

**Proposition to Proclaim the Folk  
Dance called *Slovácký verbuňk* –  
*Slovácko verbuňk* (Dance of  
Recruits) a Masterpiece of Oral  
and Intangible Heritage of  
Humanity**

**PRAGUE 2004**

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*6.a: Documentation necessary in order to evaluate the file: maps, photographs with the corresponding negatives or slides, audio or audiovisual (video) recordings or any other useful material documenting the Candidature, together with a letter of authorization in order to spread all these documents for promotional purposes; an analysis of reference works on the respective topic and a complete bibliography prepared according to common practice in the scientific and academic world.*

*6.a.1:*

*Maps*

*a) Map of Europe with the Czech Republic highlighted*

*b) Map of Czech Republic with "Slovácko" highlighted*

*c) Map of Southern and South-Eastern Moravia*

*d) Map of "Slovácko" and its sub-regions*

*6.a.2:*

*Town and Community Authorities of Moravian Slovakia (Slovácko)*

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*Folklore groups where verbuřk is danced*

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*Foundation Charter of the Institute of Folk Culture (Národní ústav lidové kultury)*

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*6 pcs of video cassettes with accompanying publications and declaration stating that the Institute of Folk Culture is an exclusive copyright holder to these video cassettes*

*6.a.9:*

*Literature related to the Verbuřk cultural asset*

*6.b) Video document of professional quality (digital Betacam, Betacam SP or DV) of a duration not exceeding 10 minutes and reflecting the most prominent aspects of the Candidature file. This shall be verified by the jurors at their meetings.*

*6.b:*

*Slovácko Verbuřk (Dance of Recruits) (Video document of professional quality – DV CAM)*

*6.c: Written document or video or audio recording or any other conclusive proof demonstrating the consent of the respective community or individuals with file content.*

*6.c. 1: Consent of the Institute of Folk Culture with file content*

*6.c. 2: Consent of tradition practitioners – excellent dancers – with file content*

*6.d: List of other five outstanding cultural acts and cultural phenomena and/or cultural areas that are considered to be proposed for a possible proclamation as a masterpiece of oral and intangible heritage of humanity by the respective State Party during the following decade.*

## **Slovácko Verbuňk (Dance of Recruits)**

### **1. Identification**

*a. State Party:*

Czech Republic.<sup>1</sup>

*b. Cultural expression form or cultural area name:*

Slovácko Verbuňk – Male improvised dance of hopping nature

*c. Community name:*

Masculine population of Moravian Slovakia.

*d. Geographical location of the cultural expression form or the cultural area; location of the respective community:*

Moravian Slovakia (Slovácko)<sup>2</sup> is an ethnographic area in the Southern and South-Eastern Moravia (Moravia is one of the so-called historical countries pertaining to the Czech Crown; Moravia forms approximately the Eastern half of the contemporary Czech State), the Czech Republic, pertaining geographically and administratively to the South-Moravian and Zlín regions.

On the east, this ethnographic area is geographically limited by the White Carpathian Mountain ridge declining to the Low Morava Valley Basin (Dolnomoravský úval). On the south, the area is limited by the Dyje valley, approximately from the Lanžhot community to the town of Mikulov. On the west, the area is marked off by the low Dyje valley and the Ždánický les hills. The northern boundary of the respective region is formed by the Chřiby hills and an imaginary line from Napajedla through Luhačovice, Bojkovice up to Starý Hrozenkov.

The Moravian Slovak region (Slovácko) involves several sub-regions around important cultural and social and economic localities (Kyjov, Strážnice, Uherské Hradiště, Uherský Brod, Starý Hrozenkov, Velká nad Veličkou and Břeclav).<sup>3</sup> As regards Moravian Slovak verbuňk occurrence, the area of Moravian Slovakia of Haná (hanácké Slovácko) located between Hustopeče and Ždánice can be added to the area, too.

*e. Frequency of this cultural expression form:*

Verbuňk dancing frequency varies in the different localities of the above stated area. It depends on the intensity and frequency of customary and verbal and ceremonious activities where this cultural expression forms an inseparable and characteristic part thereof. Naturally, the intensity and frequency thus differs in the different localities.

Hody<sup>4</sup> must be mentioned in the first place, as regards these customary and verbal and ceremonious activities, with an uninterrupted tradition in many of these localities, documented for several centuries until the present and renewed in other localities spontaneously since, with the end of the communist regime, ideological

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<sup>1</sup> See the *Basic Supporting Documentation 6.a.1 Maps – Map a) and Map b)*

<sup>2</sup> See the *Basic Supporting Documentation 6.a.1 Maps –Map c) and Map d)*

<sup>3</sup> Ethnographic subregion names are usually derived from here: Dolňácko of Kyjov, Dolňácko of Strážnice, Dolňácko of Uherské Hradiště, Dolňácko of Uherský Brod. An ethnographic subregion of Moravské Kopanice is located around Starý Hrozenkov, a subregion of Horňácko is located around Velká nad Veličkou and a subregion of Podluží around Břeclav.

<sup>4</sup> Community celebrations taking place at the weekend closest to the feast of the patron saint whom the local temple or chapel is devoted.

barriers and obstacles preventing hody celebrations – due to its implied religious sense – disappeared. Besides other things, this renaissance reflects the strength of this celebration tradition. Verbuňk plays a non-substitutable role at both the ceremonious and entertaining presentation of all age categories of the male part of the community. It is perceived by all ceremony participants, i.e. the majority of community population, as a prestigious expression according to which the dancer's position within the local male community is evaluated.

The nominated cultural asset (verbuňk) also appears, as a natural part of dancing repertory in the particular community, at weddings, at Shrovetide dances<sup>5</sup>, at dožínky (harvest home)<sup>6</sup>, grape harvest<sup>7</sup> and at all other events with a social opportunity to dance.

It can be said that approximately 10 – 50 % of male population practise this cultural expression.

At present, verbuňk is present with an observable intensity in approximately 1 out of the total number of communities forming the territory of Moravian Slovakia (Slovácko).<sup>8</sup> Folklore amateur groups operate in two fifths of these communities; verbuňk is kept in their repertoires in its original form as well as developed as part of the groups' treatment of folklore material. Thanks to them, i.e. thanks to organizing public performances outside the area of appearance, this phenomenon is brought to the attention of the cultural public at the national and international levels.

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<sup>5</sup> Dances taking place in the period since the Three Wise Men Day till Ash Wednesday.

<sup>6</sup> Public festival to celebrate the end of harvest.

<sup>7</sup> Celebration after the end of grape harvest.

