also wear traditional folk costumes and tables are set with traditional food and drink.

FOLK CALENDAR CELEBRATIONS. The most remarkable celebration in the folk calendar is St. Catherine's Day in November. Although it is already very dark on the island by 4pm, the community begins with the celebration. Cooking traditional food together and gathering with folk musicians is usually how the party starts. Around midnight, the running of "Kadrid" (Catherine's) takes place. Islanders dress up in masquerade and white clothing and go to visit the other village's parties.

COOPERATION WITH OTHER CULTURAL HERITAGES. Seto culture, Suitsi culture and others. Thanks to the cooperation with these other communities we have brought to life many successful projects for our own culture and economy and we have also learned a lot from each other.



Photos by Silvia Soide.

Setomaa



Yours authentically

LUMMO KATI'S LEELO CAMP IN NEDSAJA

Traditionally, the Seto singing tradition Seto leelo has been passed on from generation to generation, organically from mothers to daughters. Nowadays, as generations do not live together any more, the natural learning of singing has stopped. So new ways of keeping the Seto leelo tradition alive have to be found.

Lummo Kati's leelo camp is targeted to adults, but families are welcome, too. The camp is dedicated to Lummo Kati or Ekaterina Lummo, a famous Seto "songmother", who lived in the Nedsaja village. The participants do not necessarily have to be Setos, anyone interested in deeper learning of the singing tradition is welcome. The lectures and practical classes of the camp focus on Seto singing tradition (Seto leelo), provided by scientists as well as the local singers. Special attention is paid to the archaic singing tradition. Evenings are filled with singing and dancing. The camp provides the participants a thorough overview of the Seto culture – about the language, customs, history, traditional clothes etc.

The camp is very popular and has had a very good impact on the skills of the younger people interested in learning the Seto way of singing.

SETO CHILDREN'S SCHOOL IN TALLINN

Seto children's school in Tallinn gathers the kids of the local Setos and those interested in the Seto culture. Those kids live away from Setomaa, away from the Seto-language environment and have hardly any contacts with natural Seto-speakers. In order to teach the kids Seto language and culture in Tallinn, the school was founded in January, 2012 by Annela Laaneots, a mother of 3. Helve Mets was asked

to become the teacher and she has been teaching the kids for 10 years now.

The school, functioning as a hobby activity twice a month, is open to kids of all ages, from kindergarten to teenagers. It provides the Setos living outside of the historical settlement area of Setos a fantastic opportunity to give their kids at least some elements of the Seto culture. The lessons focus on Seto language, on songs and dances, holidays and customs. Celebrating different holidays is a very important part of the school, enabling active learning about the culture.

THE VABARNA FAMILY IN VÄRSKA

The Vabarna family is one of the best-known and strongest families in Setomaa, regarding preserving the special cultural heritage of the nation. At Seto Kingdom Day in August 2021, Jane Vabarna was elected the Chief Herald of the Seto Kingdom, the official representative/spokesperson of Setomaa. The great-granddaughter of Anne Vabarna, the most productive and famous songmother of Setomaa, Jane keeps the traditions of Seto leelo alive. She is the leader of the local cultural center as well as of the local women's leelo choir Verska naase' and often sings with her mother Maret and daughters. Maret is also a great singer, especially skillful in creating new lyrics, and has a long history as the teacher of Seto language and heritage culture in the local schools. Both Jane and Maret are skilled and famous handcrafters as well, keeping the beautiful and complicated Seto handicraft alive and passing it on to next generations.

Jane's daughters join it, too. The oldest daughter Anete is a good killõ-singer and enables the trio to have a true Seto leelo sound by adding the high-pitch voice typical of the Seto singing tradition. Seto culture is mostly handed down from mothers to daughters, so with Jane having 3 daughters, we can be sure that the Seto culture is no danger!



SETO KINGDOM DAY, THE MANIFESTATION OF SETOS

Seto Kingdom Day is the biggest and most loved festivals of Setomaa. The first Seto Kingdom was announced in 1994 in Obinitsa. Ever since, the Setos have been holding a kingdom day on the first Saturday in August in a different village of the Seto region. It is a chance to experience the Seto language, handicraft, music and cuisine. During Seto Kingdom, the Setos show off their skills in Seto leelo folk singing, playing instruments and dancing. The best artisans, food and beverage makers are determined, as is the strongest Seto, the best traditional Seto dancer, as well as the best improvisational songsmith. The most popular activity is determining the master food and beverage makers: for a moderate fee, participants can taste bread, cheese, pies, beers, wines and handsa spirits made by aspiring culinary masters. As the culmination of the festival, the Seto people decide who will be the next representative of the Seto people – the ülemsootska or the Chief Herald.

KIRMAS, A TRADITIONAL GET-TOGETHER COMBINING THE ORTHODOX FEAST DAYS WITH THE PLAYFUL PART OF THE SETO CULTURE

Kirmas is a village party related to church holidays. In Setomaa, the kirmas-parties have been held on the feast days of Orthodox churches and chapels, which are very numerous in the area. The kirmas-parties take place during the warm period of the year, starting with Easter and ending with Michaelmas Day in October. The biggest kirmas-parties are related to the main churches: the St. George's Day kirmas is held in Väraska on May 6, the St. Paraskeva's Day kirmas on last Friday of July in Saatse and the Transfiguration Day kirmas on August 20 in Lepa village. The best-known chapel kirmas-party is the St Peter's Day kirmas in Uusvada on July 12.

Due to long tradition of kirmas-parties, the Seto

people know where and when the different kirmas-parties take place. There is no program, the parties are always spontaneous and the nature of each party largely depends on the attending people. Even though there are no rules, the course of the party is directed by the standards characteristic of the traditional cultural space.

Traditionally, kirmas-parties were the main places for the young people to meet and socialize, to dance, sing, play and joke around. In olden times, when people did not travel around much, the kirmases also acted like fairs, giving the people opportunity to trade. It is considered important that there is at least one musician present at the kirmas, and at least a few Seto songs are sung. As a very traditional and spontaneous cultural element, a kirmas has an important role in preserving the heritage culture of Setos.

