



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Representative List

ICH-02 – Form

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**DEADLINE 31 MARCH 2017
FOR A POSSIBLE INSCRIPTION IN 2018**

Instructions for completing the nomination form are available at:

<http://www.unesco.org/culture/ich/en/forms>

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

States Parties are further encouraged to consult the aide-mémoire for completing a nomination to the Representative List of the Intangible Cultural Heritage of Humanity available on the same webpage.

A. State(s) Party(ies)

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

Austria, Czechia, Germany, Hungary, Slovakia

B. Name of the element

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

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

Not to exceed 200 characters

Blaudruck/Modrotisk/Kékfestés/Modrotlač - resist block printing and indigo dyeing in Europe

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

Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).

Not to exceed 200 characters

(Hand-)Blaudruck (Austria, Germany)
Modrotisk (Czechia)
Kékfestés (Hungary)
Modrotlač (Slovakia)

The practice of Blaudruck/Modrotisk/Kékfestés/Modrotlač directly translates as blueprint (from German, Czech and Slovak) and as blue-dyeing (from Hungarian). Both terms are used to describe the element in this document.

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.

Reservedruck, Blaufärben, Küpenfärben (Austria, Germany)
Barvířství (Czechia)
Rezervnyomás (Hungary)
Farbiarčina (Slovakia)

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

The masters, the craftswomen and craftsmen who still practice resist block printing and indigo dyeing, are:

Austria: The two blueprint workshops are family-run businesses: Original Blaudruck Koó and Blaudruckerei Wagner.

Czechia: There are two family blueprint workshops: in the Arimo Company and Modrotisk Danzinger.

Germany: Today, Germany has the largest community compared to other European countries: about 25 blueprint practitioners in 12 workshops. These workshops are small (mainly one person), and are often family-owned businesses. 9 workshops are participating in the nomination process: Einbecker Blaudruck, Blaudruckerei Jever, Blaudruckerei Heimatverein Niedersachsen, Erfurter Blaudruck, Blaudruckwerkstatt Cordula Reppe, Blaudruckerei Elke Schlüter, Blau und Zeugdruckerei Krüger, Blaudruckerei Thielemann and Blaudruck Folprecht.

Hungary: There are 6 active blue-dyeing family workshops (out of eight in total) run by the following 14 practitioners: Zoltán Bakos in Bácsalmás (Skorutyák Blue-dyeing Workshop), Zsolt Gerencsér and Ildikó Tóth (Blue-dyeing Workshop of Győr, originally run by the Éhling family), Kovács family: Mr and Mrs Miklós Kovács, Mrs Panák Mária Kovács, Annamária Panák, Veronika Panák in Tizsakécske and Szentendre ("Kovács Kékfestő - 1878" Workshop), Horváth family: Mr and Mrs Tibor Horváth, Balázs Horváth (Blue-dyeing Workshop of Tolna), Gábor Szakács in Szombathely, and János Sárdi Senior and Junior (Blue-dyeing Workshop of Nagynyárád).

Slovakia: Three masters are still active: Martin Trnka, the heir of the workshop in Púchov; his nephew, Peter Trnka, who has recently opened a new workshop in Ivanka pri Dunaji, and another newly established workshop belonging to Matej Rabada in Párnica.

In recent years, the craftswomen and -men have begun to cooperate with designers, artists and educational and scientific institutions on a local, regional

as well as international level., Indigo is also present in the day-to-day life of a wider community that wears blueprint and finds itself surrounded by it in interior design and decoration.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating if possible the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories, and submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

While indigo resist-dyeing can be found worldwide, each region has adapted the craft to local circumstances. *Blueprint* has become a distinctive tradition in Europe, but, in recent decades, it has seen a rapid decline in practitioners of the craft. Today, the traditional hand-block print technique is practiced in these five European countries:

Austria: The Mühlviertel Region of Upper Austria (at the border to Czechia) and in the province of Burgenland (close to the Hungarian border).

Czechia: The South-Moravian Region: - the blueprint workshop of the Arimo Company is located in Strážnice in the District of Hodonín (near the border with Slovakia and Austria) and Modrotisk Danzinger in Olešnice, in the District of Blansko (north-west of the City of Brno).

Germany: North Rhine-Westphalia, Lower Saxony, Berlin, Brandenburg, Saxony, Thuringia and Bavaria.

Hungary: Workshops are located in Bácsalmás (south of the Great Plains), Győr (west of the Danube), Tiszakécske and Szentendre (middle of the Great Plains and the middle of Hungary), Tolna (south of the Danube), Szombathely (west of the Danube), Nagynyárád (south of the Danube), Dunaföldvár (middle of the Danube) and Debrecen (north of the Great Plains). Practice at these last two workshops has temporarily ceased following the deaths of their masters.

Slovakia: In the Považie Region and Púchov Region, the village of Hranovnica, and in the newly established workshops in Párnica in the northwestern part of Slovakia and Ivanka pri Dunaji (near Bratislava).

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. 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.

Title (Ms/Mr, etc.): Ms.

Family name: Detschmann

Given name: Gabriele

Institution/position: Programme Specialist

Address: Universitaetsstrasse 5, 1010 Vienna

Telephone number: +43 1 526 13 01 16

E-mail address: detschmann@unesco.at

Other relevant unesco.at
information:

E.2. Other contact persons (for multi-national files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

Czechia

Title (Ms/Mr, etc.): Ms.

Family name: Limová

Given name: Dita

Institution/position: Ministry of Culture of the Czech Republic; Head of the UNESCO Section of the International Relations Department

Address: Maltézské náměstí 471/1, 118 11, Praha 1, Czech Republic

Telephone number : +420 257 085 371

E-mail address: dita.limova@mkcr.cz

Other information: <https://www.mkcr.cz/?lang=cs>

Germany:

Title (Ms/Mr, etc.): Mr.

Family name: Hanke

Given name: Benjamin

Institution/position: German Commission for UNESCO, Programme Officer

Address: Colmantstrasse 15, 53115 Bonn, Germany

Telephone number: +49 228 604970

E-mail address: hanke@unesco.de

Other information: <http://www.unesco.de/kultur/immaterielles-kulturerbe.html>

Hungary:

Title (Ms/Mr, etc.): Mr., PhD

Family name: Soós

Give name: Gábor

Institution/position: Hungarian National Commission for UNESCO / Ministry of Human Capacities, Secretary-General

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Slovakia:

Title (Ms/Mr, etc.): Mr. Assoc. Prof., PhD.

Family name: Hamar

Given name: Juraj

Institution/position: Director-General Address: SLUK - The Slovak State Traditional Dance Company, (CTĽK – Slovak Intangible Cultural Heritage Centre)

Address: Balkánska 31, 853 08 Bratislava, Slovakia

Telephone number: +421 2 204 78 235

E-mail address: juraj.hamar@sluk.sk

Other information: Chairman of the Council of Ministry of Culture for Safeguarding of ICH

1. Identification and definition of the element

For **Criterion R.1**, the States **shall demonstrate that ‘the element constitutes intangible cultural heritage** as defined in Article 2 of the Convention’.

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 ‘other(s)’, 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) ()

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 functions and cultural meanings today, within and for its community,*
- b. *the characteristics of the bearers and practitioners of the element,*
- c. *any specific roles, including gender 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.

- (i) *Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it.*

Not fewer than 150 or more than 250 words

Blueprint refers to the practice of printing a dye-resist paste onto cloth before over-dyeing with indigo dye. The resist paste prevents the dye from penetrating the design. Following immersion in the indigo vat, the areas of cloth under the printed pattern remain white or undyed.

The special technique of resist printing is called Reservedrucktechnik/rezervní

tisk/rezervnyomás/negatívnyatlač. To apply the designs onto cloth, practitioners use hand-crafted blocks called Modeln/formy/nyomódúc/formy. The blocks, up to 300-years-old, are either made from carved wood (pear or box) or set with brass pins or strips, and show regionally inspired patterns as well as generic designs or Christian motifs. The representation of local flora and fauna is interrelated with the local culture of the regions. The blocks transfer a dye-resistant paste (Papp/pop/pap/pap) to the cloth that results in the applied design remaining white or undyed after the dyeing process in an indigo vat. Amongst the main ingredients of the resist paste are water, clay and gum arabic. What ingredients are used, how they are mixed, in what proportions, as well as information about additional ingredients are well-kept secrets of each practitioner. Moreover, each generation goes on to develop the paste, based on their individual experience of the technique.

The indigo dyeing process is achieved by stretching the printed fabric onto a special frame (called Stern-Reif/ráfy/ráf/ráfy), immersing it in the indigo bath (a vat called Kúppe/kypa/Küpe/küpa/kypa) and leaving it under the surface (initially for a period of 5 to 10 minutes). As the cloth is removed, it takes in oxygen from the air, and the fabric turns from yellow to green to blue; the depth of tone on the cloth becoming deeper with each immersion in the indigo vat.

The technique was established in Central Europe in the 17th century. Initially blueprint fabrics were particularly popular among bourgeois circles, but they gradually became popular in folk textiles and costume. During the 18th and 19th centuries, regional craftsmen travelled abroad 'as journeymen' to learn the new technique, forming guilds and associations, and documenting their routes in travel journals. This resulted in a significant exchange of designs and patterns among practitioners. This 'cooperative spirit' is still practised today, for example, at the annual international market for printers in Gutau, Upper Austria. Through sharing the history, knowledge and experience of a joint practice, practitioners find meaning, purpose and direction for their individual sense of identity.

(ii) *Who are the bearers and practitioners of the element? Are there any specific roles, including gender or categories of persons with special responsibilities for the practice and transmission of the element? If yes, who are they and what are their responsibilities?*

Not fewer than 150 or more than 250 words

The tradition of resist printing and indigo dyeing in Europe is represented by a range of individuals, workshops and cultural institutions for the safeguarding of the tradition. Today, the communities from the countries concerned consist principally of small and family-owned workshops run by the 2nd to 7th generation of printers. Most of them, however, struggle to find a (family) successor for their business. Since there are no structured apprenticeships or regulated systems of training, traditional craft practitioners need to find individual ways of passing on their knowledge and skills. All of these factors remain challenging, for this and future generations. Traditional indigo blue-dyeing does not only begin or end with printing. The textile chain starts with the preparation of the raw materials (their cultivation, harvesting, and processing), their spinning, weaving and finishing, their printing and dyeing, through to designers and the final consumers. It is important to highlight that the characteristics special to each family workshop are built upon the cooperation of its actual family members, each participating in every step of the production regardless of their gender. In fact, almost 50 per cent of the workshops

concerned are run by craftswomen.

An essential part of this chain is the production of the blocks, which is an important example of traditional craftsmanship. Only in some cases the blocks are made by the blueprint masters themselves, for example by Zsolt Gerencsér and Peter Trnka. The wooden blocks used by the practitioners are up to 300-years-old and show regionally inspired designs of local flora and fauna, as well as motifs shared across the regions. Now, they are supplemented by new designs. Since there are only a few people in Europe who still possess the skills and knowledge of block-making, young practitioners and designers have begun to experiment with new technologies, for example, exploring 3D digital printing to create new patterns. Whereas blueprint was originally considered to be bourgeois and exclusive, it has become a common element of folk textiles and costume since the 19th century. Nowadays, the element is experiencing another transformation - from mass customisation to individual, high quality goods. The relationship between practitioners and final consumers is characterised by a common appreciation of traditional craftsmanship and its inherent values. Although customers represent a diverse range of individuals, they seem to have in common a certain affinity to nature and history. They value the high quality of blueprint products and are interested in traditional, as well as high-tech methods of production. Moreover, the practitioner's "passion for blue" has also started to grow among amateurs and artists who practise indigo dyeing as a hobby or as a profession.