<sup>8</sup> Having consulted the Regional Authorities of the South-Moravian and Zlin regions, there are 194 town and community authorities in the area of Moravian Slovakia (Slovácko). According to a research carried out in the first half of 2004, the situation is the following:

**COMMUNITIES WHERE VERBUŇK IS DANCED:**

Archlebov, Babice u Uh. Hradiště, Bílovice u Uh. Hradiště, Blatnice pod svatým Antonínkem, Bojkovice, Boleradice, Borkovany, Boršice u Buchlovic, Bořetice u Hustopečí, Brumovice na Moravě, Břeclav, Březolupy, Buchlovice, Bukovany u Hodonína, Částkov, Čejč, Čejkovice, Dambořice, Dolní Bojanovice, Dolní Němčí, Drslavice, Dubňany, Halenkovice, Hlohovec, Hluk, Hodonín, Horní Němčí, Hostějov, Hovorany, Hroznová Lhota, Hrubá Vrbka, Hrušky, Hustopeče u Brna, Huštěnovice, Jalubí, Jankovice, Ježov, Josefov, Karlín, Klobouky u Brna, Kobylí na Moravě, Komárov, Korytná, Kostelany nad Moravou, Kostelec u Hodonína, Kostelec u Kyjova, Kostice, Košíky, Krumvíř, Kudlovice, Kunovice, Kuželov, Kyjov, Lanžhot, Lipov, Louka, Lovčice u Kyjova, Lužice, Malá Vrbka, Medlovice, Mikulčice, Mikulov na Moravě, Milotice, Mistřice, Modrá, Moravany u Kyjova, Moravská Nová Ves, Moravský Písek, Moravský Žižkov, Morkůvky, Mutěnice, Napajedla, Násedlovice, Nedachlebice, Nedakonice, Němčičky u Břeclavi, Nenkovice, Nivnice, Nový Poddvorov, Ořechov, Ostrovánky, Ostrožská Lhota, Ostrožská Nová Ves, Osvětimany, Petrov, Podivín, Podolí, Polešovice, Popovice, Ratíškovice, Rohatec, Skalka, Skoronice, Sobůlky, Spytihněv, Staré Město u Uh. Hradiště, Starovičky, Starý Poddvorov, Stavěšice, Strážnice, Strážovice, Stříbrnice, Sutoměřice, Svatobořice-Mistřín, Syrovín, Šakvice, Šardice, Těmice u Hodonína, Terezin, Topolná, Traplice, Tučapy, Tupesy, Tvrdonice, Týnec u Břeclavi, Uherské Hradiště, Uherský Brod, Uherský Ostroh, Uhřice, Vacenovice, Vážany, Velehrad, Veletiny, Velká nad Veličkou, Velké Bílovice, Velké Hostěrádky, Velké Pavlovice, Věteřov, Veselí nad Moravou, Vlčnov, Vlkoš, Vnorovy, Vracov, Vrbice u Břeclavi, Vřesovice, Zlámanec, Zlechov, Žádovice, Žďánice, Želetice, Žeravice.

**COMMUNITIES WHERE VERBUŇK HAS NOT BEEN PRESERVED TILL THE PRESENT:**

Bánov u Uherského Hradiště, Blatnička, Boršice u Blatnice, Břestek, Březová u Uherského Brodu, Bystřice pod Lopeníkem, Bzenec, Diváky, Domanín, Dražůvky, Horní Bojanovice, Hostětín, Hradčovice, Javorník, Kašnice, Kelčany, Kněždub, Kněžpole, Komňa, Kozojídky, Labuty, Lopeník, Nechvalín, Nezdenice, Nová Lhota, Pašovice, Pitín, Prakšice, Radějov, Rudice, Salaš, Slavkov, Staré Hutě, Starý Hrozenkov, Strání, Stupava, Suchá Loz, Suchov, Sušice, Svárov, Šarovy, Šumice, Tasov, Tvarožná Lhota, Újezdec u Osvětiman, Vápenice, Vyškovec, Záhorovice, Žarošice, Žeraviny, Žitková.

Recapitulation: Verbuňk is danced in 142 communities, i.e. 73.2 % of all Moravian Slovak (Slovácko) communities. Verbuňk has not been preserved till the present in 52 communities, i.e. 26.8 % of all Moravian Slovak (Slovácko) communities.

*f. Persons or organizations in charge within the community or the government (Surname, given name(s), degree, postal address, phone, fax, e-mail):*

*Persons and organizations in charge at the national level:*

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*Authorities and organizations in charge at the regional level:<sup>9</sup>*

**Jihomoravský kraj (South-Moravian Region)**

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**Zlínský kraj (Zlín Region)**

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<sup>9</sup> Both Regional Authorities establish several museum establishments, at least one of which in each region is charged with the performance of tasks resulting from the Conception of a More Effective Care for Traditional Folk Culture of the Czech Republic (see the Basic Supporting Documentation 6.a.6) which should help to identify, document, store, disseminate and present traditional folk culture, verbuřk being a part thereof. Masaryk Museum in Hodonín is charged with this job in the South-Moravian Region, Slovácké museum (Moravian Slovak Museum) in Uherské Hradiště is charged with this job in the Zlín Region.

*Authorities and organizations in charge at the local level:*

## **Town and Community Authorities of Moravian Slovakia<sup>10</sup>**

### **Folklore groups:**

Besides the above stated central and regional authorities and town and community authorities, folklore groups (amateur groups in the Czech Republic) are concerned with verbuňk. Legally, these are mostly unincorporated associations. 56 in total dance verbuňk actively as on 31 May 2004. Since these groups are volunteer associations, totally autonomous in their activities, they are stated here only in order to have the full picture. Their directory is stated in the *Basic Supporting Documentation 6.a.3.*

## **2. Description**

*a. Description of cultural area or cultural expression form.*

Slovácko verbuňk belongs to male dances of hopping nature.

It is an improvised dance.

First of all, it is distinctive by the inherent fact that lead singing of a dance song is performed first.

Furthermore, despite being danced mostly in a group, each of the dancers dances for himself, expressing where he comes from and his individual dancing skills.

Verbuňk usually has three parts: opening singing during which the movement expression begins, the dancing part of slow or medium tempo and a fast dancing part. Verbuňk is danced with a certain type of songs, the so-called New Hungarian songs<sup>11</sup> prevailing since the second half of the 19<sup>th</sup> century.

The name of the dance is derived from Werbung, a German word meaning recruiting, hiring, signing up, applying for, and from the practice of military service recruitment performed in the Czech lands until 1781 under the participation of professional military dancers. The relation of the dance to life in the army is evident in the texts of many verbuňk songs.