Photos:

1. Lummo Kati's leelo camp. Photo: Meel Valk
2. A choir emerged from Lummo Kati's leelo camp is introducing Seto leelo to Erasmus+ guests, 2022. Photo: Helen Külvik
3. Jane, Maret and Anete Vabarna, 2021. Photo: Helen Külvik
4. A Seto ABC-book, published in 2011, is a good study aid in teaching the Seto language to kids. Photo: Helen Külvik
5. Handicraft is basic skill of Seto women. Presentation of handicraft in Väraska Farm Museum. Photo: Kersti Virro
6. Members of the Seto children's school in Tallinn dancing at the Seto Dance Festival, 2018. Photo: Heiko Kruusi
7. Seto Kingdom Day starts with a festive parade. Photo: Helen Külvik
8. St. George's Day kirmas-party in Väraska, 2019. Photo: Helen Külvik
9. Seto Kingdom Day, like all Seto parties and festivals, is filled with music and dancing. Photo: Helen Külvik





ICTM NC Macedonia

KOPACHKATA, A SOCIAL MALE DANCE FROM DRAMCHE, PIJANEC

Kopachkata is a dynamic and energetic social dance performed by local residents of the village of Dramche in the region of Pijanec, eastern Macedonia. It is performed at different social occasions such as weddings, public gatherings and religious holidays by the village's best male dancers. The dance is performed in a semicircle accompanied by two or several drums, but sometimes it can be accompanied with kemene (a fiddle), tamboura (a long neck lute) or bagpipes. The name of the dance, Kopachkata, literary means "digging the dirt" which suppose that the dance itself is of centuries old origin which emphasizes the possible ritual (imitative magic) deep cultural function transmitted for many generations. The local communities in wider region of Pijanec, still keep performing the Kopachkata on holidays and at local festivities, in the local environment, which are thus permanently highlighted as an important social gatherings. Through other organized performing groups from this region, community members also participate in stage promotion of this intangible heritage like at folk dance festivals of a local, regional and international character. The dynamic character of the dance is compatible with the local population's mentality, the competitive spirit arise between the bearers, who beliefs that only the best dancers can perform this dance. Since its inscription on the UNESCO ICH Representative List in 2014, the Kopachkata dance has become a symbol of cultural identity, not only of the

community of the village of Dramche and the Pijanec region, but also on national level as part of the Macedonian cultural heritage.

The inscription of the Kopachkata on the UNESCO ICH RL promoted other ICH elements connected to the dance and its bearers. One of them is the almost forgotten female version of the Kopachkata that is performed with the same dance patterns as the male, but without the "digging" steps and in calmer manner with female dignity. The difference can be noticed in the instrumental accompany, the female Kopachka is always danced accompanied by kemene (a fiddle), an instrument that have good rhythmical characteristic that imitate the rhythm of the drums. Unlike the drums that are traditionally played only by men, the kemene can be also played by women, which emphasize the femininity of the female version of the dance Kopachkata.

The tradition of making and playing traditional music instruments such as kemene and gajda (bagpipe) was also mapped and revived, as well as the tradition of making parts of the traditional costumes such as belts, vests and letter shoes. The tradition of the characteristic jewelry such as neckless and "kjostek" (part of hand jewelry) made of colorful beads was also revived.

The community and the bearers of the Kopachkata started several projects of identifying the rich instrumental tradition of the region resulting with mapping and revitalizing the string instrumental tradition of playing but also making the instruments kemene and tambura, being the most distinctive instruments in the region of Pijanec. The projects resulted with several books and brochures that describe the instruments and players thus contributing in the safeguarding process of the music intangible heritage of the region, but also provoking an interest of the regional instrumental specifics on national level.



FEMALE KOPACHKA

Beside the male version of Kopachkata, there is also a female variant of the same dance. Although it was well known in the past, the dance was almost extinct in its live form, but remained in the memory of the older women in the region of Pijanec. Since the preparation of the nomination file for inscribing the male version of Kopachkata on the UNESCO ICH list in 2011, the female version emerged from the collective memory and was revitalized in the following years. Today the female version is performed on every occasion where the male version of the dance is danced having the same cultural and social value. The female Kopachka is performed with the same dance patterns as the male, but without the “digging” steps and in calmer manner with female dignity. The difference can be noticed in the instrumental accompany, the female Kopachka is always danced accompanied by kemene (a fiddle), an instrument that have good rhythmical characteristic that imitate the rhythm of the drums. Unlike the drums that are traditionally played only by men, the kemene can be also played by women, which emphasize the femininity of the female version of the dance Kopachkata.

TRADITIONAL MUSIC INSTRUMENTS

The eastern part of the country is well known by its traditional instruments like tambura (a long neck lute), kemene (a fiddle), gajda (a bagpipe), kaval (an end-blown flute), tapan (a double-head drum) and many other. In the last decade, the preparation and the inscription itself of the dance Kopachkata on UNESCO ICH RL increased the interest in safeguarding the instrumental tradition in the region of Pijanec as well. The community and the bearers of the Kopachkata started several projects of identifying the rich instrumental tradition of the region resulting with mapping and revitalizing

the string instrumental tradition of playing but also making the instruments kemene and tambura, being the most distinctive instruments in the region of Pijanec. The projects resulted with several books and brochures that describe the instruments and players thus contributing in the safeguarding process of the music intangible heritage of the region, but also provoking an interest of the regional instrumental specifics on national level.

TRADITIONAL COSTUMES

Pijanec and its neighboring regions of the eastern Macedonia have characteristically traditional costumes with specifics in certain parts of the costumes presenting also societal hierarchy in age, gender and social status. One of the outcomes of the UNESCO inscription is also the reviving of know-how and techniques of making parts of the traditional costumes, but also transmitting the knowledge to younger generation. The traditional costume became part of the intangible cultural heritage that is represented by the Folk Group Kopachka, which is the main bearer of the ICH in Delchevo and Pijanec. Female members of the community are dedicated in preserving and transmitting this traditional skills and knowledge on how to make certain parts of the costume, embroidery, jewelry, belts and traditional leather shoes. The male and the female costumes have their own characteristics and different parts such as futa, skutina, saya (parts of the female costumes), specific cloths that represent the social status and function and a characteristic jewelry such as neckless and “kjostek” (part of hand jewelry) made of colorful beads. In the last 10 years weaving and embroidery is also revived and transmitted as part of ICH safeguarding measures in the region.