(iii) *How are the knowledge and skills related to the element transmitted today?*

Not fewer than 150 or more than 250 words

The remaining businesses and workshops in Central Europe are mostly family-owned. As previously mentioned, some are being run by the 2nd to 7th generation of family members. Since there is no formal vocational training in terms of apprenticeships in any of the submitting states, the knowledge and skills related to the element are passed on informally and orally from generation to generation. Traditional knowledge is still based on (mainly family-owned) journals (dating back to the 19th century) and passed on through observation and hands-on practice. There are many well-kept secrets relating to the composition of the indigo-resist paste and its traditions.

Trainees (without practitioner ancestry) often visit the workshops of older masters to learn the basics, gain experience and develop an understanding of the more sophisticated complexities of the process.

More and more practitioners are seeking alternative ways to attract interest, to raise awareness of their craft and pass on their knowledge, not only from generation to generation in the family, but also to other communities and individuals. For example, stakeholders organise tours through their workshops and seminars for a variety of audiences, such as students, textile professionals and/or an interested public. They also transmit knowledge about blueprint through more formal channels, such as education in association with universities, fashion schools and museums. Through hands-on seminars, practice-based tutorials, open experimental workshops, and other open source approaches, the practitioners seek to present their skills and experiences on a personal level. Apart from interactive channels of transmission, web 2.0 and social media are also used to make the element accessible to a broader public, for example via YouTube and other video-sharing websites.

Some of the practitioners, particularly the younger generation of printers and designers, are experimenting with the traditional techniques through the exploration of innovative forms of production, for example, using 3D digitally printed forms or CNC (computer numerical controlled) milling to replace hand-crafted blocks with new patterns. Considering there are only a few remaining producers of printing blocks, this is a necessary development in the evolution of the practice.

(iv) *What social functions and cultural meanings does the element have today for its community?*

Not fewer than 150 or more than 250 words

The stakeholders themselves regard their patterns as their individual handwriting and they all share a strong emotional bond with their products. Individual patterns and designs related to cultural exchange and landscapes have become trademarks. Some of them have become recognisable symbols of family businesses, such as the tulip representing products from Pápa in Hungary, the tying or knotting technique in the Orava region in NW Slovakia, or the so-called “double strike” of Koò in Burgenland. Consequently, the element encapsulates a sense of pride in long-lasting family tradition.

The practice has also entered common language in terms of idioms and sayings. For example, in German, the “Blauer Montag” [lit. Blue Monday: taking Monday off work, which blueprinters had to do during the printing process] is called “kék hétfő” in Hungarian [the time for printing]. “Ein Blaues Wunder erleben” [lit. “to experience a blue wonder”: to realise something astonishing] refers to the dyeing process when the colour of the cloth turns from yellow to green to blue. In Hungarian “Hoppon marad” [lit. “the mangle is standing up outside work”] refers to being stood up by somebody, and in Slovak “Farbí, a to bez indiga” [lit. “somebody is dyeing something without indigo”] means that somebody is lying.

Today, blueprint fabrics are most commonly worn by folk dance groups, folk bands, as well as individuals at festive or special events, such as traditional celebrations, weddings, restaurants etc. However, blueprint products are starting to appear in other areas of life as well, ranging from everyday clothing, to fashion catwalks, to interior designs. Particularly young designers are making increasing use of the products and, consequently, are promoting local cultures across borders. This not only supports the practitioners but also brings a sense of pride and self-esteem to local communities; the community feels united by a “passion for blue”.

(v) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

Not fewer than 150 or more than 250 words

At present, there is no information to suggest that any aspect of the element would be incompatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals. On the contrary, the joint nomination of blueprint has fostered an attitude of open-mindedness towards the benefits of foreign influence, through national and international exchanges, and of curiosity towards unfamiliar

indigo-traditions on a global level.

Moreover, the element addresses the three dimensions of sustainable development (society, economy, environment) in an integrated way:

As mentioned above, blueprint is not restricted to knowledge of printing and dyeing techniques but it involves a textile chain that starts with the preparation of the raw materials, their spinning, weaving and finishing, their printing and dyeing, through to designers and the final consumers. Thus, the element involves not only safeguarding the knowledge of blueprint, it also aims at improving the quality of life for people living in rural areas by promoting local development, integrating cultural and economic concerns, for example through cooperation with local producers of fabric materials as well as with educational and academic institutions, and socio-economic enterprises, such as Koryphäen. Moreover, the characteristics special to each family workshop are built upon the cooperation of its actual family members, each participating in every step of the production regardless of their gender. With regard for ecological sustainable development, practitioners are making efforts to develop new recipes for their pastes that are effective as well as ecologically sustainable. In Europe, practitioners initially dyed with woad (Färberwaid/Boryt barvířský/festöcsülleng/Farbovník obyčejný, *Isatis tinctoria*). But, with the introduction of synthetic indigo by Adolf von Baeyer around 1880, most practitioners in Europe now use synthetic indigo, or sometimes imported natural indigo believing it to give a higher quality of colour. For practitioners, it is more sustainable to use synthetic indigo, but in recent years, researchers and artists have begun to learn about local plants, and to use them again to safeguard the knowledge of natural dyes in the regions.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that ‘Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity’. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue which respects cultural diversity.

(i) *How can inscription of the element on the Representative List contribute to the visibility of the intangible cultural heritage in general and raise awareness of its importance at the local, national and international levels?*

Not fewer than 100 or more than 150 words

The inscription of the element will confirm its recognition as a valuable cultural heritage, not only for the individuals and communities concerned, but also for a wider audience. The promotion of a traditional resist printing and indigo dyeing technique will raise the profile of textile craftsmanship, especially among the younger generation. It will affirm the communities, workshops and individual practitioners in their efforts to keep the traditional craft alive. Moreover, the inscription will raise awareness about traditional craftsmanship as an intangible cultural heritage and attract interest on a broad level, ranging from the fields of history, biology, chemistry to art and design. As a multinational nomination, inscription will draw the attention of various official state institutions towards the issues of the 2003 Convention and its implementation on national and

international levels.

While the joint nomination has already contributed to an increased visibility of the Convention on national levels and strengthened the practitioners sense of identity and self-esteem as experts of their craft (for example, through the awareness-raising efforts in the organisation of the annual printers' market in Gutau 2016, and through workshops for stakeholders considering the joint nomination of the element for inscription on the Representative List), inscription will generate the interest of printers from other regions which, in turn, may lead to future collaborations and cooperation. The inscription offers a valuable opportunity to further examine the relations between a common European cultural heritage and the influences of indigo dyeing techniques, and textile production and heritage in other parts of the world, such as Asia, Africa and the Middle East.

(ii) *How can inscription encourage dialogue among communities, groups and individuals?*

Not fewer than 100 or more than 150 words

Whereas the pillars of the tradition are basically the same in all five countries concerned, the nomination is also built on mutual recognition of the individual character and national identity of blueprint. The direct exchange between printers, and the official recognition of their craft, generates openness towards new and perhaps unfamiliar methods and trends. This is the most significant benefit from the inscription; the result of a more intense communication between the blueprint communities. Inscription has the potential to not only prevent a freezing of the tradition but also to foster a vibrant dialogue; an environment open to adjust and adapt in response to new and constantly changing circumstances.

Competition is an essential element of craftsmanship and it serves as a means of inspiration. The annual international market for blueprint in Gutau, Austria, where most of the practitioners involved in this nomination meet every year, is not only an event for practitioners to present and sell their products, but also to use the opportunity to have a social gathering on the evening before the market. Over the years, practitioners have developed a sense of identity, as members of a community of indigo dyers. Several other countries in other continents have already received UNESCO recognition for their own resist-dyeing textile practices. Inscription will promote global dialogue amongst indigo dyers, it will strengthen the practitioners' sense of a global community and of their contribution to sustainable development. In the longer term, it might be possible to bring together the full range of related indigo dyeing processes across the globe, without diminishing their special characteristics and cultural identities.

(iii) *How can inscription promote respect for cultural diversity and human creativity?*

Not fewer than 100 or more than 150 words

Indigo dyeing is a shared tradition with a broad variety of designs. Inspired by regional specificities, they represent creative solutions and individual expression. Today, the European practitioners use thousands of different patterns. Moreover, the products also vary in their shades of blue. These are dependent on the fabric (whether it is linen, silk or cotton), the weaving techniques, as well as on the number of immersions in the indigo vat to create

individual colourings.

The patterns exhibit regional flora and fauna as well as abstract graphic symbols, such as stripes, spots, dots, etc. The patterns show similarities, most probably due to the high level of exchange between the first generation of dyers during their years of travel, but they also contain individual features. In other words, blueprint represents a “unity in diversity” and a wealth of expression. Furthermore, in addition to the centuries-old patterns that have been passed on through generations, practitioners have also started to experiment with CNC milling and 3D print technology to create new designs, underlining the potential for human creativity.

For centuries, the element has been a source of inspiration and creativity. The wide range of products resulting from it continues to stimulate human ingenuity. The communities cooperate and work together with artists and designers from various fields, including fashion, interior textiles, furniture, as well as art. The wide scope of possibilities challenges the practitioners to embrace new opportunities and to creatively apply their skills and expertise as craftsmen and women; developing their own knowledge and experience accordingly.

3. Safeguarding measures

For Criterion R.3, the States shall demonstrate that ‘safeguarding measures are elaborated that may protect and promote the element’.

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

(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

Not fewer than 150 or more than 250 words

Blueprint has always required self-improvement and the incorporation of new features. Masters have always had to widen their repertoire, by including new colours and patterns to keep pace with changes in fashion; each workshop producing a new collection for each market visited.

The viability of the element also depends on demand. To secure a communities’ livelihood, businesses must be economically sustainable. For years, workshops have been disappearing without public attention. For this reason, communities have become active players in safeguarding the element. In 2013, Blaudruckerei Wagner organised the first meeting of all European blueprint practitioners in Austria. Under the title “Day of Blueprint”, Wagner organised an international symposium and a market, and opened their workshop to multiple audiences, i.a. schools, locals, colleagues, etc.

Apart from transmission within the particular workshops, practitioners have organised informal workshops for a broader, interested public, for example, a “living exhibition” at Modrotisk Danzinger’s, and Horváth of Tolna workshops (demonstrating the technique and tools, and introducing the history of the family craft), tours and practical seminars at the workshop offered by Koó, Rabada and the Tóth-Gerencsér workshop of Győr, or semi-formal seminars and presentations by ÚLUV - The Centre For Folk Art Production, and workshops organised by Matej Rabada and Anna Bohatová for the Josef Vydra School of Applied Arts, Bratislava.