Ethnomusicologists date verbuňk's origin in our territory to the first half of the 18<sup>th</sup> century, the seventies of the 18<sup>th</sup> century at the latest. The first songs expressly stated as *verbuňk* is recorded under no. 330 in the Gubernial Collection of 1819 and starts with the following words in the Moravian Slovak (Slovácko) dialect: "Juž

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<sup>10</sup> See the *Basic Supporting Documentation 6.a.2.*

<sup>11</sup> A layer of harmonic songs of a newer evolutionary period. The songs originated in the city community of Budapest at the end of the 18<sup>th</sup> century as entertaining and dancing songs. However, the songs gradually penetrated the whole area of Hungary. The following are the principal features of the New Hungarian style: a) Harmonic melody basis with modulating deviations and tonal jumps, b) closed four-part musical form transposing the first part a fifth higher, with a contrasting third part and repeating the first part at the end (the A A<sup>5</sup> B A form and its variants); the third, different part of the form can usually be symmetrically divided and has longer or shorter syllables, c) the so-called dotted rhythm, variable in the different strophes, that can be changed to regular quarter tone values, alternates with quaver rhythm; cadence formulas are rhythmically prominent, d) verses no. 10, 11 and 14 are usually longer and e) melodies have larger ambit, especially thanks to fifth sequences; big melodic jumps are frequent in octaves, fifths and fourths.

sem přišel, daj že mi".<sup>12</sup> The song probably comes from the Kyjov area or the Ždánice area.<sup>13</sup> The same collection contains a score of a fiddler's *cifrování*<sup>14</sup> during a round taken by boys and girls around the hody maypole<sup>15</sup> and a description of a rotating dance containing elements of today's *verbuňk* – jumping up and clapping of nailed heels. The record was made in Lower Austria, by Slavic population at the demesne of Ranšpurk, culturally related to Podluží.<sup>16</sup>

The oldest written reference related to masculine hopping expressions in Moravian Slovakia (Slovácko), however with an unspecified location, can be found in the work of Josef Rohrer of 1804 where he describes boys jumping around a Hungarian officer, accompanying the officer with music to the lodging house.<sup>17</sup>

A masculine dance denoted *cifrování* or *hopkování* (translator's note: the so-called "cifra" meaning figure, comes from Middle Age Hungarian or Latin "cifrare", meaning "adorn by legs, i.e. air is adorned by legs through different dancing figures; "hopkování" is a regional expression for "cifrování") is first recorded or briefly characterized by authors publishing their works as late as the last quarter of the 19<sup>th</sup> century. These written data relate to the recruitment of Slovaks in the Haná region, in the Horňácko and Podluží regions. Sporadic information that can be traced till the first half of the 20<sup>th</sup> century is replaced by systematic professional interest in the second half of the 20<sup>th</sup> century, resulting in precise choreographic descriptions designed for emerging folk dance groups. Based on fragmentary information from the first half of the 19<sup>th</sup> century, ethnochoreologists infer that *verbuňk* was formed as an independent dance in the second half of the 19<sup>th</sup> century and developed into six regional types during the 20<sup>th</sup> century.

#### *b. History, Development and Social, Symbolic and Cultural Functions.*

As stated above, the name of the *verbuňk* dance is derived from *Werbung*, a German word meaning recruiting, hiring, signing up, applying for, and from the practice of military service recruitment performed in the Czech lands until 1781 under the participation of professional military dancers.

Nevertheless, the dance had been known under different names, too. Among its predecessors rank the so-called young men's dances as well as other movement forms out of which the dance gradually developed. These are especially the following: adorned walking in parades and during ceremonious rounds, jumping

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<sup>12</sup> VETTERL, K.- HRABALOVÁ, O.: Guberniální sbírka písní a instrumentální hudby z Moravy a Slezska z roku 1819 (Gubernial Collection of Songs and Instrumental Music of Moravia and Silesia of 1819). Strážnice 1994, p. 402. (The Gubernial Collection was created upon the initiative of Gessellschaft der Musikfreunde a s of Vienna under governmental support; an extensive collection event of folk songs, instrumental music and dances in all gubernies of the Austrian monarchy of that time took place upon government instructions in 1819. Materials from Moravia are partly stored in the Moravian Archive in Brno (Moravský zemský archiv), partly in Vienna, in the Gessellschaft der Musikfreunde archive. 1174 songs and instrumental music and dance records in total were collected in Moravia.)

<sup>13</sup> KRIST, J. M.: *Verbuňk na Kyjovsku* (Verbuňk in the Kyjov region). Folk dances from Bohemia, Moravia and Silesia. Volume II. Male Dancing Expressions, Part 1. Strážnice, Ústav lidové kultury (Institute of Folk Culture) 2000, p. 10.

<sup>14</sup> Melody embellishment by a range of other notes, often accompanied by various rhythmical-melodic forms, such as trills, *appoggiatura*, etc.

<sup>15</sup> A tree (usually a spruce tree), the bark of which is removed, with only the green top left and adorned with ribbons. The tree is brought from the woods to the centre of the community where it is fixed up. Hody activities are centred around the tree.

<sup>16</sup> VETTERL, K.: *Písně a tance Slováků z Ranšpurku před 150 lety* (Songs and dances of Slovaks from Ranšpurk 150 years ago). *Národopisné aktuality* (Ethnographic News) 9, 1972, p. 271 - 283.

<sup>17</sup> ROHRER, J.: *Versuch über die slawischen Bewohner der österreichischen Monarchie I.* Vienna 1804, p. 151. In: *Počátky národopisu na Moravě*. Anthology of works 1786—1884. (Prepared by R. Jeřábek.) Strážnice 1997, p. 44.

dances (who jumps highest), individual expression of men in rotating dances as well as other dances with related elements. Consequently, verbuňk was formed as an independent dance in the second half of the 19<sup>th</sup> century and this was closely related to the spreading of the New Hungarian type of songs.

Six basic types can be recognized in the Slovácko verbuňk, characterized in more detail below.<sup>18</sup> They were taking shape at the turn of the 20<sup>th</sup> century and the first quarter of the 20<sup>th</sup> century and have kept developing till the present.

Up to the end of the first half of the 20<sup>th</sup> century, all types passed on from generation to generation and developed thanks to excellent talented dancers from various generations. However, we must state that, in some subregions, verbuňk was preserved only in a very simple form, stagnated or even disappeared. The fifties of the 20<sup>th</sup> century brought about a new situation, the majority of Moravian Slovak (Slovácko) territory returned to an older composition of musical groups with prevailing string instruments and almost regularly also the cimbalom. The quality of musical expression was increasing. This inspired the dancers who strived to match the new quality with their expressions.

The creation of amateur groups was not unimportant in order to preserve verbuňk; these groups started to cultivate folk music and dance and later started to adapt them for their performances. The so-called folklore groups started to teach verbuňk, stressing always that the improvising and individual nature of the dance be preserved. This contributed to the preservation and further spreading of verbuňk since the members of the groups danced verbuňk outside their groups, too. Attempts to adapt verbuňk choreographically to the form of a collective dance were welcomed neither by the public nor by folklore groups. At present, these approaches have been completely rejected.

Verbuňk started to live a double life: at traditional or revitalising customary and verbal and ceremonious activities where it is danced by anyone who knows its basics, and at stages, interpreted by folklore groups. Both these forms influence each other. However, the tradition of the different types is strong enough not only to be preserved in some regions but also to be further developed and individually shaped. Moreover, excellent dancing personalities continue to influence it.

Verbuňk plays several functions and its outstanding feature is great emotionality. This is related to the improvising nature of the dance which is not bound by precise choreographic rules and provides thus a wider space for spontaneity and the dancer's expression of his personal emotional charge.