ST ARCHANGEL MICHAEL CELEBRATION

The most important event in the year of the community of the village of Dramche and Pijanec region is the celebration of the St Archangel Michail day on 21st of November. The villagers of Dramche, but also of the wider Pijanec region gather at the Church of St. Archangel Michail located on the hill near the village of Dramche, which also represent the most important cultural space for the community. During the whole day, a set of rituals and customs are performed including a church Liturgy, a traditional lunch prepared collectively by the women consisting of traditional breads and dishes characteristic for this region only and ending with performing traditional songs and dances. The main part of the celebration is the dancing of the Kopachkata started by the dancers from the Folk Group Kopachka and joined by the entire community creating a long chain of dance. The St. Archangel Michail celebration is a one of the most popular event in the region and a possibility to see, taste, sing and dance and share mutual community collective memory on the cultural identity of Dramche and Pijanec. It is one of the most important cultural spaces in the wider east Macedonian region.

MARTINKI

Martinki - Cultural Practices Associated to the 1st of March, comprise traditions transmitted since ancient times to celebrate the 1st of March and the arrival of the spring. Spread in most of the Balkan region, this tradition consists of making, offering and wearing a red and white thread on the hand, which is then untied when the first blossom tree, swallow or stork is seen and usually put on the branch of a blossom tree. The artefact, called Martinka, is considered to provide symbolic protection against perils, with the practice ensuring a safe passage from winter to spring for

individuals, groups and communities. Although suppressed during the communistic period, in Macedonia the tradition of making and giving Martinka is still very alive, mainly associated with women, especially grandmothers, making and giving Martinka to the children and young adults. Since its inscription on the UNESCO ICH RL in 2017, the Martinki are one of the main spring cultural practices celebrating 1st of March in the entire country.

The Feast of the Holy Forty Martyrs takes place every year on 22 March, honouring the fourth-century martyrs of Sebaste and marking the first day of spring. Participants gather on the streets and in the squares of Štip and then hike up the Isar hill, stopping en route at the church to pay tribute to the Holy Forty Martyrs. During the climb – according to tradition – the participants must greet forty acquaintances and gather forty pebbles as well as forty flowers or twigs from the almond trees that grow nearby. On reaching the top, the participants make wishes and throw thirty-nine pebbles into the Bregalnica River below. The remaining pebble is kept and placed under the pillow before going to sleep. The feast is transmitted through parents hiking with their children, or older relatives and friends handing down the tradition to the younger generation. This spring event requires the selfless cooperation of many people from all age groups, social classes and backgrounds, thus promoting and encouraging teamwork and solidarity. The feast is also a way of bringing together the different religious and ethnic groups that live in the city of Štip and its surrounding towns and villages, thus perpetuating a sense of belonging to the wide regional tradition.

Photos by:
Anastasov Kircho/Municipality of Delchevo
Velika Stojkova Serafimovska
Persa Stojanovska/AFG "Kopachka", Dramche
HAEMUS





FAMILY BUSINESS DEDICATED TO PRESERVE FIGURE, SYMBOLIC AND PATTERN IN GEORGIAN CERAMIC TRADITION

Located in Zugdidi (Samegrelo, West Georgia) **ORKOLI STUDIO** is a family enterprise run by father and daughter Robert and Tsira Absnadze. In 2011, Robert a professional ceramist founded his studio **ORKOL**, name comes from the Megrelian word for a wine pitcher. He had the motivation to preserve tradition for the region's pottery patterns and colors as well as techniques, including the 'black-smoked ceramics', which dates back to the 4th millennium BC. In this studio space, with an attached gallery, beautiful handcrafted homeware & accessories for home are produced. All items are richly decorated with traditional ornaments, patterns and fired either in red or black-smoked technique.

ART-STUDIO PESVEBI - KIZIKIAN HANDICRAFTS, PRESERVATION OF LOCAL TRADITIONS AND TECHNIQUES

Art-Studio PESVEBI was founded in 2005 in Dedoplistskaro (Kakheti Region, East Georgia). From the very beginning, Studio's main purpose was to restore and develop traditional Kizikian handicraft and involve local women in activities. In a short period of

time all participants learned rug and tapestry weaving techniques, and started making various accessories from felt. Nino Bakhutashvili leads the working and educational process; she creates the design and determines the studio's mainstream. Nino and her team use ethnographical material and renovated dyeing in traditional methods, using natural stain which was practically lost. Design of the works, its ornament, colors and the color combinations are ethnically Georgian. In the studio together with traditional tapestry the visitor can find a different collection of loom-woven bags, with leather accessories, where traditional technique is beautifully matched with modern design and adapted to current demands. Nowadays lots of young people get interested in learning traditional weaving techniques, and the Studio offers them both practical and theoretical courses.

FOLK HOUSE ZUGDIDI - ACTIVITIES FOR THE PRESERVATION AND PROMOTION GEORGIAN INTANGIBLE CULTURE

FOLK HOUSE ZUGDIDI is a one-man project dreamed up by Besiki Tshitanava, a talented man who has dedicated much of his life to preserving and sharing his ethnic traditions. He himself is a master embroidery, a composer, a renowned polyphonic singer, an architect, a designer and a chef - among other things. **FOLK HOUSE ZUGDIDI** with the ancient items revives the history, ethnography and the old culture of Samegrelo. In the folk house Besiki familiarizes visitors with the part of folklore called "Megrelian culinary art". Innovative nature of the activities lies in the comprehensive nature of the offer. It includes familiarization with Megrelian songs, hospitality, cuisine, handicrafts (embroidery), interior and exterior.