Moreover, books were published by the communities with the support of specialists in the subject, to ensure the viability of the practice (see documentation). Practitioners have also begun to cooperate with institutions and NGOs to communicate their knowledge in seminars, and through formal channels such as education in schools and universities. Partners include the Fashion School Hetzendorf, the Fashion School Hallein, the University of Applied Arts Vienna, Burg Giebichenstein, the University of Art and Design Halle/Saale etc. as well as relevant cultural institutions and NGOs (for example, the Association of Hungarian Folk Artists, Färbermuseum Gutau, NÚLK - The National Institute of Folk Culture, Textiles Zentrum Haslach, ÚLUV, Koryphäen, etc.). Tourism also plays an important role in safeguarding the element. Communities have cooperated with tourist agencies in organising visits to workshops. Consequently, tourists and the wider public are informed about the strong relations between the craft, the local environment and regional culture, while developing a growing clientele.

Very few producers of the blocks (Model-/Formstecher) remain: Hans-Joachim Frindte and Ewald Drescher, and Milan Bartos and Jaroslav Plucha. Consequently, printers themselves have started to acquire the knowledge. Karl Wagner, Martin and Peter Trnka and Modrotisk Danzinger have started to renovate and restore their original blocks. Zsolt Gerencsér has learnt from Miklós Kovács to make blocks and regularly produces new ones by the old models.

Also, international co-operations exist with renowned designers, such as Label PULVER (<http://www.pulver-store.de/#bouquet>), textile designers Sarah Gwiszcz (<http://ziehdirwasan.blogspot.co.at/p/blaudruck.html>) and Lena Hoschek (<http://shop.lenahoschek.com/>). Anna Hegedues partnered with printers from Hungary and now works in Berlin with her label Piroshka (piroshka.eu). Moreover, cooperation between practitioners and students of art universities has led to acclaimed projects, such as *Ins Blaue* by Julia Scharl (<http://www.ufg.ac.at/Ins-Blaue.8472.0.html>) and the fashion show, *Angewandte 13* with Zara Brandl

(<http://www.dieangewandte.at/jart/prj3/angewandte-2016/main.jart?content-id=1462559457508&rel=en>).

*Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the **communities, groups or individuals** concerned:*

- X transmission, particularly through formal and non-formal education
- X identification, documentation, research
- X preservation, protection
- X promotion, enhancement
- X revitalization

(ii) How have the States Parties concerned safeguarded the element? Specify external or internal constraints, such as limited resources. What are its past and current efforts in this regard?

Not fewer than 150 or more than 250 words

The Federal State of Upper Austria financially supported the first international meeting of blueprint practitioners, and the Federal State of Burgenland presented its blueprint tradition in the TV series "Treasure Chest Burgenland". The founding of the *Färbermuseum* was supported by the Austrian Economic Chambers, while a research project to understand and apply prehistoric dyeing techniques using natural dyes was conducted by the University of Natural

Resources and Life Sciences and the University of Applied Arts, supported by the Austrian Science Fund (FWF). Additionally, Koryphäen, a socio-economic enterprise of the Public Employment Service Austria, cooperates with Blaudruckerei Koó to offer employment possibilities and training.

In Czechia, a hands-on programme is already realised under the title “Indigo Dyer” by the Wallachian Open-Air Museum in Rožnov pod Radhoštěm, and the blueprint workshop of the Arimo Company will prepare a similar programme in cooperation with NULK. The Czech Governmental Conception of a More Effective Care for Traditional Folk Culture has initiated a project called “Bearers of the Folk Craft Tradition”. Both František Joch, blueprint workshop of the Arimo Company and Jiří Danzinger, Modrotisk Danzinger have received that award. Moreover, the workshops and the original woodblocks are presented in various museums throughout Czechia.

In Germany, city and state-run museums in many places showcase blueprint in their permanent exhibitions, and public museums in Bavaria, Saxony and Brandenburg have organised temporary exhibitions in recent years. The Chambers of Crafts have promoted the tradition at different events, and provided general advice to their members in educational, management and legal matters, while public broadcast stations have produced several TV and radio programmes on blueprint. Practitioners were supported with government expert advice during the process for the national and international nomination.

The Hungarian Heritage House, as a governmental institute, selects products for official classification as folk art. Products designated for the award receive the so-called “Peacock-trademark” (Páva védjegy), which authorises the creators to use the mark and to qualify for tax-exempt status. Furthermore, the Association of Hungarian Folk Artists operates a website (www.pavavedjegy.hu) where these products and their creators are publicised. Three Hungarian practitioners have also received publicity and recognition through the title of “Master of Folk Art”. The awarded masters have been inscribed on the National Inventory of ICH since 2008 (http://szellemikulturalisorokseg.hu/index0_en.php?name=en_0_nepmuveszet_mesterei). Furthermore, four young practitioners were awarded the “Young Master of Folk Art” award or the title of “Applied Artist of Folk Arts”. Also, many Hungarian institutions possess large collections of blue-dyes which are on permanent display, including the Blue-dyeing Museum of Pápa, established by the state.

In Slovakia, the element has been included in essential documents adopted by the Government. Together with ÚĽUV, numerous projects were brought about to safeguard the practice, including two major exhibitions of blueprint traditions and their contemporary development (Farbené do modra – 2014 and Modré blues) accompanied by an international colloquium questioning how to strengthen interest in the production of blueprint. During the Slovakia 2016 Presidency of the Council of the European Union, several cultural measures were adopted to increase the visibility of blueprint, such as the wearing of traditional folk costume at official meetings.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the **State(s) Party(ies)** with regard to the element:

- X transmission, particularly through formal and non-formal education
- X identification, documentation, research
- X preservation, protection
- X promotion, enhancement
- X revitalization

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

(i) *What measures are proposed to help to ensure that the element's viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

Not fewer than 500 or more than 750 words

During the international blueprint workshop in Gutau in May 2016, and in the presence of state representatives involved in the preparations of the nomination, the following measures were proposed by the communities:

Transmission:

- cooperation with schools (high schools, fashion)
- use of new patterns to make the element more appealing to younger people
- organisation of exhibitions, lectures and workshops
- collaboration with designers in the creation of new collections (textile and interior design)
- provision of workshops/seminars for the informal learning and sharing of experience

Protection/Documentation:

- improving the use of 3D digital printers in the production of new patterns (before the knowledge and skills to manually produce blocks are lost) - until now, 3D copies have failed to replicate the detail of handcrafted patterns
- creating platforms for meetings (amongst practitioners, and between dyers and relevant communities, including designers, artists and customers), as in Gutau, for example
- strengthening the identity of the blueprint tradition in Central Europe and providing communities with a sense of continuity. (The annual meetings of printers in Gutau for the blueprint market have laid the ground for the creation of a cross-border network. Further collaborations to achieve greater visibility for the element are considered important measures in safeguarding the craft.)
- initiating joint projects in European blueprint to increase visibility on an international scale

Promotion/Enhancement:

- offering visiting tours to workshops
- seeking institutions (for example, museums, galleries, festivals, etc.) to

present and promote the practice, for example <http://www.uluv.sk> and <http://www.nesz.hu>

- participating in international fashion shows (through collaborations with designers)
- publishing catalogues to draw public attention
- presenting new collections of blueprint designs at fashion shows
- seeking professional support in marketing
- providing appealing audio- and video material for the media

An essential area for the safeguarding and viability of the practice is its transmission/continuity and the training of a renewable workforce. Promoting the traditional craft through general education, starting from kindergarten, is of seminal importance. Even though the gradual implementation of the craft and applied art of blue-dyeing in (higher) education is a positive sign, training also needs to be built around blueprint as a trade. Developing the conditions and requirements of this training, in cooperation with the practitioners, will be the task of vocational training and education. Since 2007, the National Institute of Folk Culture in Czechia has been publishing the edition “Folk Handicrafts and Folk Art Production in the Czech Republic” which focuses on different fields of traditional culture. Volume IV. Part 2 documents a comprehensive account of blueprint production at both workshops. The book and the DVD will continue to be used as teaching aids at elementary schools, as well as at textile-specialist secondary schools. Moreover, the Textile Zentrum Haslach in Austria will be offering a course on indigo blueprint during their annual summer symposium programme 2017 which is open for public registration. Furthermore, Hungary proposes to include the practitioners in the Collection of Hungarian Values (Magyar Értéktár) through the HUNG-application, or other grants, to raise interest among the younger generation.

In addition, the role of museums remains essential in the safeguarding of the element, both in the transmission of knowledge as well as in preservation and protection. Their primary role in connecting the public with the tangible element of blueprint heritage is critical. For example, Czech workshops and their original woodblocks are already exhibited in many museums, including the National Institute of Folk Culture, the Wallachian Open-Air Museum, the Slovácko Museum, the Moravian Museum, and the National Museum. In each region of Czechia, a specific regional museum has been designated for the care of traditional culture. These established centres, fully familiar with their local culture, serve as information, training and guidance centres to document and safeguard regional heritage and traditions. They cooperate with, and are managed by, the NÚLK, which was entrusted by the Ministry of the Culture of Czechia to manage and coordinate activities aimed at safeguarding traditional culture. In Germany, the Museum Europäischer Kulturen Berlin possesses approximately 270 blueprint objects from the whole of Europe in its collection. Also, part of a former blueprint workshop and about 50 hand-blocks are on display in its permanent collection. Furthermore, in cooperation with the Museum of Saxon Folk Art, German practitioners propose to pass on their knowledge, skills and experiences to students in the museum workshops. In Austria, the building of the Färbermuseum Gutau has been used as an active workshop since 1968. A tour through the building provides insights into the lives of the craftsmen and women who were (and in many cases, still are) living and working under the same roof. A visit to the museum also demonstrates the tangible heritage related to the practice. As well as guided tours, the museum also offers hands-on seminars on blueprint. In Slovakia, the

Slovak National Museum – the Ethnographic Museum in Martin, functions as an archive and research institute documenting the practice in various historical periods. The collection comprises traditional printing blocks and pattern books. Other institutions also possess large collections of blueprinted materials and some of them are on permanent display: Podtatranské Museum in Poprad, Ľubovnianske Museum, Orava Village Museum, Zuberec – Brestová. In cooperation with the village of Hranovnica, the Podtatranské Museum in Poprad will continue with the reconstruction of the Elemír Montško blueprint workshop in Hranovnica (declared a National monument of Slovakia) and the presentation of the original workshop interiors, that provide an invaluable matrix of print activity. The Blue-dyeing Museum of Pápa, originally a functioning workshop, was founded by the Hungarian State and is currently maintained by the local government. As the largest blue-dyeing museum in Europe, it is also the centre of the documentation and collection of the Hungarian blue-dyeing tradition, increasing its visibility through permanent and temporary exhibitions. The Museum will extend its international contacts through international programmes, including the presentation of the element and its associated historical and ethnographic research, and continuing its process to digitise the collection of blue-dye patterns, that began in 2010. Also, the Hungarian Open Air Museum includes a restored and operable workshop which the museum intends to return to a living and functioning part of the museum.