Some historic functions of verbuňk have remained preserved till the present, e.g. its competitive function (dancers comparing their performances) and erotic (dancers show off before women and girls, especially in the period of a search for life partners). On the contrary, the psychological function, consisting in the fact that the dancer-conscript compensated great psychological tension and negative emotions resulting from the forthcoming long departure from home to the foreign environment of hard military service, disappeared. Equally, the symbolic and social function disappeared because, during the dance, the dancer changed his social status from a free man to a soldier.<sup>19</sup> However, the ceremonious function further develops. Verbuňk remains a part of ceremonious parades; at the hody celebration, visitors from other villages are welcomed by verbuňk as well as being called to

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<sup>18</sup> See Part 2c. *Technical description, Authenticity, Style, Genre, Significant Schools, and (for material objects) Materials, Functions, Production Methods and Use.*

<sup>19</sup> The loss of the last two functions is completely irreversible since the Czech Republic cancelled the compulsory military service.

compare their performances and their strength and dexterity which are necessary for the dance and at the same time these visitors present themselves to the local community, the local public. Recently, verbuňk became an important part of the ceremony paying tribute to the memory of the deceased excellent dancers. Verbuňk also serves to identify which region the interpreters come from; this is related to the identification or representative function of verbuňk (as it will be evident from text below, verbuňk is geographically differentiated to several types).

*c. Technical Description, Authenticity, Style, Genre, Significant Schools and (for material objects) Materials, Functions, Production Methods and Use.*

As an independent dance, verbuňk consists of three parts: lead singing of a long-drawn-out song, a slower dancing part and a fast dancing part. The accompanying melody for dancing is distinctive for its dotted rhythm<sup>20</sup>, a 4/4 time for the slow part and a 2/4 time for the fast part.

Six basic types can be distinguished in Slovácko verbuňk, according to subregions of Moravian Slovakia (Slovácko) where verbuňk has a specific, tradition-consolidated form. According to current research state, there are the following types: a type of the Strážnice area, of the Kyjov area, a Haná-Moravian Slovak type of the Hustopeče and Ždánice area, a "horňácký" type of the Velká nad Veličkou area, an "uherskohradištský" type of the Uherské Hradiště and Uherský Brod area and a "podlužácký" type of the Břeclav area. These types took their shapes at the turn of the 20<sup>th</sup> century and the first quarter of the 20<sup>th</sup> century and have kept developing until the present.<sup>21</sup>

We must stress that dancing elements, i.e. jumping up, jumping over, jumping aside, heel steps, heel clicking, stamping, handclapping, knee bending, leg stretching out and backwards, etc. are mostly identical in all verbuňk types; however, they differ in their intensity, frequency of occurrence, leg and sometimes also hand leading and postures during the dance.

The origins of the different types can be found in the landscape and related farming methods, different forms of traditional folk clothing (e.g. heel height and boot shape, shirt and trousers cut, headdress stability and size, ribbon number and length), inhabitant character (social and psychological features) of the particular area, movement customs derived from other local folk dances, the prominent local and regional identification role of the dance and, naturally, the tradition.<sup>22</sup> Tradition is so strong in some verbuňk types that these types have not only been preserved but also further developed and individually formed in some areas. Moreover, excellent dancing personalities have influenced the dance.

For instance, František Vajčner, called Plaček, a folk dancer acting approximately from 1910 to 1950 was of such importance for verbuňk type danced in **the area of Strážnice, formerly a little agricultural town**. Together with his two sons he moved the local verbuňk form to the shape which is kept and developed in the town until the present time and it became a regional type of the dance. Strážnice type of verbuňk has three dancing parts – a slow one, a medium-tempo one which is otherwise rare in Moravian Slovakia (Slovácko), and a fast one. The

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<sup>20</sup> Name expressing the optical aspect of the musical notation of a tone pair where the longer tone is

marked with a dot, prolonging tone duration by a half 

<sup>21</sup> See the *Basic Supporting Documentation 6.a. 1: Maps – Map d.*

<sup>22</sup> Tradition – transmission of selected unchanged cultural patterns, rules and ideas concentrated in the cultural awareness of the particular community from generation to generation.

dancers' positions are upright and the dancers try to use different figures in each part and develop them in the space. The slow part is formed by figures of step rather than hopping nature. The two other parts are outstanding for not very high jumps, with legs kept lower to the earth while stretching consistently feet tops whenever they leave the ground. Arms are raised sideways at head-height.

The outstanding feature of the verbuňk type danced **in the communities of the slightly undulating region around the town of Kyjov** is a frequent use of dancing figures performed by the below-tarsal part of feet. Local dancers stress the slow part, dancing more to the space, while the fast part is danced rather on the spot. The dancers try to use different figures in the two parts. Sometimes they even dance in the medium tempo. Jumps are higher, knees are lifted higher and the dancers sometimes use a high stretching out of legs or put one leg wider to the side. The bottom part of the body is stuck out backwards, arms are raised sideways at-head height approximately. They like to enrich the dance by stretching their legs out in a knee-bend position. A typical figure is a gradual passing from standing to knee-bend position by making a turn.

Another regional type has taken shape **in Moravian Slovakia (Slovácko) of the Haná area around the towns of Hustopeče and Ždánice** in the last decades. This is an ethnic subregion at the crossing of Moravian Slovakia (Slovácko) and Haná, with the northern communities having close contacts with the neighbouring Kyjov area and the southern communities having close contacts with the neighbouring Břeclav area. Therefore there are two verbuňk variants influenced by the neighbouring areas. In the north verbuňk lacks the slow dancing part and starts with a medium-tempo part. It used to be similar in the south but a slow part has been inserted before the medium-tempo part more and more recently. The dance has a moderate nature in both parts of the region and is rather low in dancing figures.

Another regional type is **verbuňk of the Hornácko region**, i.e. the foothill communities around Velká nad Veličkou. It is characterized by low jumps, dancing figures performed low above the ground and mostly with the below-tarsal part of feet and more frequent stamping. The dancers' positions are upright, arms are raised slightly sideways and only when balancing their movements are the arms raised higher. The slow part of the dance is usually performed only within the scope of repeating the song sang at the beginning. The same figures are usually used in the both the slow and fast parts. The dance is performed mostly on the spot. Verbuňk is kept alive almost only by folklore groups which try to preserve local customs.

Another regional type is to be found in the flat and slightly undulating region **around the towns of Uherské Hradiště and Uherský Brod**. The slow part is stressed here, being danced within the scope of a whole strophe. The dancers try to use different figures in the two parts and develop them widely to the space. Jumps are quite high, with frequent turns around the body axis, knees are also raised high. Many dancers tend to lean forward, arms are raised sideways, often above head level. Among favourite figures rank the so-called poskočný zakládání krok (translator's note: the dancer makes a step and then a hop, to be able to hop on the second leg, he puts the first leg backwards and so on; fastness of performance is appreciated) and a jump from a knee-bend position to stretch legs out high with a frequent handclapping on the shin of the stretched-out leg. Verbuňk started to spread in the Uherský Brod area as a dance richer in figures as

late as the fifties of the 20<sup>th</sup> century, first within folklore groups and associations and later also outside these groups and associations. This proves to verbuňk's viability on one part, supports the importance of the folklore group existence on the second part and supports the viability of the local folk culture and its ability to accept new elements on the third part.