BERIKAOBA -KEENOBA- THEATRICAL PERFORMANCE INERITED BY GEORGIAN ANCESTORS, ONE OF THE BIGGEST, OLDEST AND IMPORTANT FESTIVAL IN GEORGIA

BERIKAOBA-KEENOBA by its original meaning is a festival dedicated to fertility and revival. It is also the most ancient folk theater and carnival in Georgia. The scenario of BERIKAOBA-KEENOBA occurs through the passive participation of the crowd which creates a sense of unity.

In two villages of Sagarejo Municipality (Kakheti region, East Georgia) - Big and Small Chailuri, the traditional holiday of BERIKAOBA is held every year. BERIKAOBA is celebrated before the beginning of Lent. It is a must-see event and locals celebrate it with a special attitude.

Berikebi are people who are dressed in theatrical costumes and masks usually stopping by each gate of the village. Following the tradition, the host should give them a gift, mostly food, to have an abundant harvest the following year. It is this so-called folk theatrical performance, where certain historical figures are caricaturing.

The celebration finishes with a big feast of Berikaoba. The feast is organized at everyone's expense and with the collected booty. "Berikan Supper" is always followed by poems, songs, dances, games which attracts not only tourists but also Georgians from all the regions.

ART-GENE – THE FESTIVAL OF GEORGIAN CULTURE

ART-GENE FESTIVAL is the annual summer festival of Georgian culture, handcrafts, music and dance held in the beautiful Open-Air Museum of Ethnography in Tbilisi.

The festival is quite diverse, apart from live concerts performed by renowned Georgian musicians, the program includes an exhibition of modern art, handcraft, Georgian cuisine, national dances as well as folklore shows. It intends discovering and chronicling unique ethnographic materials as well as promoting folk music and prominent local bands. The festival tours around the regions of Georgia and ends in the capital Tbilisi.

The ART-GENE FESTIVAL was founded in 2004 to present live music by Georgian artists as well as folk crafts and performing arts from Georgia's regions.

Photos by Badri Vadachkoria, Melania Humilton, George Beridze, Ekaterine Kolbaia, ART-GENE Festival, ORKOL STUDIO, PESVEBI Studio.





CANTU A TENORE AND THE SARDINIAN SOCIAL LIFE

In contemporary Sardinia, Cantu a Tenore is a crucial aspect of the social life of over 50 villages located in the north and central parts of the Island. In this area, multipart singing is a male bonding experience, which provides a space for social exchange that is still profoundly characterized by the gender of the singers.

Cantu a Tenore is performed as a quartet, with each person singing a different vocal part. The boghe is the soloist of the ensemble, who sings the main melodic line, while the other three parts, called bassu, contra, and mesu boghe, accompany him by singing chords.

One of the main characteristics of Cantu a Tenore is the presence of the guttural voices of bassu and contra, which give it an distinctive timbre. In most performances, the boghe is the only one who pronounces the lyrics, while the other singers pronounce nonsense syllables.

A tenore singers perform in different social contexts, such as private dinners, parties, weddings, community, and religious celebrations throughout the year in honour of Christian saints, and depending on the village, during the Holy Week rituals.

Cantu a Tenore is an oral tradition practice and the main vehicle for musical interpretation of

poetry in the Sardinian language. The boghe can choose the lyrics from both oral and written poetries. The repertoire includes various forms such as boghe 'e note, sèria, lestra, boghe' e ballu (dance songs), mutos, gosos (religious hymns). Depending on the metrical form and the performing context, different musical structures can be employed.

Each village has its own local style of singing (moda) which is perceived as one of the strongest musical and cultural defining traits of the community.

THE TEDIMUS PROJECT FROM THE UNIVERSITY OF CAGLIARI

Tedimus (Digital Technologies And Multipart Singing In Sardinia) is a project promoted by the University of Cagliari, in collaboration with CRS4, ISRE, and the Multimedia Museum of Canto a Tenore of Bitti.

The project aims to promote the study and knowledge of the cantu a tenore through new digital technologies focusing mainly on the role of the body inside the cantu a tenore performances in public and private contexts. The research also aims to collect historical audiovisual documents and spread knowledge about the relationship between music and dance.

BIRTH OF THE PRACTITIONERS' ASSOCIATIONS

Hundreds of a tenore singers are actively involved with two leading associations that reunite them: "Sòtziu Tenores Sardinia" and "Boches a Tenore" associations.



From 2006/2007, after UNESCO recognition, they carried forward and still managed promotional initiatives, live performances, festivals, and collaborations with universities and research centers.

INVOLVEMENT OF THE CANTU A TENORE WITH THE "CORDINAMENTU CAMPOS"

Since 2015, the cantu a tenore has been actively involved in a prominent regional association named "Cordinamentu CAMPOS," founded to create a network between the nine most representative musical and poetical arts expressed by the island's oral tradition.

The association's primary purpose is to promote these forms of expression, which for years have had to deal with the social, economic, cultural, and communication changes that have taken place in the life of Sardinians.

CAMPOS association was born to overcome divisions and coordinate actions, constituting a unitary and cohesive entity dealing with cultural operators and public and private institutions in different contexts with recognized authority.

THE "MUSEO MULTIMEDIALE DEL CANTO A TENORE" IN BITTI

Located in Bitti, the Multimedia Museum of Canto a Tenore is a unique expositive reality dedicated to the cantu a tenore. This museum and research center aims to become a reference for scholars, researchers, groups of singers, enthusiasts, and visitors.

The museum consists of five rooms containing technological and multimedia installations that allow the visitor to gain knowledge about

the musical and cultural aspects of the cantu a tenore through a multimedia immersion in its sounds, images, and history.

THE "MODAS" PROJECT FROM ISRE

Modas is a project developed by the Istituto Superiore Regionale Etnografico (ISRE, the Sardinia Ethnographic Institute) in collaboration with the island's two leading associations of tenore singers.