Another safeguarding measure is promotion to raise awareness of the practice. School visits to the workshops are already organised in most workshops and will be continued. In Slovakia, an exhibition space for the presentation of historical documents relating to production in the blueprint tradition of the Trnka family will be created, as well as plans to make the workshop accessible to the public, including schools. The Hungarian National Blue-dyeing Festival is already organised annually in Nagynyárád. Since 2001, this event has been organised by the local government with János Sárdi, one of the Masters of Folk Arts in blue-dyeing and the festival will continue to create awareness and visibility of the element in the future. The Austrian Commission for UNESCO will launch a new website and a YouTube channel on which informative videos can be uploaded by practitioners. In Germany, practitioners also intend to make use of various aspects of the (media) trend, focusing on “Heimat” (home and belonging). Moreover, blueprint enthusiasts like Alena Macmillan, who operates a German and English-language blog on blueprint (<http://www.dilians-blaudruck.de/>) and Wolfgang Jentsch, a renowned specialist in blueprint who has compiled a bibliography of printed material and video documentations, will promote the practice with their initiatives. German practitioners collaborate with research networks, for example, “Dyes in History and Archeology”, and with NGOs such as the Conseil International des Organisations de Festivals de Folklore et d'Arts Traditionnels (CIOFF). The publication of articles about the practice, be it in journals or online, as well as media presence, is highly relevant for the development of the element and its future viability. It also seems necessary to introduce one of the levels of IPR protection to safeguard blueprint products, for example, by introducing a trademark as a form of legal protection, helping to identify and differentiate between various products and services.

The interest that the applied arts show towards blueprint can be regarded as a significant social initiative. A growing number of talented applied artists are choosing to use blueprint materials, such as Anett Mundrusz, Franka Skrabak (<https://skrabak.de>) who has worked with Joseph Koó for her fashion

collection, as well as Mišena Juhász (<http://www.misena.sk/>) and Jana Gavalcová who cooperate with Matej Rabada (<https://www.facebook.com/gavalcovafashiondesigner/>). In Hungary, applied artist and academic Irén Bódy reconfigures blue-dyeing as an artform.

(ii) How will the States Parties concerned support the implementation of the proposed safeguarding measures?

Not fewer than 150 or more than 250 words

On an international level, the State parties will organise a touring exhibition, to be opened in 2018. State parties will also encourage creative collaborations between dyers and artists and/or designers, as well as in research, for example, by providing expertise and developing networks. Depending on resources, State parties will continue to support the promotion of the element in the media. The principal safeguarding measure is the regular updating of National Inventories, thereby monitoring the development of the element. A consequence of inscription will be the regular exchange and update on the viability of the element on a transnational scale.

National measures:

Transmission:

The National Institute of Folk Culture in Czechia, professional institutions and blueprint workshops will cooperate in developing programmes to familiarise children and young people with the technique, including hands-on practice and specialist education.

Germany, in cooperation with regional associations, plans to establish a foundation for the safeguarding of workshops without a successor. Regional Chambers of Crafts, e.g. in Berlin, as well as Ministries with responsibility for crafts, have offered support to practitioners, for example, in finding new premises. A new initiative to include the technique in the apprenticeship of "Textile designer in the skilled crafts", encompassing traditional textile techniques, may be launched in association with the Federal Institute for Vocational Education and Training.

In Hungary, an essential area is the training of a renewable workforce in association with the Hungarian National Institution of Vocational Training.

Within its system of subsidies, Slovakia will continue to support special measures, including reconstructions of the workshops in Hranovnica and Púchov, educational activities such as creative workshops, practical education, symposia and seminars.

Documentation/Protection:

In Germany, public museums, as well as scientific institutions investigating dyeing will continue to be financed. Practitioners may be included in the Chambers of Crafts' working groups for rare crafts.

The Slovak ICH Centre will continue with their process to digitise documentation, promoting it on the Electronic Encyclopaedia of Traditional Folk Culture (<http://www.ludovakultura.sk/>).

Promotion:

In Austria, a survey of traditional craftsmanship (Dec 2016) will be presented

and discussed to increase public awareness, to raise the profile of traditional craftsmanship in general, particularly blueprint, and to address different target groups (businesses, vocational training and educational institutes, political players, etc.) (Whereby, the urgency to increase the numbers of practitioners, and the need to raise the perception of apprenticeship, is understood as a necessary precondition for the survival of the craft/trade).

Czechia will continue to document and present the blueprint tradition and its role in traditional culture. Several websites have already been created for that purpose.

German Chambers of Crafts organising the “European Days of Arts and Crafts” (Europäische Kunsthandwerkstage) on the first weekend of April annually, will invite blueprint practitioners to take part.

Hungary seeks to promote the communities at relevant forums, in publications, and through electronic and press media, and plans to announce an open competition for the creation of a national ICH trademark.

The activities of ÚLUV in Slovakia continue, and include increasing collaborations in design innovation, linking masters with designers who incorporate blueprint fabrics in their products. The element will be included on the dedicated webpage (<http://www.uluv.sk/sk/encyklopedie/>).

(iii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?

Not fewer than 150 or more than 250 words

Regarding the multinational nomination for inscription on the Representative List, all submitting state parties encouraged their practitioners, on a national level, to participate in the international blueprint workshop 2016 to ensure their active participation in the nomination process. The workshop was organised by the five state parties involved in the nomination with a view to determining common ground in the practice, to strengthen cross-border collaborations, to create a joint vision for the future, and to work together on their marketing strategies. Putting traditional dyeing in an international, creative perspective has already evoked innovative ideas for joint projects.

Involvement on national levels:

In **Austria**, communities were asked to state risk factors, as well as to propose necessary measures for the safeguarding of their element in the national nomination file. Both files contained several concrete measures. In a survey in 2015, bearers were asked to report on the implementation process of their safeguarding plans, and to provide updates on the situation. Both communities demonstrated how they have implemented the measures and what measures still need to be addressed. During the nomination process for the Representative List, they were again invited to reflect and report on the measures.

While preparing the nomination for the National List, both communities in **Czechia** have formulated their safeguarding measures. The nomination includes several special measures to ensure the sustainability of production and to preserve the regional characteristics of each workshop. The main risk factor is the limited circle of customers to make it possible for both workshops to make a living. Both workshops are fighting economic problems. The focus of

the rescue measures, formulated in the National List nomination, is focused principally on developing solutions to that problem.

Communities in **Germany** have developed and proposed all safeguarding measures, independently, in relation to their own identification of risks. Given the scarcity of remaining workshops, the traditional practitioners hardly get support from politics. They enjoy practising their craft and simply want to preserve it and its associated culture. They are aware that taking safeguarding measures is the only possible way to keep the tradition alive.

In **Hungary**, practitioners, specialists, (for example, Edina Méri) and official parties participated in a discussion on safeguarding strategies during the preparation of the nomination for the National Inventory. In 2016, the Association of Hungarian Folk Artists (AHFA) organised a conference on the sustainability, risks and possibilities of safeguarding related to traditional craftsmanship. All blue-dyeing practitioners participated actively in this conference. Furthermore, the community has expressed an urgent need for an internal system of quality control.

There has been a lively exchange between communities in **Slovakia**. Masters and fashion designers are working together with the practice and the Slovak ICH Centre at SLUK, ÚLUV and the Podtatranské múzeum in Poprad are developing initiatives to establish safeguarding measures. The communication has comprised of working meetings, e-mail correspondence and regular mail.

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.

Austria:

- Organization/ community: Färbermuseum Gutau
Name and title of the contact person: Mr. Alfred Atteneder, Director
Address: Sankt Leonharderstraße 3, 4293 Gutau
Telephone number: 0043 676 685 4983
Other relevant information: <http://www.farbermuseum.at>
- Organization/ community: OÖ. Landesmuseum
Name and title of the contact person: Ms. Dr. Thekla Weissengruber, head of textile collection
Address: Schlossberg 2, 4020 Linz
Telephone number: 0043 732 7720 52337
Fax number: 0043 732 774419-29
E-mail address: t.weissengruber@landesmuseum.at
- Organization/ community: Koryphaen, a socio-economic enterprise run by and for women
Name and title of the contact person: Ms. Eva Steindl
Address: Eisenstaedterstrasse 2,7100 Neusiedl am See
Telephone number: +43 21673597
E-mail address: office@koryphaen.eu
Other relevant information: <http://www.koryphaen.eu>
- Organization/ community: Austrian Commission for UNESCO
Name and title of the contact person: Ms. Gabriele Detschmann, Programme Specialist for ICH

Address: Universitätsstraße 5/12, 1010 Wien
Telephone number: 0043 1 526 13 01 16
Fax number: 0043 1 526 13 01 20
E-mail address: detschmann@unesco.at, oeuk@unesco.at

Czechia:

Organization/ community: Ministry of Culture of the Czech Republic
Name and title of the contact person: Ms. Zuzana Malcová, Director of the
Regional and Minority Culture Department

Address: Maltézské nám.1, 118 11 Praha1

Telephone number: +420 224 320 156

Fax number: +420 224 318 155

E-mail address: zuzana.malcova@mkcr.cz

Other relevant information: <https://www.mkcr.cz/?lang=en>

Organization/community: NÚLK - National Institute of Folk Culture

Name and title of the contact person: Mr. Martin Šimša, Director

Address: Zámek 672, 696 62, Strážnice, Czech Republic

Telephone number: +420 518 306 610

Fax number: +420 518 306 615

E-mail address: martin.simsa@nulk.cz

Other relevant information: www.nulk.cz

Germany:

Organization/ community: CIOFF Germany e.V.

Name and title of the contact person: Mr. Norbert Müller, 1st Chairman

Address: Ortsstraße 19, 64646 Heppenheim, Germany

E-mail address: norbert.a.mueller@gmx.de

Other relevant information: <http://www.cioff.de>

Organization/ community: Museum für Sächsische Volkskunst

Name and title of the contact person: Mr. Igor Jentzen, Director

Address: Postfach 120 551, 01006 Dresden, Germany

Telephone number: +49 3 51 49 14 45 02

Fax number: +49 3 51 49 14 45 00

E-mail address: elke.birninger@skd.museum

Other relevant information: <http://www.skd.museum/en/museums-institutions/jaegerhof/museum-fuer-saechsische-volkskunst-mit-puppentheatersammlung/index.html>

Organization/ community: Landschaftsverband Stade

Name and title of the contact person: Mr. Hans-Eckhard Dannenberg, Managing
Director

Address: Johannisstraße 3 (Im Johanniskloster),
21682 Stade

Telephone number: +49 4141 46 300

Fax number: +49 4141 47 163

E-mail address: info@landschaftsverband-stade.de

Other relevant information: <http://www.landschaftsverband-stade.de/>

Hungary:

Organization/community: Ministry of Human Capacities Department of

	Public Education and Arts
Name and title of the contact person:	Ms. Emília Szedlacsek, Head of Department
Address:	1055 Budapest, Szalay utca 10-14.
Telephone number:	+36 1 896 3149
E-mail address:	emilia.szedlacsek@emmi.gov.hu
Organization/community:	Intangible Cultural Heritage Directorate of the Hungarian Open Air Museum
Name and title of the contact person:	Ms. Dr. Eszter Csonka-Takács, Director
Address:	2000 Szentendre, Sztaravodai út
Telephone number:	+36 26 502 529
E-mail address:	csenkatakacs@gmail.com
Other relevant information:	http://www.szellemirokseg.hu
Organization/community:	Blue-dyeing Museum in Pápa of the Museum „Gróf Eszterházy Károly”
Name and title of the contact person:	Ms. Linda Reidmár, Ethnographer
Address:	8500 Pápa, Fő tér. 1.
E-mail address:	reidmar.linda@papa.hu
Other relevant information:	http://www.kekfestomuzeum.hu
Organization/community:	Association of Hungarian Folk Artists (AHFA)
Name and title of the contact person:	Ms. Gabriella Igyártó, Managing Director
Address:	1011 Budapest, Szilágyi Dezső tér 6.
Telephone number:	+36 1 214 31 47
E-mail address:	neszfolk@nesz.hu
Other relevant information:	http://www.nesz.hu
Slovakia:	
Organization/ community:	Ministry of Culture of Slovakia
Name and title of the contact person:	Ms. Barbora Morongová, Director of Intangible Cultural Heritage and Disadvantaged Cultural Heritage Section
Address:	Námestie SNP 33, 813 31 Bratislava
Telephone number:	+421 2 20 482 408
Fax number:	+421 2 204 82 476
E-mail address:	barbora.morongova@culture.gov.sk
Organization/community:	ÚĽUV - Centre for Folk Art Production
Name and title of the contact person:	Mgr. Dana Kľučárová
Address:	Obchodná 64, 816 11 Bratislava
Telephone number:	+421 2 527 313 49
E-mail address:	generálny.riaditel@uluv.sk
Other relevant information:	http://www.uluv.sk/
Organization/community:	Slovak National Museum in Martin
Name and title of the contact person:	PhDr. Mária Hal'mová, director
Address:	Malá hora 2, P.O.BOX 155, 03680 Martin
Telephone number:	+421 43 41 31 011 – 2,
E-mail address:	snmmartin@snm.sk

Other relevant information:	http://www.snm.sk
Organization/community:	The village of Hranovnica
Name and title of the contact person:	JUDr. Lukáš Antoni
Address:	Sládkovičová 398/14, 059 16 Hranovnica
Telephone number:	+421 915 915 092
E-mail address:	prednosta@hranovnica.sk
Other relevant information:	http://www.hranovnica.sk
Organization/ community:	Podtatranské Museum in Poprad
Name and title of the contact person:	Ms. Magdaléna Bekessová, ethnol curator
Address:	Vajanského 72/4 058 01 Poprad
Telephone number:	+421 52 772 19 24
E-mail address:	riaditel@muzeumpp.sk, sekretariat@muzeumpp.sk

4. Community participation and consent in the nomination process

For Criterion R.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, including the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of all parties concerned, including where appropriate local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and elaboration of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

Not fewer than 300 or more than 500 words

Communities were involved from the very beginning of the nomination process, starting at a national level.

Austria: Communities proposed elements for inscription on the National Inventory to guarantee an active engagement with practitioners. Both communities related to blueprint have successfully applied for inscription. *Blueprint in Burgenland* was inscribed in 2010 while *Blueprint in the Mühlviertel region* was inscribed in 2015. Their nomination files were supported by renowned researchers in the field and important institutions, such as the Textiles Zentrum Haslach. The Austrian Commission for UNESCO has remained in close contact with the practitioners, especially since the introduction of the idea for a multinational nomination. For example, in 2013, ICH specialists were invited to the workshop of Koó for a guided tour, and Wagner’s workshop supported the state party in the multinational nomination process by providing their list of participants in the international meeting of European blueprint practitioners in Bad Leonfelden in 2014. Those contacts were highly valuable in the identification of communities engaged in

the practice throughout Europe. Finally, state representatives and practitioners met twice to discuss the international nomination for inscription.

Czechia: Both communities have cooperated and became actively involved in the preparation of the nomination for the National List. The proposal has been developed by the Joch family/blueprint workshop of the Arimo company/ in cooperation with the Danzinger family /Modrotisk Danzinger/ and the National Institute of Folk Culture. The hand block printing and indigo dyeing technique was inscribed on the List of Intangible Cultural Heritage of Traditional Folk Culture of the Czech Republic on 19th December 2014. In 2015, the National Institute joined the preparation for the multi-national nomination and asked both blueprint workshops for their cooperation. The representatives of both communities welcomed this opportunity. As a first step, they took part in the fair in Gutau. The nomination text was discussed at a meeting in Bratislava on 30th September 2016 and the recommendations were included in the nomination text which was subsequently translated into the Czech language. The nomination was debated with the practitioners in December 2016.

Germany: Three workshops in Lower Saxony initiated a nomination for the nationwide German Inventory in 2015. They contacted and invited 12 more German workshops to participate in the nomination process. Six of them confirmed that they are currently, and expect to be, active in traditional blueprint in the forthcoming years. Representatives of the workshops from Einbeck (Ursula Schwerin), Jever (Georg Stark) and Scheeßel (Annerose Rathjen), in group work, prepared the text and pictures for the nomination. The draft file was shared with the six partners and, after receiving and integrating their feedback with comments and more information, the nomination was jointly submitted by these nine workshops to the Lower Saxon authorities, as required by the German nomination process. For the international nomination, the German Commission for UNESCO organised a stakeholder meeting in Berlin on 24th October 2016 to discuss safeguarding measures and visions for the future. Drafts of the nomination file and film have been shared with the practitioners and specialists in the field. Their comments have been duly taken into account.

Hungary: The decision to apply for inclusion in the National Inventory of ICH was unanimously supported by all active workshops and by the Blue-dyeing Museum. A report on the developments leading to the decision was made available. In addition to this, Dr. Edina Méri, who has been researching the traditions of blue-dyeing, asked the representatives of each workshop to write down their thoughts about each aspect of the application form, and she asked for information about the history of the workshops. This processes formed the basis for the application. The photographs are used by courtesy of the workshops and the Blue-dyeing Museum. Following the decision to join a multinational nomination procedure, a meeting was organised to reach a formal agreement. This took place on 16th December 2013 in the Blue-dyeing Museum of Pápa with the assistance of the Directorate of the ICH. During the meeting, the eleven representatives of the community received full disclosure, on behalf of the Expert Committee for ICH at the Hungarian National Commission for UNESCO, from president Dr. Eszter Csonka Takács.

Slovakia: Matej Rabada, Martin Trnka and Peter Trnka have been actively involved in the nomination process on a national level in cooperation with ÚĽUV, as an institution supporting the preservation and development of the craft in its mission to promote blueprint production and prevent its decline. Cooperation with Matej Rabada began during his studies, in the early stages of production (2010). He participated in all activities associated with the

inscription of blueprint, including a variety of related presentations. Martin Trnka was also invited, so that cooperation and mutual interest could support his intentions to reconstruct the family workshop in Púchov as an educational centre and museum. Peter Trnka also has been actively involved in activities associated with the compiling of the file, including presentations on blueprint, and accompanying projects. Masters, as well as fashion designers, for example, Jana Gavalcova, Mišena Juhász and Anna Bohatová working with blueprint, contributed a range of ideas and information throughout the whole process in close cooperation with the Slovak ICH Centre at SL'UK.

Finally, stakeholder communities **from all participating states** actively engaged in the workshop in Gutau (Austria) on 2nd May 2016 to exchange ideas with practitioners from the other countries towards a possible joint nomination for the Representative List of the Intangible Cultural Heritage of Humanity. Afterwards, the nomination form was drafted and discussed by state party representatives during a meeting on 30th September 2016 in Bratislava, Slovakia. The draft file was then forwarded to the bearers and discussed in each country. Once all feedback was collected, a final draft was prepared and forwarded to the communities in early 2017. This has been discussed during the meeting in Szentendre Skanzen, Hungary on 26th January 2017 and the comments elaborated.

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 regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

Communities were informed about the joint nomination on several occasions and expressed their appreciation and support. State party representatives have remained in close contact with each other since the end of 2014. During the international workshop with communities and official representatives on 2nd May 2016 in Austria, the idea of a joint nomination and schedule for the nomination process was officially presented to, and welcomed by, the communities (documented in the accompanying video). Based on the information collected from the communities during the workshop, and documented in national inventories, the draft nomination file was prepared by the state parties and repeatedly discussed with the communities. Consequently, the final nomination file is the outcome of a close collaboration between state parties and communities.

Moreover, individual fabrics from the workshops (including personal statements of the bearers explaining why they have chosen the respective pattern) were collected and are included in the nomination dossier as evidence of their consent.

In detail, free, prior and informed consent to the nomination was granted by national, regional, local institutions and non-governmental organisations,

communities, and individuals as listed in part 4.d.

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. If such practices exist, 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 that there are no customary practices governing access to the element in at least 50 words

Not fewer than 50 or more than 250 words

The traditions, their transmission and practice of skills relating to the craft neither follow any conventions nor are regulated by any law. They are freely available to any member of society. Everyone is free to learn how to produce blueprint textiles.

Although the basic ingredients of the paste are known, detailed information about its composition is restricted to maintain the confidentiality of specific knowledge. Each community has developed its own recipe over generations, and in relation to local demand and resources, including information about additional ingredients - how they are mixed, in what proportions, etc. Preservation of the secret composition of the paste is maintained in the interest of each master.

For **Slovakia**: any personal data contained in the nomination dossier is protected by the appropriate law (Act Nr. 122/2013 Coll. under the Act No. 84/2014 Coll. on the Protection of Personal Data and its amendments).

For **Czechia**: any personal data contained in the nomination dossier is protected by the appropriate law Act No.101/2000 Coll. on the Protection of Personal Data and on the Amendment to Some Related Acts, as amended.

4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

- a. *Name of the entity*
- b. *Name and title of the contact person*
- c. *Address*
- d. *Telephone number*
- e. *E-mail*
- f. *Other relevant information*

Austria:

Organization/ community:	Joseph Koó, Original Burgenländischer Indigo Handblaudruck
Address:	Neugasse 14, 7453 Steinberg
Telephone number:	+43 2612 8471
E-mail address:	koo@originalblaudruck.at

Other relevant information:	http://www.originalblaudruck.at/
Organization/ community:	Maria und Karl Wagner - Mühlviertler Blaudruck auf Leinen
Address:	Kurhausstraße 11, 4190 Bad Leonfelden
Telephone number:	+43 676 58 58 101
E-mail address:	wagner@blaudruck.at
Other relevant information:	http://www.blaudruck.at/
Name and title:	Ms. Lisa Niedermayr, textile artist
Address:	Linke Bahngasse 5/8, 1030 Wien
Telephone number:	+43 676 6193960
E-mail address:	lisa.niedermayr@gmail.com
Larger community involved:	
Organization/ community:	Färbermuseum Gutau
Name and title of the contact person:	Mr. Alfred Atteneder, Director
Address:	Sankt Leonharderstraße 3, 4293 Gutau
Telephone number:	0043 676 685 4983
Other relevant information:	http://www.faebermuseum.at
Organization/ community:	Koryphaen, a socio-economic enterprise run by and for women
Name and title of the contact person:	Ms. Eva Steindl
Address:	Eisenstaedterstrasse 2,7100 Neusiedl am See
Telephone number:	+43 21673597
E-mail address:	office@koryphaen.eu
Other relevant information:	http://www.koryphaen.eu
Organization/ community:	OÖ. Landesmuseum
Name and title of the contact person:	Ms. Dr. Thekla Weissengruber, head of textile collection
Address:	Schlossberg 2, 4020 Linz
Telephone number:	0043 732 7720 52337
Fax number:	0043 732 774419-29
E-mail address:	t.weissengruber@landesmuseum.at
Czechia:	
Organization/community:	Arimo, spol.s r.o.
Name and title of the contact person:	Ms. Jitka Binderová, Mr.František Joch, Mr. Jan Mička
Address:	Skácelova 1547,696 62 Strážnice
Telephone number:	+420 518 332 039
E-mail address:	arimo@email.cz
Other relevant information:	http://www.arimo-modrotisk.cz http://www.straznicky-modrotisk.cz
Organization/community:	Modrotisk Danzinger
Name and title of the contact person:	Mr. Jiří Danzinger jr.
Address:	Křtěnovská 175, 679 74 Olešnice
Telephone number:	+420 777 908 404
E-mail address:	info@modrotisk-danzinger.cz
Other relevant information:	http://www.modrotisk-danzinger.cz