**The plain around the town of Břeclav, the so-called Podluží**, is home to another, very distinctive regional type of verbuňk. Great emphasis is laid to the slow dancing part which has a special name here (the so-called válaný verbuňk). It is typical for the number of kneeling down and knee bending, during which half-turns and rotations are performed, long and wide jumps or moving sideways on the feet with feet on the ground. Single dancers have long ribbons on their ceremonious folk costumes, they throw them picturesquely over their arms held sideways, especially during kneeling down and knee bending figures, and a wobbly hat forcing them to stay upright and constantly keep the body axis in a vertical position. Movement is directed sideways rather than downwards in the space in both dancing parts. Different figures are usually used in the fast part. The difference between single and married dancers' expressions is evident and this is supported by different costumes. Verbuňk is spread here in the highest extent and is also most viable here.

*d. List of Recognized Tradition Practitioners.*

Talented individuals exercise a great influence over the differentiation of verbuňk types in all parts of Moravian Slovakia (Slovácko); by their expressions they can influence not only the dancers of their own generation but also to create an unwritten "standard" which is passed on to several following generations.

Owing to the mass expansion of the dance in Moravian Slovakia (Slovácko), it is almost impossible to prepare a complete list of excellent dancers influencing the form and development of the dance in some ways. The list would be an extensive though an incomplete one since almost all communities have individuals who can influence not only dancers of their own generation by their expressions. That is why we have selected only two dancers for each regional verbuňk type who are generally recognized to be excellent dancers within the respective types. Besides their names, a brief profile is provided, too.

*Verbuňk type of the Strážnice and Veselí nad Moravou area.*

**Jan Gajda**, born 1940, a native and resident of xxxxxxxxxxxxxx. One of the followers of František and Josef Vačners, excellent but already deceased dancers who, together with their father, contributed to the form of the current regional type of the dance in this area. Since 1986 Jan Gajda is a judge on the professional panel of the Contest for the best Dancer of Slovácko Verbuňk at the International Folklore Festival in Strážnice.

**Jiří Gazárek**, born 1956, a native of Vnorovy, now residing at xxxxxxxxxxxxxx. Winner of a dancing competition of this region in 1989, finalist of the Contest for the Best Dancer of Slovácko Verbuňk at the International Folklore Festival in Strážnice in 1988 and 1989.

*Verbuňk type of the Kyjov area*

**Kliment Navrátil**, born 1925, a native of Bukovany u Kyjova, now residing in xxxxxxxxxxxxxxxx. Prominent dancer of his generation, called the “King of Verbuňk” of this region at the end of the forties of the 20<sup>th</sup> century. Since 1986 Kliment Navrátil is a judge on the professional panel of the Contest for the Best Dancer of Slovácko Verbuňk at the International Folklore Festival in Strážnice and other verbuňk competitions.

**Tomáš Machalínek**, born 1974, a native and resident of xxxxxxxxxxxxxxxx. Winner of the Contest for the Best Dancer of Slovácko Verbuňk at the International Folklore Festival in Strážnice in 1994 and a finalist of the Contest many times. Since 2004 Tomáš Machalínek is an assistant to the professional panel of judges of the Contest.

*Verbuňk Type of the Hustopeče and Ždánice Area*

**Miroslav Vymazal**, born 1964, a native of Velké Pavlovice, now residing in xxxxxxxxxxxxxxxx. Winner of Contest for the Best Dancer of Slovácko Verbuňk at the International Folklore Festival in Strážnice in 1991 and a finalist of the Contest many times. Since 1994, Miroslav Vymazal is a judge on the professional panel of the Contest and other verbuňk competitions.

**Zdenek Duroň**, born 1955, a native and resident of xxxxxxxxxxxxxxxx. A prominent dancer of his generation, he influenced several generations of local dancers as the head of the Ždáníčan group in Ždánice.

*Verbuňk Type of the Velká nad Veličkou Area*

**Jan Pavlík**, born 1937, a native of Kuželov, now residing in xxxxxxxxxxxxxxxxxxxxxxxx. Jan Pavlík belongs to a generation that developed the dance in this area in the second half of the fifties and in the sixties of last century. Winner of the Contest for the Best Dancer of Slovácko Verbuňk at the International Folklore Festival in Strážnice in 1958. Since 1986 Jan Pavlík is a judge on the professional panel of the Contest and other verbuňk competitions.

**Ladislav Jagoš**, born 1952, a native and resident of xxxxxxxxxxxxxxxx. Winner of the Contest for the Best Dancer of Slovácko Verbuňk at the International Folklore Festival in Strážnice in 1992 and a finalist of the Contest many times. Since 1995 Ladislav Jagoš is a judge on the professional panel of the competition and other verbuňk competitions. As the head of the Lipovjan group in Lipov he influenced several generations of local dancers.

*Verbuňk Type of the Uherské Hradiště Area*

**Josef Bazala**, born 1960, a native and resident of xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. He came second in the Contest for the Best Dancer of Slovácko Verbuňk at the International Folklore Festival in Strážnice during 1986 – 1989. Since 1993 he is a judge on the professional panel of this Contest and other verbuňk competitions. As the head of the Dolina group in Staré Město he influenced several generations of local dancers.

**Erik Feldvabel**, born 1978, a native and resident of xxxxxxxxxxxxxxxxxxxxxxxx. Winner of the Contest for the Best Dancer of Slovácko Verbuňk at the International

Folklore Festival in Strážnice in 1998, 1999, 2000 and 2003. Since 2004 he is an assistant to the professional panel of the Contest. He is one of the best dancers of Josef Bazala and by his example he influences dancers of the whole area.

*Verbuňk type of the Uherský Brod Area*

**Jan Miroslav Krist**, born 1932, a native and resident of xxxxxxxxxxxx; he grew up in Uherské Hradiště. One of the founders of the new verbuňk tradition in the Uherský Brod area, a winner of the Contest for the Best Dancer of Slovácko Verbuňk at the International Folklore Festival in Strážnice in 1956. Since 1986 a judge on the professional panel of the Contest. A co-author of the first comprehensive video cassette about the dance<sup>23</sup> and the first technical dictionary devoted to the dance.<sup>24</sup>

**Ivan Marčík**, born 1946, a native and resident of xxxxxxxxxxxx. In 1986 and 1987 he came third in the Contest for the Best Dancer of Slovácko Verbuňk at the International Folklore Festival in Strážnice while being the oldest participant. Since 1993 he is a judge on the professional panel of the Contest.

*Verbuňk Type of the Břeclav Area*

**Jan Prokop**, born 1934, a native of Týnec, now residing in xxxxxxxxxxxx. One of the winners of the Contest for the Best Dancer of Slovácko Verbuňk at the International Folklore Festival in Strážnice in 1958 and 1959. He was the chairing judge on the professional panel of the Competition for the Stárek of Podluží (translator's note: stárek is the leader of the hody celebration) (a part of which is a verbuňk competition) at the Song and Dancing Celebration of Podluží in Tvrdonice and a judge of other Competitions for the Best Dancer of Slovácko Verbuňk.