The project provides an all-around action aimed at safeguarding, studying, and promoting the musical practice: from the census of the tenore singers of the island to the creation of a tenore singing network, up to the recovery and development of the traditional performative contexts. Moreover, Modas aim to involve the younger generations through meetings in the communities they belong to and a definite plan of educational activities to be organized in the schools.



Photos by Diego Pani and Stefano Zedda.



DINARIC CROATIA (LIKA, GACKA, DALMATINSKA ZAGORA)

OJKANJE – TRADITIONAL MUSICAL EXPRESSION

Ojkavica / Ojkanje is a characteristic singing with many melodic fineries, the most basic being the shaking technique on the syllabus “oj”, which can be at the beginning, in the middle, or at the end of the song. Two or more singers sing in multi-part, strongly and loudly, while the song lyrics are mainly very unique and suggestive. It is sung in the entire Lika, Dalmatian Zagora, while in Sinj its traditional name is rera. It has been protected by UNESCO also since 2010. Even to this day, it is passed on from one generation to another thanks to the perseverance of cultural-art societies and folklore groups. Gacko otvoreno učilište Otočac organizes a county folklore festival in Otočac. Ojkanje is performed in performances of all folklore societies that participate in the event and preserve the song from oblivion and thus carry the national heritage from generation to generation. Thanks to the folklore festival in Otočac, today we have seventeen patriotic folklore groups from Lika Senj County that keep traditional songs and dances from the Lika and Gacka areas.

SILENT WHEEL DANCE OF THE LIKA, GACKA, AND DALMATIAN HINTERLAND

UNESCO-listed cultural good: Silent Dance. It is a type of dance cherished in Lika, Gacka, Dalmatian Zagora and unique for how is performed – in the circle, or more often – in pairs that move in circles or freely along the dance area. Sometimes it is danced accompanied by rera, ganga, ojkavica or bagpipes, but for an example in Dalmatia Zagora, almost exclusively without any musical background. Today it is danced (although more rarely than before) for carnivals, on fairs, folk parties, weddings, local, regional or international folklore festivals, and local festivities in patron saints' honor

PRELO FROM LIKA WINTER COMMUNITY GATHERING WITH SINGING AND HAND-CRAFT ACTIVITIES

PREPARATION OF THE TRADITIONAL CHEESE ŠKRIPAVAC FROM THE LIKA AREA

Škripavac is a soft, full-fat, local cheese traditionally made in Lika, in places at the foot of Velebit and Velika Kapela, in Gorski Kotar, and the area of Kordun, and it is also listed in the List of the Protected Cultural Goods of the Republic of Croatia. It is most commonly made from cow's milk, however, obtaining a škripavac of an intensive flavor goat's milk can also be used, although this is not so easily come by so the cheese made from that milk is therefore valued much more. In the past, it was prepared much more frequently because every family had at least one cow, whereas today it is produced mainly by small Croatian cheeseries. Škripavac is the freshest cheese which can be consumed because it is made from raw milk, which is strained through gauze and gently heated, only so much that the rennet, which is



used for its clotting, can dissolve in it. Although today there are artificial ways to achieve this, traditionally used for this purpose is a rennet called “Voda iz Murice”, which is obtained from the stomach of a calf or lamb - called “murica”. After the stomach of the animal has been washed well, the housewives would salt it and leave the murica to stand for two or three days, after which it is stretched and placed to dry. Cut pieces of murica are then placed in a pot with water and left to stand sealed so that the “voda iz murice” rennet is created. The liquid which is created by the soaking of the pieces of the stomach is then poured into the slightly heated milk. After only twenty or so minutes the cheese would begin to clot, and then they would put it into a special pot. After an hour or two, the škripavac would take on a firmer form, after which they would leave it in perforated pots to drain. This mild-flavored cheese is eaten fresh, and in the case that the housewives made a greater amount, the škripavac would be smoked or even dried in the air and sun. Due to its softness and the fact that it is not made by a long-lasting thermal treatment, škripavac is short-lived and can last up to three months. Apart from its aroma, young škripavac also has a specific rubbery texture which is why it squeaks when eaten, and this is also how this tasty cheese got its name – “škripi” means to squeak or creak in Croatian. It is most commonly served with slices of homemade bread, however, it can also be grilled and added to meals such as salads or sandwiches.

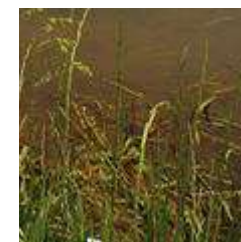
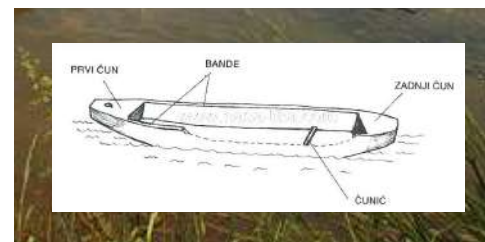
ART OF MAKING TRADITIONAL WOOLEN SOCKS IN THE AREA OF LIKA AND GORSKI KOTAR

Cold winters and lots of sheep gave birth to thick woolen socks and traditional slippers called coklje. They do look like something only a grandma would wear, but nothing works better to keep your feet warm

and comfy. Knitting woollen socks and Coklje is a traditional way of making these special footwear and clothes in which girls and women from the Otočac folklore association participate, and Gacko pučko otvoreno učilište organizes traditional workshops every year.