Germany:

Organization/ community: Blaudruckerei Angelika Thielemann
Name and title of the contact person: Mr. Hartmut Tonne-Thielemann
Address: Hintere Dorfstraße 1, 14715 Havelaue/OT Wolsier
Telephone number: +49 33 875 907 33
E-mail address: brandeblue@t-online.de

Organization/ community: Blaudruckerei Elke Schlüter
Address: Münsterstraße 51, 59348 Lüdinghausen
Telephone number: +49 2591 1759
E-mail address: bender51@versanet.de
Other relevant information: <http://www.blaudruckerei-luedinghausen.de>

Organization/ community: Blaudruck Folprecht
Name and title of the contact person: Ms. Heidi Folprecht-Pscheida
Address: Hohensteinerstraße 82, 01640 Coswig/Sachsen
Telephone number: +49 3523 72993
E-mail address: blaudruckerei-folprecht@t-online.de
Other relevant information: <http://www.blaudruck-berlin.de>

Organization/ community: Blaudruckerei Jever
Name and title of the contact person: Mr. Georg Stark
Address: Kattrepel 3, 26441 Jever
Telephone number: +49 44 61 71388
E-mail address: blaudruckerei.jever@t-online.de
Other relevant information: <http://www.blaudruckerei.de>

Organization/ community: Blaudruckerei im Heimatverein Niedersachsen e.V.
Name and title of the contact person: Ms. Annerose Rathjen
Address: Am Meyerhof 1, 27383 Scheessel
Telephone number: +49 4263 675 78 88
E-mail address: info@heimatmuseum-scheessel.de
Other relevant information: <http://www.heimatmuseum-scheessel.de>

Organization/ community: Blaudruckwerkstatt Cordula Reppe
Address: Bachstraße 7, 01896 Pulsnitz
Telephone number: +49 35955 73873
E-mail address: blaudruckpulsnitz@t-online.de
Other relevant information: <http://www.blaudruckpulsnitz.de>

Organization/ community: Blau- und Zeugdruckerei Krüger
Name and title of the contact person: Ms. Eva-Maria Krüger
Address: Von-Lau-Str.7, 14195 Berlin
Telephone number: +49 176 97107945
E-mail address: blaudruck-berlin@gmx.de
Other relevant information: <http://www.blaudruck-berlin.de>

Organization/community: Einbecker Blaudruck
Name and title of the contact person: Ms. Ursula Schwerin
Address: Möncheplatz 4, 37574 Einbeck
Telephone number: +49 55 61 33 50
E-mail address: info@einbecker-blaudruck.de

Other relevant information: <http://www.einbecker-blaudruck.de>

Organization/ community: Erfurter Blaudruck
Name and title of the contact person: Familie Wezyk
Address: Schlosserstraße 38, 99084 Erfurt
Telephone number: +49 361 642 1393
E-mail address: duererhaus@arcor.de

Organization/ community: Formstecher Ewald Drescher
Name and title of the contact person: Ewald Drescher & Yvonne Mehnert
Address: Feldstraße 13, 01896 Pulsnitz
Telephone number: +49 35955 73816
E-mail address: Drescher@Formstecherei.de
Other relevant information: <http://www.Formstecherei.de>

Organization/ community: Formstecherei Frindte
Name and title of the contact person: Hans Joachim Frindte
Address: Krollstraße 54, 99974 Mühlhausen/Thüringen
Telephone number: +49 3601 813770
E-mail address: kontakt@formstecher.de
Other relevant information: <http://www.formstecher.de>

Larger community involved:

Organization/ community: CIOFF Germany e.V.
Name and title of the contact person: Mr. Norbert Müller, 1st Chairman
Address: Ortsstraße 19, 64646 Heppenheim, Germany
E-mail address: norbert.a.mueller@gmx.de
Other relevant information: <http://www.cioff.de>

Organization/ community: Museum für Sächsische Volkskunst
Name and title of the contact person: Mr. Igor Jentzen, Director
Address: Postfach 120 551, 01006 Dresden, Germany
Telephone number: +49 3 51 49 14 45 02
Fax number: +49 3 51 49 14 45 00
E-mail address: elke.birninger@skd.museum
Other relevant information: <http://www.skd.museum/en/museums-institutions/jaegerhof/museum-fuer-saechsische-volkskunst-mit-puppentheatersammlung/index.html>

Organization/ community: Landschaftsverband Stade
Name and title of the contact person: Mr. Hans-Eckhard Dannenberg, Managing Director
Address: Johannisstraße 3 (Im Johanniskloster), 21682 Stade
Telephone number: +49 4141 46 300
Fax number: +49 4141 47 163
E-mail address: info@landschaftsverband-stade.de
Other relevant information: <http://www.landschaftsverband-stade.de/>

Hungary:

Organization/ community: Bácsalmás, Blue-dyeing workshop
Name and title of the contact person: Mr. Bakos Zoltán
Address: 6430 Bácsalmás, Kossuth u. 49.
Telephone number: +36 30 846 8591

E-mail address: bacsalmas@kekfesto.hu
Other relevant information: <http://www.kekfesto.hu>

Organization/ community: Győr, Blue-dyeing workshop
Name and title of the contact person: Mr. Ildikó Tóth, Zsolt Gerencsér
Address: 9025 Győr, Festő u. 20.
Telephone number: +36 96 335 206, +36 20 356 4774
E-mail address: gyorikekfesto@hotmail.com
Other relevant information: <http://www.gyorikekfesto.hu>

Organization/ community: Nagynyárád, Blue-dyeing workshop
Name and title of the contact person: Mr. János Sárdi
Address: 7784 Nagynyárád, Dózsa Gy. u. 5.
Telephone number: +36 20 243 6328
E-mail address: sardijan@freemail.hu

Organization/ community: Szombathely, Blue-dyeing workshop
Name and title of the contact person: Mr. Gábor Szakács
Address: 9700 Szombathely, Vörösmarty u. 40.
Telephone number: +36 30 491 8576
E-mail address: szakacs@blaudruckerei.hu
Other relevant information: <http://www.blaudruckerei.hu/>

Organization/ community: Tiszakécske-Szentendre Blue-dyeing workshop
Name and title of the contact person: Mr. Miklós Kovács, Mrs. Miklós Kovács
Address: 6060 Tiszakécske, Kőrösi u. 9.
Telephone number: +36 76 441 132
E-mail address: kovacsmiklos.kekfesto@gmail.com

Organization/ community: Mrs. Panák Mária Kovács
Address: 2000 Szentendre, Bogdányi u. 36.
Telephone number: +36 20 555 3456, +36 26 314 388
E-mail address: info@kekfestokovacs.hu
Other relevant information: <http://www.kekfestokovacs.hu>

Organization/ community: Tolna Blue-dyeing workshop
Name and title of the contact person: Mr. Tibor Horváth, Mrs. Tibor Horváth,
Mr. Balázs Horváth
Address: 7130 Tolna, Kossuth L. u. 21.
Telephone number: +36 74 540 723, +36 30 691 4033
E-mail address: kekfesto@gmail.com
Other relevant information: <http://www.kekfesto.com>

Organization/community: Piroshka Fashion
Name and title of the contact person: Anna Laura Hegedüs
Address: 13357 Berlin Stettiner str. 58-
Telephone number: +49 0 176 242 77 839
E-mail address: contact@piroshka.eu
Other relevant information: <http://www.piroshka.eu>

Larger community involved:

Organization/community:	Blue-dyeing Museum in Pápa of the Museum „Gróf Eszterházy Károly”
Name and title of the contact person:	Ms. Linda Reidmár, Ethnographer
Address:	8500 Pápa, Fő tér. 1.
E-mail address:	reidmar.linda@papa.hu
Other relevant information:	http://www.kekfestomuzeum.hu
Organization/community:	Association of Hungarian Folk Artists (AHFA)
Name and title of the contact person:	Ms. Gabriella Igyártó, Managing Director
Address:	1011 Budapest, Szilágyi Dezső tér 6.
Telephone number:	+36 1 214 31 47
E-mail address:	neszfolk@nesz.hu
Other relevant information:	http://www.nesz.hu
Slovakia:	
Organization/community:	Martin Trnka
Name and title of the contact person:	Ing. Martin Trnka
Address:	Moravská 684/5 020 01 Púchov
Telephone number:	+421 42 463 14 02, +421 915 568856
E-mail address:	martin.trnka.pu@gmail.com
Other relevant information:	http://www.modrotlac.eu
Organization/community:	Projekt Modrotlač Matej Rabada
Name and title of the contact person:	Mgr. Art. Matej Rabada
Address:	Športovcov 1180/14, 026 01 Dolný Kubín
Telephone number:	+421 910 908 867
E-mail address:	modrotlacmr@gmail.com
Other relevant information:	https://sk-sk.facebook.com/modrotlacmr
Organization/community:	Peter Trnka
Name and title of the contact person:	Peter Trnka
Address:	Hurbanova 16, 900 28 Ivanka pri Dunaji
Telephone number:	+421 908 647 604
E-mail address:	peter.trnka7@gmail.com
Other relevant information:	http://www.modrotlac.sk/
Organization/community:	Gaia-G, Fashion Studio
Name and title of the contact person:	Jana Gavalcová, fashion designer
Address:	Mliekárenska 8, 821 09 Bratislava
E-mail address:	jellinek.photography@gmail.com
Other relevant information:	https://sk-sk.facebook.com/gavalcovafashiondesigner/
Name and title of the contact person:	Mišena Juhász, fashion designer
Address:	Lastomír 397, 072 37
E-mail address:	misena.balogova@gmail.com
Other relevant information:	https://sk-sk.facebook.com/misena.juhasz
Organization/community:	School of Applied Arts of Josef Vydra
Name and title of the contact person:	Anna Bohatová, Head of Textile Department
Address:	Dúbravska 11, 845 32 Bratislava
Telephone number:	+421 2 5930 6232

E-mail address:	bohatovaanka@gmail.com
Other relevant information:	http://www.suvba.eu
Larger community involved:	
Organization/community:	ÚĽUV - Centre for Folk Art Production
Name and title of the contact person:	Mgr. Dana Kľučárová
Address:	Obchodná 64, 816 11 Bratislava
Telephone number:	+421 2 527 313 49
E-mail address:	generálny.riaditel@uluv.sk
Other relevant information:	http://www.uluv.sk/
Organization/community:	Slovak National Museum in Martin
Name and title of the contact person:	PhDr. Mária Haľmová, director
Address:	Malá hora 2, P.O.BOX 155, 03680
Martin	
Telephone number:	+421 43 41 31 011 – 2,
E-mail address:	snmmartin@snm.sk
Other relevant information:	http://www.snm.sk
Organization/community:	The village of Hranovnica
Name and title of the contact person:	JUDr. Lukáš Antoni
Address:	Sládkovičová 398/14, 059 16
Hranovnica	
Telephone number:	+421 915 915 092
E-mail address:	prednosta@hranovnica.sk
Other relevant information:	http://www.hranovnica.sk
Organization/ community:	Podtatranské Museum in Poprad
Name and title of the contact person:	Ms. Magdaléna Bekessová, ethnol curator
Address:	Vajanského 72/4
	058 01 Poprad
Telephone number:	+421 52 772 19 24
E-mail address:	riaditel@muzeumpp.sk , sekretariat@muzeumpp.sk

5. Inclusion of the element in an inventory

For **Criterion R.5**, the States **shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies)** in conformity with Articles 11.b and 12 of the Convention.