**Rudolf Tuček**, born 1960, a native of Tvrdonice, now residing in xxxxxxxxxxxxxxxx. Winner of the Contest for the Best Dancer of Slovácko Verbuňk at the International Folklore Festival in Strážnice during 1986 – 1988. Since 1998 he is a judge on the professional panel of the Contest as well as other verbuňk competitions, especially the Song and Dancing Celebration of Podluží in Tvrdonice.

*e. Sustainability and Possible Risks of Disappearance, Pressures or Constraints Due to:*

*- Economic or technical development:*

- Folk costume is one of the important conditions in order to preserve the dance. The costume contributes to the aesthetic effect of the dance and influences figure types and postures in some regional verbuňk types. It can be negatively influenced by an enormous increase in the funds necessary in order to acquire traditional costumes made of traditional natural materials (wool, flax, hemp, silk, leather) by traditional, expensively maintained and economically ineffective technologies with prevailing manual work (tailor's work, embroidery,

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<sup>23</sup> *Slovácký verbuňk (Slovácko Verbuňk)*. Selection from the Contest for the Best Dancer of Slovácko Verbuňk at the International Folklore Festival in Strážnice 1986-1991. VHS video cassette. Issued by Ústav lidové kultury (Institute of Folk Culture) in Strážnice in 1992, Screenplay: K. Pavlišťík and J. M. Krist, directed by J. Tesař.

<sup>24</sup> *Slovácký verbuňk v teorii a praxi (Slovácko Verbuňk in Theory and Practice)*. Collection of lectures and papers of three verbuňk seminars and an overview of eight years of the Contest for the Best Dancer of Slovácko Verbuňk at the International Folklore Festival in Strážnice 1986-1993. Prepared by: K. Pavlišťík – J. M. Krist. Strážnice, Ústav lidové kultury ve Strážnici (Institute of Folk Culture in Strážnice) 1994.

making of traditional boots and other costume accessories and necessary decorations from materials that are not commonly produced – glass coral beads, feather symbols, artificial flowers and šmuky (i.e. hat decorations made of braids), etc.);

- Great financial expenses related to organizational securing of authentic opportunities at which verbuňk is danced (e.g. funds to secure a musical group accompanying the whole progress of the event, procuring customary and verbal artefacts such as the hody tree – maypole, the wreath of hody and the harvest home wreath, rent and decoration of horses, etc.) can affect the frequency of its occurrence in its authentic form.

- *Climatic changes or pollution:*

Verbuňk is not threatened by disappearance due to climatic changes or pollution.

- *Tourism expansion:*

- Tourism expansion contributes to preserve this cultural asset because it strengthens the awareness of one's own originality, being proud of the dance and an awareness of the importance of cultural and social values of folk traditions. This also influences positively the stability of national identity. Tourism using ceremonies, manners and customs as an object of interest affects positively the development of regional economy, too. Its revenues permit to compensate some economic risks, such as the above stated increase in expenses to acquire folk costumes, to secure music, etc.
- Taking into consideration that verbuňk is a spontaneous, individual and improvised dance with a strong competitive element, revolting by its nature against being crammed into rules, it is not threatened by being degraded to a tourist show where the dance would lose its originality and sense.

- *Involvement of Local Communities:*

- Attitudes of the different communities contribute to verbuňk's viability. Many communities support the holding of traditional ceremonies during which verbuňk is danced economically, provide for the organizational backup or provide at least moral support. The communities often compete with one another; this is based on the local patriotism. The support provided increases the representativeness of local ceremonies and other customary and verbal events and thereby also the image of the communities. In the sense of anthropological research it strengthens the representative function of the cultural asset;
- Potential risk of possible disappearance of the phenomenon is caused by population decrease. Urbanization and population migration due to the changes in the places of work of tradition practitioners plays a certain role, too.

### **3. Candidature Justification**

*a. Extraordinary Value as the Masterpiece of Human Creative Genius for the Respective Community and the Preservation of Cultural Diversity:*

Verbuňk is perceived by the general public as a respected, demanding and prestigious expression of male population (especially the youth).

Furthermore, verbuňk is perceived as an essential component of many traditional customs, ceremonies and celebrations. When compared with other regions, it is a unique, beautiful and, for the respective community, characteristic dance of rare

aesthetic and historic value, including the necessity to protect it efficiently because, if it disappeared, not only the dancing community and the population of the Czech Republic but also the whole traditional dancing culture of the Central Europe would be deprived of a particularly important element of its cultural identity.

Verbuňk's uniqueness consists in its complexity: the number of functions it plays; the number of expressions it has; its improvising nature – each dancing performance is actually a unique creation; the number of basic elements of its form or skills that the dancer needs; and, finally, the fact that singing is an integral and imprescriptible part thereof. Verbuňk plays ceremonious and representative functions as well as competitive, erotic and entertaining functions. It expresses the dancer's nature, his mental and physical condition, his identification with the community or a community group and the region. Verbuňk requires the dancer to manage a repertory of dancing songs, a dialect and intonation-clear singing, demanding and varied dancing figures, their sequence possibilities and a certain level with respect to the possibilities of the regional type of the dance, to be dressed in a way proper to the folk clothing of the respective region and the dancing occasion. None of these features can be considered the principal or decisive one; Slovácko verbuňk is made of their synergetic unity.

Historical evidence of the original forms of this cultural phenomenon can be found in literature. Since the beginning of the 20<sup>th</sup> century, a process of oral passing on from generation to generation is provably documented by word of mouth as well as in many written collection records, later extended by an organized instruction in folklore groups.

#### *b. Verbuňk's Roots in the Cultural Tradition or Cultural History of the Respective Community:*

Based on the above stated archive and literary sources we know that Moravian Slovak (Slovácko) men have expressed their life joy, emotionality, strength, energy, erotic potency, etc. for at least 200 years during ceremonious, especially hody and wedding parades and enriched thus individually the dancing expression at rotating dances. As early as the second half of the 19<sup>th</sup> century, verbuňk dancing was documented as a part of the opening ceremony of dance parties and welcoming of guests from other villages. This custom has been preserved until the present. Verbuňk is most applied at the celebration of hody – in the parade, in order to welcome stárek (the Player, the leader of the hody celebration) in front of his house, for the opening and ending of the dance party, in order to pay honour to each group of boys from other villages, upon the passing over of the "hody right"<sup>25</sup> to married men.

The dancers themselves as well as the spectators perceive verbuňk very emotionally and, equally as in the past, they regard highly excellent verbuňk dancers – the so called verbíři (recruiters).

#### *c. Verbuňk's Role as a Phenomenon Confirming the Cultural Identity of the Respective Community; Its Importance as a Source of Inspiration and for Inter-cultural Exchanges, Its Current Social and Cultural Role in the Respective Community:*

Verbuňk has been acquiring a symbolic function in a sense that it becomes an important expression of the male population (especially the youth) with a positive and active relation to the cultural heritage of the traditional folk culture and folk communities, both at the lively village environment and the environment of urban folklore groups and associations. The dance further implies skill, masculine strength,

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<sup>25</sup> Hody right – an adorned symbol of a temporary social power of elected youth representatives in the respective community.

vigorousness and dexterity and has a strong erotic context at the same time. What is interesting is the relation of the public at the villages and in folklore groups towards young verbuňk dancers – their possible moral lapses against the general local standard of social behaviour are judged more benevolently than for those who do not take active part in the traditional customs and celebrations and do not dance verbuňk. In such a form, with all the above stated functions and attributes, verbuňk is present only in Moravian Slovakia (Slovácko). From this point of view, verbuňk is a unique element of the world's cultural diversity.