ART OF BUILDING THE TRADITIONAL BOAT – GACKA PLAV, OTOČAC

The skill of building Gacka Plava on the list of the protected non-material cultural heritage of the Republic of Croatia is really important. Plav is a very specific traditional vessel, a boat characteristic of the Gacka River. Its specificity is that it is a monoaxial, made in one piece of fir or spruce logs. We do not find it in contemporaries (also in any recent past) on any of the neighboring rivers (nap. on the Lika River) or on the nearby rivers of the Danube basin (cf. Una, Korana, Dobra). Monoxy has long ceased to be used on other Croatian rivers, and vessels built from several pieces of wood have been used and used. The noun Plav (a female genus with a long-term accent) is very specific not only in the Gacka Čakavian dialect but also in the entire Croatian language and has no name of the same semantics anywhere else. The closest to this is the raft (and raft) and the notion of several logs spatially connected to a single voyage (transport) by a river. Thus, the name Plav suggests that it originated from a long time ago, certainly centuries away because it originates from the old Slavic verb to blue, which means swimming. Since the age of this name has been proven by the fact that in Gacko Čakavian dialect 20 th. There is no other concept associated with blue or platter, but the use of terms such as “swimming”, “swimming”, “swimming” etc., which causes the evolution of dialect to change, but the holder “Plav” has remained linguistically preserved and characteristic of this vessel, and hence linguistics, contributes to the fact that



this monopoly of praoxietic celebration. The first historical data on the blue on the Gacka River can only be traced from the middle of the 17th. Johann Weikhard Valvasor in his part of die Ehre des Herzogthums Krain (the glory of Vojvodina Kranjska) from 1689 gives the veto of the old island, located on an islet (the island of Otočac = the isle of the Gacka River, in fact, a water town (Wesserburg). Around the islet, there was a large river Gacka (Gaczka Fluvius), and on the water surface as many as four vessels. Vessels are low and relatively long, concerning the size of the human figure, it can be determined that they have an average length of about 5 to 6 meters, which corresponds to the proportions of vessels known in the 20th century. When Valvasor describes the town of Otočac in the aforementioned part, he says: These houses stand so close to each other that, seemingly like a city, they form some kind of street and passage that can be driven by boats as desired. Then it says: These homes are not, as usual, a custom of building, right next to each other, but are in the middle of the water alone, so if a neighbor wants to use another one, he has to use a smaller boat or something similar. Because next to the fortified town on the islet itself, Otočac was located on soybeans on the water around the town. It is precisely the communication between these homes on the water that Valvasor describes as fragile, but that is why he makes up for the drawing. Unfortunately, there are no other data in historical sources about the blue, except for photographs. Plav was used mainly by the Gacans for economic purposes. Its primary role was not to navigate the river for navigation or to move from one coast to another at a time when bridges were rare, nor for fishing, its primary role was with nothing interchangeable in mowing and bringing cuts or creams (underwater plants) as marv food, especially during the winter period of scarcity in forage. On the blue side, peasants would drop ten or more kilometers upstream or downstream on the Gacka River to find a cut, put a

blue vertically on the stem stream, and with hair planted on an extremely long slope with specific hair-haired hair that would swim to the surface and stop mainly along the plain, or downstream on the mounted hills. To mow the hair, he would put it in the blue with special spears of rare teeth and go to another place to mow more cuttings or he would be coming home already loaded.

ART OF BUILDING THE TAMBURITZA KUTEREVKA – TRADITIONAL SOLO IN- STRUMENT, KUTEREVO

The skill of making the Kuterevka tamburitza in the Sporčić family. This instrument is played in all folklore societies active in Lika Senj County. It is indispensable at the folklore festival in Otočac organized by the Gacko pučko otvoreno učilište Otočac for twenty-two years now.



Photos by Sirana Runolist, Lika forum,
Vera Dasović, Lika destination.



**IDANHA-A-NOVA,
GLIMPSE OF A CULTURAL LANDSCAPE**

Idanha, an inland city, in recent times has undergone substantial demographic change, with people moving to the nation's coast and cities therefore becoming relatively older and experiencing a decline in the number of residents, visitors and investment, while social isolation and loneliness among the older population are on the rise.

In order to address these issues, Idanha has implemented a social-economic development strategy that seeks to increase competitiveness in the green economy and creative industries, such as the music industry.

The City is thus seeking to reassert its identity through its authenticity, the richness of its culture and its unique natural heritage. These are the key factors that set Idanha apart and which will help reverse its demographic challenges, boost the local economy and attract new residents.

During the second half of the 20th century, Idanha-a-Nova became the focus of academic research into its cultural diversity and richness, especially in the field of music, despite its long-term population challenges. These challenges began to endanger the viability of local cultural manifestations and by the end of the 1980s the decline of music and culture generally seemed inevitable. Thankfully, this situation provided a wake-up call to the City, provoking a gradual recovery of the community's heritage.

People returning to Idanha brought new ideas and changed the reality on the ground, leading to a strengthening of cultural practices within the community. Changing gender roles were one of the main drivers as women became more conspicuous and relevant in local society and culture, replacing the role of men in the Easter celebrations for example. Indeed, women became some of the key leaders of the ongoing revitalisation processes of local cultural heritage.

EASTER IN IDANHA

By the end of the 20th century, there was growing interest in the City's Easter celebrations, with researchers' and artists' Easter-related publications (about 50 titles) and exhibitions (about 20) gaining national and international visibility. OPorto (2005), Braga (2006), Lisbon (2012), Seville (2013) Manchester (2013) and Strasbourg (2016) were just some of the stages where the Idanha-a-Nova's Easter celebrations were presented. The growing need to safeguard local communities and culture, led the Municipality of Idanha-a-Nova to create the Idanha Easter Project in 2007, aiming to promote the area's Easter-related cultural heritage. The project sought to bolster the self-esteem of local communities, groups and individuals taking part in this process and to strengthen social and economic cohesion, thus combining the protection of this intangible heritage with the promotion of the local economy and increased sustainability and policies for gender equality. The recognition of the importance of ICH – Intangible Cultural Heritage – led to the creation of several tools for its promotion and discussion with national relevance: the Lenten Chants Meeting (2007) is a keystone event within the overall safeguarding process, soon followed by the Easter Agenda (2009), an annual publication collating the entire calendar of Easter-related events, thus bringing together the expression of a wide range of communities, groups and



individuals. The growing inclusion of a wide range of communities and events within a comprehensive ICH safeguarding strategy led to a growing need to present and discuss these matters. In this context, the first free Popular Religion Course was held in 2014, gathering a panel of national and international researchers from different academic backgrounds. In addition to collective discussion and reflection, these courses were also an opportunity to fully experience the Easter traditions that took place during that time. 2016 marks the beginning of the organisation of the immense collection of documents gathered through many years of work on intangible heritage. The aim is to share all this information with the public, thus increasing the recognition of Idanha-a-Nova's heritage and its popular Easter traditions in particular. This initiative drew the attention of local communities, institutions and individuals to the Easter festivities, particularly from women, issuing a community-wide wake-up call to the urgency of preserving these traditions. As result, the Municipality redoubled its efforts and support, establishing a fruitful dialogue with other similar ICH contexts. In so doing, Idanha-a-Nova has also transformed its Easter celebrations into a cultural and tourism asset.