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, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element on an inventory-in-progress.

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

Austria: Österreichisches Verzeichnis des immateriellen Kulturerbes (EN: Intangible Cultural Heritage in Austria)

Czechia: Seznam nemateriálních statků tradiční lidové kultury Jihomoravského kraje/ EN: List of Intangible Heritage of Traditional Folk Culture of the South Moravian Region (Regional List);

and:

Seznam nemateriálních statků tradiční lidové kultury České republiky (EN: List of Intangible Heritage of Traditional Folk Culture of the Czech Republic) (National List)

Germany: Bundesweites Verzeichnis des Immateriellen Kulturerbes (EN: Nationwide Inventory of Intangible Cultural Heritage)

Hungary: Szellemi Kulturális Örökség Nemzeti Jegyzéke (EN: National Inventory of Intangible Cultural Heritage)

Slovakia: Reprezentatívny zoznam nehmotného kultúrneho dedičstva Slovenska (EN: Representative List of Intangible Cultural Heritage of Slovakia)

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language, and in translation when the original language is not English or French:

Austria: Österreichische UNESCO-Kommission (Austrian Commission for UNESCO)

Czechia: The body responsible for maintaining the Regional List is: Regionální pracoviště pro lidovou kulturu Jihomoravského kraje při Masarykově muzeu v Hodoníně (Regional office for Folk Culture in the South Moravian region at the Masaryk Museum in Hodonín).

The body responsible for maintaining the National List is: Národní ústav lidové kultury ve Strážnici - NÚLK (National Institute of Folk Culture).

Germany: The Deutsche UNESCO-Kommission (German Commission for UNESCO) is responsible for the coordination of the multi-level process that involves the German States (Länder), a specialist committee appointed by the Executive Board of the German Commission for UNESCO, the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic, and the Federal Government Commissioner for Culture and the Media.

Hungary: The body responsible for maintaining the Inventories: Emberi Erőforrások Minisztériuma (Ministry of Human Capacities). Responsibility for

the updating is: Szabadtéri Néprajzi Múzeum Szellemi Kulturális Örökség Igazgatósága (the Directorate of Intangible Cultural Heritage of the Hungarian Open Air Museum)

Slovakia: Centrum pre tradičnú ľudovú kultúru pri SLUKu (Slovak Intangible Cultural Heritage Centre at SLUK)

(iii) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. The updating is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 100 words).

Austria: The national inventory is updated twice a year by a specialist panel that evaluates nomination files for inscription of new elements (submitted by bearers). A written evaluation in 2015 (in the form of a questionnaire) was distributed and conducted amongst all stakeholders of the inscribed heritage, regarding the viability of the element, the effects of inscription, and the implementation of the proposed safeguarding measures (proposed for inscription on the National Inventory). The results were analysed and interpreted by the Austrian Commission for UNESCO and presented to the specialist panel. A new communication strategy foresees the implementation of a regular evaluation mechanism.

Czechia: The Regional List is updated annually. All listed practices are revised every five years and the findings are recorded in the Registration File of the element. The National List is updated annually. When inscribed, the safeguarding measures are determined, and their implementation is regularly evaluated. Every inscribed element is re-documented by the National Institute of Folk Culture - NÚLK usually 7 years from the date of the inscription, to evaluate the current state of the element and to present the findings to the Ministry of Culture and the National Council for Traditional Folk Culture.

Germany: The inventory is updated every year by a specialist committee. NGOs are also actively involved, for example, the Bund Heimat und Umwelt and the Zentralverband des Deutschen Handwerks (The German Confederation of Skilled Crafts) are represented in the committee. It meets twice a year and regularly evaluates and updates the inventory by proposing new elements for inscription on the basis of files proposed by the bearer communities, as well as by reviewing the viability of the elements already inscribed in a participatory process with the respective communities.

Hungary: The Hungarian National Inventory was established in 2008. Currently 30 elements are on this list, including the blue-dyeing tradition. The inventory is freely accessible to the public on the website of the Directorate of ICH of the Hungarian Open Air Museum (http://szellemikulturalisorokseg.hu/index_en.php). The complete nomination material for each element can be viewed on the website above in Hungarian, with a brief summary in English. The Inventory is regularly updated with help from all participants involved in the process (specialists, NGO-s, communities) usually once a year by the Expert Commission of ICH of the Hungarian National Committee for UNESCO.

Slovakia: The Representative List of ICH of Slovakia is updated annually. The call for submission proposals is announced by the Ministry of Culture. For each nomination at least two specialists contribute expertise in their relevant field. After that, the Board of Experts examines the nomination and makes its decisions. Decisions are confirmed by the Minister of Culture of Slovakia. The implementation of safeguarding measures of all listed elements is evaluated

regularly (every six years depending on the inscription date of the element). The evaluation is based on written reports made by the communities concerned and assessed by a Board of Experts.

(iv) Reference number(s) and name(s) of the element in relevant inventory(ies):

Austria: Burgenländischer Handblaudruck / Blueprint in Burgenland, and Mühlviertler Handblaudruck / Blueprint in the Mühlviertel region (no reference number existing)

Czechia: Regional List: Reference number: 4/2015, Technologie výroby modrotisku / Blueprint technique

National List: Reference number: 10/2014, Technologie výroby modrotisku / Blueprint technique

Germany: Blaudruck / Indigo blue-dyeing (no reference number existing)

Hungary: A magyarországi kékfestés hagyománya / Blue-dyeing tradition of Hungary,

Registry number: SZKÖ/23-2014

Slovakia: Modrotlač / Blueprint, reference number in the National List -- CTLK-RZ-NKD-2014/01

(v) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

Austria: “Blueprint in Burgenland” has been inscribed on 10th March 2010, “Blueprint in the Mühlviertel region” on 25th March 2015.

Czechia: Regional List: 26. 11.2015, Resolution of the Council of the South Moravian Region No. 8484/15/R127; National List: 19th December 2014

Germany: Indigo blue-dyeing has been inscribed in the nationwide inventory on 8th December 2016.

Hungary: Based on the recommendation of the Expert Committee of ICH of the Hungarian National Commission (2015/1. Draft Decision on 31st August 2015) and the ministerial decision, the element was inscribed in 2015 and selected for nomination to the Representative List of the Intangible Cultural Heritage of Humanity. Inscription was formally announced on 18th September 2015 by the minister responsible for culture at the opening ceremony of the Cultural Heritage Days.

Slovakia: The official inscription (inclusion of the element in the inventory) of Blueprint on the Representative Lists of ICH of Slovakia took place at a formal ceremony at the Ministry of Culture on 28th January 2016 by presenting members of the community with a certificate, and with the inclusion of the inscription in the Book of Elements.

(vi) Explain how the element was identified and defined, including how information was collected and processed ‘with the participation of communities, groups and relevant non-governmental organizations’ (Article 11.b) for the purpose of inventorying, including reference to the roles of gender of participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

In all countries concerned, the proposals for the inscription of individual elements are submitted by communities, groups, non-governmental organisations, but also by individuals, usually once a year. They participate actively in the preparation of the nomination.

Austria: To ensure participation of communities and/or individuals in the implementation process, the bearers themselves are invited and encouraged to submit the application of an element that they perceive as part of their ICH. In the submitted nomination file, the bearers themselves explain their current practice, its transmission and history. Moreover, they are asked to define safeguarding measures. Apart from the nomination file and documenting material, the specialist panel (evaluating the submitted applications) requires two (scholarly) letters of recommendation, either from a scholar from the relevant field or a specialist in the area. Both dossiers were accompanied by letters of support by renowned institutions and researchers, for example, the Textiles Zentrum Haslach (the Centre for Textile Craft) and Anna Hartl (researcher on blueprint).

Czechia: Both communities have cooperated and become actively involved in the preparation of the nomination for both, the Regional and the National List. The proposal has been developed by the Joch family, blueprint workshop of the Arimo company in cooperation with the Danzinger family, Modrotisk Danzinger and the National Institute of Folk Culture.

Germany: In 2015, tradition bearers, communities and NGOs were invited for the second time since Germany's accession to the 2003 Convention to submit proposals for the nationwide inventory. The proposals for the inventory were made directly by the communities, groups and individuals concerned, in response to a coordinated call by the Länder and the German Commission for UNESCO. Obligatory parts of the nomination file are 1.) a form completed by the traditional practitioners themselves, including information on current practice, transmission and the history of the element, its viability and proposed safeguarding measures 2.) documenting material (images etc.) and 3.) two letters of recommendation, either from a scholar from the relevant field or a qualified specialist. In the nomination of indigo blue-dyeing, men and women participated on an equal footing.

Hungary: Ethnographer Dr. Ottó Domonkos is one of the most important researchers of blue-dyeing. He has established his mark in the research of blue-dyeing in Hungary and had an essential role in founding the Blue-dyeing Museum. Dozens of his articles are dedicated to the theme. He donated material gathered over the course of a decade, the printing blocks, archival photos and slides, to the Blue-dyeing Museum of Pápa. In the footsteps of Ottó Domonkos, Edina Méri has been researching the tradition of blue-dyeing in Hungary, and created an active relationship with the practitioners. Maintaining the National ICH Inventory in May 2009, the ministry responsible for culture appealed to communities, groups and individuals committed to safeguarding their culture, to identify their heritage, traditions and knowledge in that respect. In 2014, on behalf of the blue-dyeing community, specialist Edina Méri submitted the nomination entitled 'Blue-dyeing tradition in Hungary' for inscription on the National Inventory.

Slovakia: The Representative List of ICH of Slovakia is part of the Programme of Care for Traditional Folk Culture issued by the Ministry of Culture of Slovakia in 2007 and updated for the period until 2020 on 7th January 2015. Proposal for the inscription of the element of Blueprint was the result of cooperation between the three above mentioned blueprint masters from Slovakia and ÚĽUV. They participated actively in the preparation of the

nomination. After the examination of the formal issues, the nomination is assessed by a Board of Experts for the evaluation of the nomination to the “National List”. Its members are appointed by the Minister of Culture in accordance with the proposal of the Council for the Protection of ICH, consisting of representatives of local governments, institutions engaged in the protection of ICH on a professional level, specialists, media etc. The Board presents its recommendation to the Minister of Culture. On 30th June 2015, the Board also examined the practice of Blueprint and recommended its inscription on the National List.