#### *d. Excellence of Verbuňk's Performance*

Verbuňk, or the excellence of its performance, is a sign of its abilities and talent, which is closely observed in the community. In order to perform verbuňk excellently, the interpreter has to have several skills. The proper result can only be achieved by their mutual application and interconnection. Singing and the purity of intonation ranks first, furthermore it is necessary to manage the dialect and use it correctly. A good verbuňk dancer is also assumed to have a good knowledge of song repertory, i.e. texts and melodies used at the dance. As regards movement skills, the demanding nature, the number, proper sequence and level of performing dancing elements and figures. As regards the possibilities offered by the regional dance type, the dancer has to manage space arrangement, dance composition and gradation.

Slovácko verbuňk is a unique expression of human creativity which is manifested by the fact that it has developed into six original regional types at quite a small area that Moravian Slovakia (Slovácko) occupies within Moravia, and using the same dancing motifs. Verbuňk represents a historic connection of old European male dances and old home dance motifs with new musical streams (New Hungarian melodies) and current physical and psychical possibilities of the dancers. The present verbuňk form has been shaped by prominent and excellent dancing personalities who influenced the distinctive regional types by their expressions and set their seals to other generations of dancers. Verbuňk is considered something special, expressing manliness, life energy, strength and joy.

#### *e. Verbuňk's Value as a Unique Testimony of a Living Cultural Tradition*

While assessing the historical development of Czech culture, the traditional and folk culture is perceived as an important part thereof, as a reservoir of traditional ethic standards, aesthetic values and linguistic richness. In this context, verbuňk, as a unique and completely original expression not to be found in this form in any other Moravian or Bohemian region, is a clear and unequivocal testimony of a living cultural tradition in the Czech Republic; the preservation of the dance is important in order to maintain cultural diversity.

Every ethnographic region has its distinctive male dances with improvised jumps and stamping, e.g. "tušování" at the region around the town of Jihlava, characterized by toasts supported by a dancing movement and accompanied by music; male rounds at the region around the Brno City; nevertheless, none of them can be compared to verbuňk by their movement nature, structure and dance content or the musical accompaniment. Only in middle Moravia, the Haná region, the so-called "hanácké cifrování" (translator's note: "cifrování" comes from the Middle Age Hungarian or Latin "cifrare", meaning "adorn by feet", i.e. adorn the air by dancing figures performed by legs and feet) – an improvised dancing expression in front of the musicians and "marš"

(march) – imitation of military march, were observed sporadically. The same inspiration roots, i.e. male martial dances and the above stated *hajduchy*<sup>26</sup> can be found in a physically demanding male dance of a jumping nature, typical of the Wallachian culture, i.e. the culture of sheep breeders and shepherds, called “odzemek” (sometimes associated directly with hajduch), widespread at the region of the Beskydy hills (this area of the Beskydy hills can be found in the north-eastern part of the Czech Republic). It is typical of jumps in a knee-bend position, jumping up, jumping over and slow movements to the side, to the front or to the back accompanied by the movements of clubs or the “valaška” (a small axe on a long haft) performed in an alternate tempo of the 2/4 time. However, all these dances lack many functions and signs of Slovácko verbuňk.

A dance called verbuňk is present only in Hungary, Slovakia and South-Eastern Moravia, in the ethnographic region called Moravian Slovakia (Slovácko). Two verbuňk forms are known in Hungary: 1) individual dance with a free dancing structure and a number of dancing motifs, danced solo or in groups. It reveals influences of old male jumps and young men’s dances. Nevertheless, it is not so complex in its different parts, the lead singing is often lacking and, in contrast with Slovácko verbuňk, it does not have so many functions. 2) Verbuňk with a fixed structure and limited number of motifs, very different from the Slovácko verbuňk, composed of slow and fast parts, danced in a circle or a half-circle and directed by a lead dancer, called “kaprál” (martinet) in this case, who issues instructions for common handclapping, stamping, etc. During this directed form of verbuňk dancers can wear spurs, the clangour of which upon heel clicking thus strengthens the military nature of the dance. This form was recorded in the central Hungary. Verbuňk was danced at the beginning of dance parties and preceded pair dances.

Movement motifs of verbuňks in Slovakia also originate in older young men’s dances and improvised dancing expression during rotating dances. Verbuňk forms in Slovakia: 1) Group form that can also be danced solo or in pairs, with a free structure and a possibility to improvise within the movement culture of the particular area. It can be found in Western Slovakia. 2) Verbuňk in a circle form with a half-fixed structure, determined by dance leader who gives instructions for acts performed in common (handclapping on the high boot, jumps in a recumbent position, circle narrowing or widening, etc.). The dance consists of a slow, relaxing part, and a fast part during which the dancers follow the instructions of the leader – “kaprál” (martinet). Both parts are repeated several times. During ceremonious occasions, men can wear spurs. This verbuňk form is present in Eastern Slovakia. 3) A half-fixed form in pairs or in groups of four, related to miner recruitment – the mining verbuňk from Liptov. 4) Pair verbuňk – rotating dance, present in South-Eastern Slovakia. Moreover, the slow part of the czardas dance is sometimes called verbuňk by the dancers in some areas.

Only a free form of group verbuňk with dominating individual dancing expression is substantially applied in the territory of Moravian Slovakia (Slovácko).

Verbuňk is one of the most viable folk dances in the Czech Republic and the central Europe. It is not danced in other European regions at all. Especially during the second half of the 20<sup>th</sup> century the dance was formed into six regional types and underwent the most dynamic changes in its movement, motif and expression possibilities. The dance keeps developing and is enriched by new, more demanding elements. It also expands as regards space due to regional recruiter competitions culminating at the

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<sup>26</sup> A male dance performed with a weapon in the dancer’s hand, consisting of demanding jumps, hops in a knee-bend position, leg crossing, moving aside with feet on the ground and raising weapons. Its roots go back to old shepherd’s and military dances. The dance was documented as early as the 16<sup>th</sup> century.

International Folklore Festival in Strážnice. Dancers prepare themselves purposefully for these competitions, practise new elements, think over and compose the dance structure and, motivated by the desire to be the best, they strive for an effective dance, developed as regards movement and space, making the dance thus more and more brilliant.

*f. Risks of Verbuňk's Disappearance Due to Sufficient Means to Preserve and Protect it or Accelerated Processes of Urbanization or Acculturation*

Country urbanization has been accelerating and, with the development of technical and cultural globalization, it is very difficult to preserve traditional features of country life related to the keeping of traditional folk cultures. The risk of disappearance is also related to the fact that some ceremonies connected with verbuňk are economically demanding. The following are some of the demanding actions often exceeding economic possibilities of individuals:

- Acquisition of traditional costumes (manual production and manual decoration of textile parts, manual production of special boots and shoes and decorative belts made of natural leather);
- Acquisition of specific musical instruments for the musical accompaniment of the dance;
- Financial compensation for music accompanying the occasion during which verbuňk is performed;
- Acquisition of traditional customary and verbal artefacts and meals for a large number of participants in order to carry out customs, ceremonies and celebrations which are the opportunities for verbuňk presentation.