THE MUSIC WE CARRY

Among our country's resources and heritage, both diverse and unique, Idanha's musical legacy emerges as one of the greatest riches. Idanha-a-Nova and music are intrinsically linked. A link that comes from the past, exists in the present and which we hope will continue in the future, with innovation and creativity. Being designated as a UNESCO Creative City in Music (2015) was a major acknowledgment to Idanha-a-Nova's efforts and strategy towards the future of its legacy.

CRAFTED WITH KNOWLEDGE: THE ADUFE AND OTHER TRADITIONAL INSTRUMENTS THE ADUFE

Beyond its traditional role in traditional music and local festivities, the Adufe has become a major focus of interest during the last two decades, mainly as a research subject, both in ICH themes and in contemporary music, opening a whole new range of possibilities.

José Relvas has more than two thousand years of wisdom at his fingertips. When an adufe timbrel is made the correct way, it is a precise translation of its locality, rendered by its maker. Adufe timbrels made by the master craftsman Zé Relvas are set apart not only by their sound, but also by their indomitable nature.

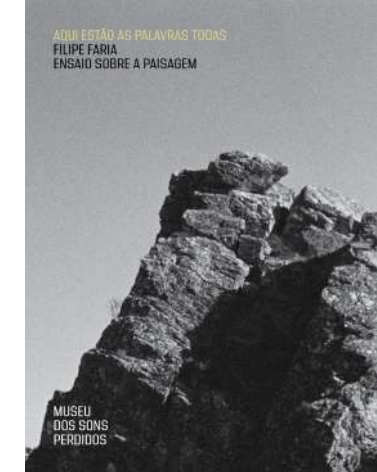
Maria José Caroço, Teresa Caria and Catarina Mendonça also make adufe timbrels in order to ensure that the traditions are passed down to those from the local area. They happily give lessons to those who wish to learn at the Centro de Artes Tradicionais in Idanha-a-Nova. The knowledge and traditional crafts of the area are kept alive here.

TRADITIONAL INSTRUMENTS WORKSHOP

Among the various projects of the Filarmónica Idanhense, the Traditional Instruments Workshop stands out.

Created in 2017, it intends to recover the construction and promote musical instruments at risk, such as the viola beiroa and the 5-hole palheta from Monsanto.

So far, two training courses in instrument construction have been held, for a total of around 12 trainees. In addition to the 5-hole palheta and the improvement of the construction techniques of the viola beiroa, the project's fundamental objective is to bring these instruments back to life in the context of the region's traditional music.



FROM THE BRANCH OF A TREE – THE 8-HOLE PALHETA – REINTERPRETATION OF THE PALHETA BY JOSÉ DOS REIS (MONSANTO, 1911-1996)

In 2018, with the support of DGARTES and the Municipality of Idanha-a-Nova – UNESCO Creative City of Music –, Arte das Musas developed the original project “From the branch of a tree – The 8-hole Palheta – Reinterpretation of the José dos Reis (Monsanto, 1911-1996)”. In partnership with the INETmd - Institute of Ethnomusicology (FCSH/UNL) and Professor João Soeiro de Carvalho, the project added the consultancy of the oboist Pedro Castro and the master builders Mário Estanislau and Vítor Félix for a creative project around this instrument. The project resulted in the creation and construction of a new instrument, with other technical capabilities (tuning, voicing, extension, chromaticism) and the potential for inscription within the Early Musica instruments.

It also resulted in a book with the study, the construction process, a fingering proposal and a documentary directed by Filipe Faria. In the last few years the new instrument gained a life of its own when assimilated by Portuguese and European musicians and ensembles.

THE MUSIC THAT WE WANT

Today, in the municipality of Idanha-a-Nova, music’s ability to intervene is inescapable. Its potential for Exchange and cooperation is enormous. Its foundations are based on solid structures of teaching, exchange, preservation and valorisation in all areas, crossing cultural heritage and contemporaneity.

FILARMÓNICA IDANHENSE

A century-old association, the Filarmónica Idanhense plays a fundamental role in music teaching and cultural dynamics in Idanha-a-Nova. Through the Catarina Chitas Academy and the Senior University it became a

key stakeholder with regard to safeguarding the musical heritage of Idanha, its study and teaching to new generations, contributing decisively to its future continuity.

About 10 years ago, the Filarmónica Idanhense began a process of collecting traditional songs from local individuals and traditional singing groups, writing their scores in order to preserve the musical heritage. Thus, the idea arose of producing a Songbook of Idanha-a-Nova, in partnership with the Idanha-a-Nova Philharmonic and the Municipality. At the moment, there are more than 300 songs, fully worked out, scores and lyrics. The launch of a first volume will take place, within the celebrations of the 25th anniversary of the Centro Cultural Raiano.

ENCONTROS / ENCUESTROS/ INCONTRI MED

In 2019, the Ensemble Med – a music performing-research lab aiming at exploring the limits between early music and world music - created an annually meeting of artists from the Mediterranean Basin in the historical village of Monsanto, Idanha-a-Nova, Portugal, an ancestral place where tradition, innovation and contemporaneity coexist, paying homage to the intangible musical heritage of its Mediterranean and/or Medieval roots, within written and oral tradition, mainly in Adufe / Framedrum playing.

The inspiration of ENCONTROS/ ENCUESTROS/ INCONTRI MED [Mediterranean/Medieval] MONSANTO is thus the delicate contact point between the universes of historically informed practice and historically informed traditional music, seeking its own interpretation of European medieval rooted music, performed around Iberia and the surrounding regions of the Mediterranean Sea, in a multicultural and transversal approach.