(vii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. 4 hyperlinks in total to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be translated if the language used is not English or French.

b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be translated if the language used is not English or French.

Indicate the materials provided and – if applicable – the relevant hyperlinks:

Austria: The inventory (including summaries of each entry as well as images and information on the inclusion of the file) is freely accessible online in German and English on the website of the Austrian Commission for UNESCO: <http://immaterielleskulturerbe.unesco.at/>

Link to the element “Blueprint in Burgenland”:

<http://immaterielleskulturerbe.unesco.at/cgi-bin/unesco/element.pl?eid=4&lang=en>

Link to the element “Blueprint in the Mühlviertel region”:

<http://immaterielleskulturerbe.unesco.at/cgi-bin/unesco/element.pl?eid=128&lang=en>

Furthermore, the inventory is published biannually as a hard copy.

Czechia: To the nomination is attached the English translation of the abridged description of the element from the Registration File of the National List. The National List in its original language is published online under:

http://nulk.cz/nulk/odborna-cinnost__trashed/narodni-seznam/

In English, the National List is published at:

<https://www.mkcr.cz/regional-culture-1467.html?lang=en>

Link to the nominated element:

<http://nulk.cz/2017/02/07/technologie-vyroby-modrotisku/>

Germany: The inventory is freely accessible to the public in German and English on the website of the German Commission for UNESCO:

<http://www.unesco.de/en/kultur/immaterielles-kulturerbe/german-inventory.html>

Link to the nominated element:

<https://www.unesco.de/en/kultur/immaterielles-kulturerbe/german-inventory/inscription/indigo-blue-dyeing.html>

Hungary: The inventory is freely accessible to the public on the website of the Directorate of ICH under: http://szellemikulturalisorokseg.hu/index_en.php The complete nomination material (text, photos and film) for each element can be viewed on the website in Hungarian with a brief summary in English.

Link to the nominated element:

http://szellemikulturalisorokseg.hu/index0_en.php?name=en_0_magyarorszagi_kekfestes_hagyomanya

Slovakia: There is a printed version of the elements inscribed in the inventory updated every year. The inventory can also be accessed at:

<http://www.ludovakultura.sk/index.php?id=5953> (English)

<http://www.ludovakultura.sk/index.php?id=5> (Slovak)

Link to the nominated element: <http://www.ludovakultura.sk/index.php?id=6065>

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video 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.

- X documentary evidence of the consent of communities, along with a translation into English or French if the language of community concerned is other than English or French
- X documentary evidence demonstrating that the nominated 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; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different
- X 10 recent photographs in high definition
- X grant(s) of rights corresponding to the photos (Form ICH-07-photo)
- X edited video (from 5 to 10 minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French
- X grant(s) of rights corresponding to the video recording (Form ICH-07-video)

6.b. Principal published references (optional)

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.

BALFOUR-PAUL J. 1998. Indigo. Egyptian mummies to blue jeans. The British Museum.
LEGRANDE C. 2012. Indigo. The Colour that Changed the World. Thames & Hudson.
LANCE M. 2011. Blue Alchemy. Stories of Indigo. Video Documentary. Corrales USA: New Deal Films.
PASTOUREAU M. 2013. BLAU. Die Geschichte einer Farbe. Für die deutsche Ausgabe: Berlin: Wagenbach. (Originalausgabe: Bleu. Histoire d'une couleur. Paris: Editions du Seuil. 2000)
SANDBERG G. 1989. Indigo textiles. Technique and history. London: A & C Black.

Austria/Germany:

BACHMANN M. – REITZ G. 1962. Der Blaudruck. Leipzig: VEB Friedrich Hofmeister, 1962, 46 p.
BAUER P. 1997. Indigo. Die Kunst des Blaudrucks. Weitra: Bibliothek der Provinz.
BINDEWALD E. – KASPER K. 1950. Bunter Traum auf gewebtem Grund. Braunschweig: Westermann Verlag, 168 p.
FRIESE A. - DODENHOF H. 1982. Hand-Blaudruck im Scheeßeler Heimatverein. Bewahrung und Erhaltung eines alten Handwerks. Osterholz-Scharmbeck, Saade: Heimatverein Niedersachsen.

KOCH J.H. 1984 Model, Krapp und Indigo. Vom alten Handdruck auf Kattun und Leinwand, Hamburg: Christians.

LINKE W. 1984. Altes Hauswerk und Handwerk auf dem Lande Teil 4. Der Blaudruck. Münster: Landschaftsverband Westfalen-Lippe, 66 p. ISBN: 9783923432172.

MÜLLER R. 1984. Blau mit weißen Blumen. Geschichte und Technologie des Blaudrucks. Münster: F. Coppenrath Verlag, 175 p. ISBN 978-3920192277.

OEI L. 1985. Indigo - Leven in een kleur. Amsterdam: Stichting Indigo / Rijksmuseum Amsterdam, 223 p., ISBN 9022813495.

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RICHTER K. - Kutzer E. 1996. Blau - blau - blau sind alle meine Kleider. Blaudruck und andere Stoffdrucktechniken. Sonderausstellung im Deutschen Hirtenmuseum Hersbruck, 1.8.-6.10.1996. Deutsches Hirtenmuseum Hersbruck.

ÜBERRÜCK A. 2008. Die christlichen Motive des Blaudrucks. Spiegel der Volksfrömmigkeit in Deutschland vom Ende des 17. Jahrhunderts bis heute. Münster, 2008

WALRAVENS, H. 1993. Ein Blaues Wunder: Blaudruck in Europa und Japan. Berlin: Akademie Verlag GmbH, 192 p. ISBN 978-3050024189.

Czechia:

BINDEROVÁ, K. 2013. Modré z kypy. Modrotisk a strážnická dílna Jochových. Boskovice-Strážnice: Albert, 146 p. ISBN 978-80-7326-229-7.

JANČÁŘ, J. 2000. Lidová kultura na Moravě. Strážnice: Ústav lidové kultury, 373 p. ISBN 80-86156-31-1.

KLVAŇA, J. 1918. Lidové kroje na moravském Slovensku. IN: Niederle, L.(ed.): Moravské Slovensko. Svazek 1. Praha: Národopisné museum československé, 399 p.

LIDOVÁ UMĚLECKÁ VÝROBA V ČSR. 1976. Praha: ÚLUV, 82 p.

SCHIREK, K. 1899. Färberei und Zegdruck in Mähren. Mitteilungen des mährischen Gewerbe-Museums in Brünn 17, 177-191 p.

SKÁCEL, J. 1999. Čtení o Strážnici. Strážnice: Muzejní spolek a město Strážnice, 237 p.

SKÁCELOVÁ, M. Barvíři ve Strážnici (Dyers in Strážnice). Strážnice: Manuscript. The Joch Family Archives.

STRÁNSKÁ, D. 1951. Vzory lidových modrotisků. Český lid 1951, roč. 6, p. 18-25.

STRÁNSKÁ, D. 1949/50. Lidové barvené a tištěné tkaniny. NVČ 31, 1949/50, p. 249-271.

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VONDRUŠKOVÁ, A. 1998. Textilní techniky. Část 2. Edice Lidová řemesla a lidová umělecká výroba v České republice. IV. díl. Strážnice: Ústav lidové kultury, 61 p. ISBN 80-86156-09-5.

Hungary:

DOMONKOS O. 1983. 1783-1983. Kluge, zum zweihundertjährigen Jubiläum der Blaudruck-Werkstatt von Kluge in Pápa = On the bicentennial of the Kluge indigo printing workshop in Pápa. Budapest: Textilipari Múzeum.

1981. A magyarországi kékfestés [The Hungarian blueprinting]. Budapest: Corvina. p. 117.

1974. Magyarországi festőcéhek I. [Dyers' Guilds of Hungary I.] *Arrabona* 16. 101–164.

1976. Magyarországi festőcéhek II. [Dyers' Guilds of Hungary II.] *Arrabona* 18. 49–74.

1977–1978. Magyarországi kétfestő műhelyek vásári körzetei. [Market Districts of Blueprint Workshops in Hungary]. *Arrabona* 19–20. 183–256.

DOMONKOS, O. – EKÉS, M. 1964. A pápai Kétfestő Múzeum. Egy régi magyar ipari műemlék. [The Blueprint Museum of Pápa. An old Hungarian industrial monument.] *Magyar Műszaki Múzeumok Évkönyve* [Yearbook of Hungarian Technical Museums] 201–218.

DOMONKOS, O. – ENDREI, W. 1962. Európai textilnyomás és hazai kétfestés [European textile printing and Hungarian blueprint]. *Technikatörténeti Szemle* 35–61.

DOMONKOS, O. – MÉRI, E. 2003. *A pápai Kluge-kétfestőműhely mintakönyvei 18–19. század.* [The Pattern Books of the Kluge Blueprint Workshop in Pápa 18th–19th Century]. Pápa

MÉRI, E. 2003. 40 éves a pápai Kétfestő Múzeum. [The 40 years old 'Kétfestő' Museum in Pápa]. In VÁMOS, E. (ed.) *Tanulmányok a természettudományok, a technika és az orvoslás történetéből.* Budapest, p. 79–82.

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Slovakia:

DANGLOVÁ, O. 2014. *Modrotlač na Slovensku/Blueprint in Slovakia.* Bratislava: Ústredie ľudovej umeleckej výroby: Ústav etnológie SAV, ISBN 9788089639120.

BEKEŠOVÁ, E. 2014. *Výroba modrotlače z dielne Elemíra Montška v Hranovnici.* Poprad: Podtatranské múzeum, ISBN 9788096958559.

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KRIŠKOVÁ, Z. 2011. *Etnokultúrne kontexty výroby modrotlače: Modrotlačárska dielňa v Hranovnici.* Banská Bystrica: Inštitút sociálnych a kultúrnych štúdií Fakulty humanitných vied Univerzity Mateja Bela.

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VYDRA. J. 1954. *Ľudová modrotlač na Slovensku.* Bratislava: Tvar.

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

The nomination should conclude with the 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:	Thomas Drozda
Title:	Federal Minister for Arts and Culture, Constitution and Media of the Republic of Austria
Date:	20 March 2017
Signature:	

Name(s), title(s) and signature(s) of other official(s) (For multi-national nominations only)

Name:	Daniel Herman
Title:	Minister of Culture of the Czech Republic
Signature:	
Name:	Maria Böhmer
Title:	Minister of State at the Federal Foreign Office of the Federal Republic of Germany
Signature:	
Name:	Anikó Herter Krucsainé
Title:	Deputy State Secretary for Cultural Relations and Cultural Infrastructure Development
	on behalf of Zoltán Balog , Minister of Human Capacities of Hungary
Signature:	
Name:	Ivan Sečík
Title:	State Secretary at the Ministry of Culture
	on behalf of Marek Maďarič , Minister of Culture of the Slovak Republic
Signature:	