The project seeks to connect the intangible heritage of Idanha-a-Nova and Monsanto - the valorisation of the Oral Tradition of the playing and



singing of adufe of the region - with its places, such as the Church of Monsanto and S. Pedro de Vir-a-Corça.

The project ENCONTROS / ENCUNTROS / INCONTRI MED MONSANTO was originated from "Intercultural Dialogue in the Medieval Mediterranean", promoted by Ensemble Med / O Corvo e a Raposa Associação Cultural in November 2018 in the Village of Monsanto, Idanha-a-Nova, co-funded by the Portuguese Arts Support Program of the Directorate General for the Arts / Ministry of Culture, and with the support of the Municipality of Idanha-a-Nova. The 1st Edition (2019), 2nd Edition (2020) and 3rd Edition (2021) had the exclusive support of the Historical Villages of Portugal.

MUSEUM OF LOST SOUNDS

The construction of a Museum of Lost Sounds starts from the attempt to perpetuate the waves of personal and collective memories of a community... and its creative potential. Founder. Comforting. Spooky.

The soundscape of each and every one, built by the biophonies, geophonies and anthropophonies of a territory... the silent world from which it was born.

Founded in 2020, the Museum of Lost Sounds is accessible in digital format in its essentials, also comprising an editorial line dedicated to the histories of music and musicians from the region of Idanha-a-Nova.

Text written with the support of Carla Costa, Daniela Tomaz, Filipe Faria, João Abrantes, Luís Pedro Cabral e Paulo Longo

+ info at:

<https://ensemblemed.pt/encontrosmed/>

<https://filarmonicaidn.wixsite.com/site>

<http://cityofmusic.cm-idanhanova.pt/>

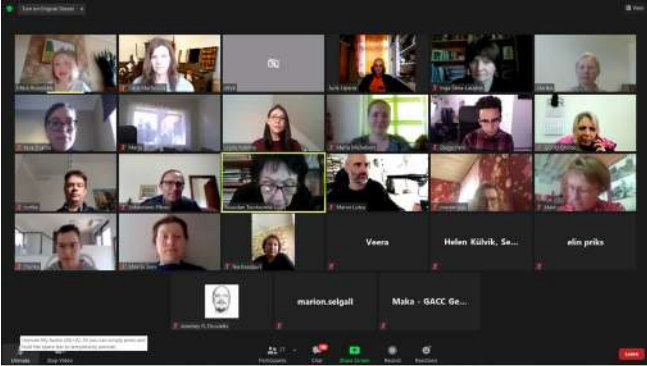
<https://www.artedasmusas.com/museudossonsperecidos>

Photos:

- 1- Palm Sunday, Monsanto (Idanha-a-Nova), 2014, Valter Vinagre (VV).
- 2 - Viola Beiroa construction courses, Traditional Instruments Workshop, Idanha-a-Nova, 2017, Filarmónica Idanhense Archive.
- 3 - The 5 hole Palheta, Filipe Faria, Arte das Musas, 2018 (Projecto Do ramo de uma árvore)
- 4 - The 8 hole Palheta, Filipe Faria, Arte das Musas, 2018 (Projecto Do ramo de uma árvore).
- 5 - Monsanto Elementary School Percussion Workshops, Encontros MED in "Stories from the Village: Between Night and Dawn", Monsanto, 2019, Paulo Chaves.
- 6 - Book Antes Dela Dormir (Before She Sleeps) -Museum of Lost Sounds, 2022, Filipe Faria, Arte das Musas.
- 7 - Book Aqui estão as palavras todas (Here are all the words) - Museum of Lost Sounds, 2022, Filipe Faria, Arte das Musas.
- 8 - Mary Magdalene's act in the Passion Sermon, Monsanto (Idanha-a-Nova), 2010, Alexandre Gaspar.
- 9 - Holy Saturday Parade, Idanha-a-Nova, 2014, VV.
- 10 - Verónica's Chant, Proença-a-Velha (Idanha-a-Nova), 2014, VV.
- 11 - The Commendation of Souls, Zebreira (Idanha-a-Nova), 2014, VV.
- 12 - Alvíssaras Chant – Holy Saturday, Idanha-a-Nova, 2014, VV.
- 13 - José Relvas, Idanha-a-Nova, 2015, VV.
- 14 - Viola Beiroa construction courses, Traditional Instruments Workshop, Idanha-a-Nova, 2017, Filarmónica Idanhense Archive.
- 15 - Maria José Caroço e Teresa Caria, Traditional Crafts Center, Idanha-a-Nova, 2015, VV.



PROJECT ACTIVITIES AND RESULTS



Our common cultural heritage is a value that must be preserved and passed on to future generations. This project has inspired us all to continue - with new ideas and together with like-minded people!

Māra Rozentāle
Project Coordinator





THIS IS HOW EUROPE SINGS IN ONE VOICE.

**PROF. STOJAN STOJKOV,
COMPOSER, PROFESSOR AT FACULTY OF MUSIC ART,
SS CYRIL AND METHODIUS UNIVERSITY, SKOPJE.**



Summa Digitalis 30

Intangible Cultural Heritage

- 2003 Convention for the Safeguarding of the Intangible Cultural Heritage;
- Core idea – stepping away from «unique» and «authentic» to living heritage, human in the centre of safeguarding practices;
- Intangible cultural heritage – performing arts, craftsmanship, oral traditions and expressions, rituals, festive events and associated artifacts and cultural spaces.

Photo: UNESCO



**MORE INFORMATION ABOUT THE PROJECT IS AVAILABLE HERE:
[HTTPS://SUITI.LV/UNESCO-KULTURTEPU-TIKLS/](https://suiti.lv/unesco-kulturtepu-tikls/)
AND ON THE WEBSITES OF THE PROJECT PARTNERS.**



Associated partners:
Latvian National Centre for Culture and
Latvian National Commission for UNESCO