However, the above stated risks are not of such an extent to cause the disappearance of verbuňk. Favourable existential climate for the above stated cultural asset is created by subsidies by the Ministry of Culture, communities and regional self-governments among others.

#### **4. Management**

*a. Organization or body responsible for the protection, preservation and strengthening of the cultural expression form or cultural area (legal status of the organization or body, its recognized national competence, name and address of the person in charge, funding resources, etc.).*

##### **Ministry of Culture of the Czech Republic**

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Mr Pavel Dostál, the Minister of Culture, is the authorized representative of the Ministry. Mrs Zuzana Malcová is the Director of the Ministry Department having subject-matter jurisdiction.

Pursuant to Act no. 2/1969 Coll. providing for the establishment of Ministries and other central bodies, as amended, the Ministry of Culture is the Ministry liable for tangible cultural heritage, having the form of personal or real funds for the preservation of

historical monuments or museum and gallery collections, copyright and related rights, art and consequently also folk art, and the so-called culturally educational activities, consisting, among other things, in the care for the preservation, presentation and acquisition of intangible traditional folk culture. Pursuant to the above stated Act, the Ministry is also liable, within its jurisdiction, for the discharge of obligations arising out of international treaties and membership in inter-governmental organizations:

- It prepares, proposes or implements legislation in order to improve the care of spheres under its jurisdiction pursuant to the above stated Act and, within the circulation of a draft bill for comments, it observes that other legislation from different spheres does not interfere negatively with its sphere;
- It prepares cultural policy and other crucial conception documents for the government and, if these are accepted, implements them. The cultural policy and other crucial documents serve for a more effective care for spheres entrusted to the Ministry, i.e. also for the sphere of traditional folk culture;
- It establishes and provides funds for specialized organizations, such as museums, galleries, libraries, institutes and other establishments caring for different cultural areas directly in the field, i.e. also for folk culture under the operation of Národní ústav lidové kultury (the Institute of Folk Culture). The Ministry delegates various tasks to the above stated and supervises their activities;
- As regards conception, the Ministry manages, funds and supervises scientific and research activities in the fields under its jurisdiction, i.e. also in the field of traditional folk culture;
- It announces grant proceedings to support projects in the fields under its jurisdiction, having consulted its advisory bodies, the Ministry awards grants, it examines whether project objectives and grant terms have been met. Within the scope of these activities, the Ministry also announces the so-called grant topics in order to support projects aimed at preserving, documenting and presenting traditional folk culture;
- The Ministry cooperates with citizens and their associations, receives and attends to their suggestions, comments and complaints; informs citizens of its activities, responding their individual questions as well as publishing annual reports every year. Organizations established by the Ministry are also obliged to do this. This holds good for the care for traditional folk culture, too;
- The Ministry establishes advisory bodies, including a Research Authority for Traditional Folk Culture and grant committees that decide on the financial support for projects oriented at traditional folk culture. The Ministry establishes an advisory body in order to grant the Folk Craft Tradition Practitioner (Nositel tradic lidového řemesla) honorary degree (national analogy to UNESCO system of “Living Human Treasures”) and the National Council for Traditional Folk Culture (Národní radu pro tradiční lidovou kulturu) as an advisory body of the Minister for conceptual issues of care for traditional folk culture;
- The Ministry acknowledges morally or also financially individuals who rendered outstanding services to the culture of the Czech Republic and to the spreading of good name of this culture abroad. This holds good for traditional folk culture, too.

The Ministry of Culture receives funds from the State budget of the Czech Republic.

As stated above, the Ministry of Culture establishes a specialized professional organization entrusted with the professional care for traditional folk culture, to be specified below. This organization, as it shall be evident below, shall be entrusted by the Ministry with a number of management tasks to provide care for the asset – the verbuňk dance which is nominated to be proclaimed a Masterpiece of Oral and Intangible Cultural Heritage of Humanity.

The organization is the following:

**Národní ústav lidové kultury (the Institute of Folk Culture)**

696 62 Strážnice – zámek (the Castle of Strážnice)

Czech Republic

Tel.: +420 518 306 611

Fax: +420 518 306 615

E-mail: [info@nulk.cz](mailto:info@nulk.cz)

[www.nulk.cz](http://www.nulk.cz)

Dr. Jan Krist, Director, is the authorized representative of the Institute.

Since 1 January 1991 the Institute of Folk Culture has been directly managed by the Ministry of Culture of the Czech Republic which established the Institute as its specialized professional institution.

The Institute is an organization established and funded by the Ministry of Culture of the Czech Republic. The Institute performs its activities in the whole territory of the Czech Republic.

The purpose of establishment and the objects of activities of the Institute of Folk Culture are defined in the Foundation Charter of 8 June 1994 (including subsequent annexes)<sup>27</sup>. The Foundation Charter replaced the action by the Minister of Culture, ref. no. 14 649/1990 of 1 January 1990. The fundamental tasks of the Institute are the following:

- Research tangible and intangible cultural heritage in the field of traditional folk culture and folklore;
- Collect, keep and prepare professional documents of traditional folk culture and folklore;
- Professionally administer, care for, protect, safely store and publish collections of tangible documents as regards the history of cultural development, especially folk culture;
- Organize folklore and educational events, including the International Folklore Festival in Strážnice;
- Take an active part in international activities in the sphere of folk culture and folklore, especially in the sense of fulfilling the “Recommendation to Protect Traditional Folk Culture and Folklore” adopted by the 25<sup>th</sup> Session of the General Conference of UNESCO in 1989;
- Provide counselling and information services and secure professional documentary services for all types of folklore activities in the Czech Republic;
- Publish the outcomes of its activities in publications and magazines published by the Institute itself as well as other publishers in the Czech Republic and abroad;
- The Institute of Folk Culture is the registered office of the Czech National Section of CIOFF (International Council of Organizations of Folklore Festivals and Folk Art with a status of UNESCO adviser). The Institute secures the running of the secretariat of the Section;
- Perform assigned tasks resulting from the Conception of a More Effective Care for Traditional Folk Culture in the Czech Republic as the national central professional institute.

The South-Moravian and Zlín regions<sup>28</sup>, museums established by these regions<sup>29</sup> and town and community authorities located in these regions<sup>30</sup> shall also take a significant part in identifying, documenting, preserving and spreading the verbuřka dance.

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<sup>27</sup> See the *Basic Supporting Documentation 6.a.4.*

<sup>28</sup> See (1) (f) hereof

<sup>29</sup> See note no. 9.

*b. Actions taken in order to strengthen the cultural expression form or the cultural area in a way which is desirable for individuals as well as the community:*

- *Legal Actions and Legal Protection:*

The fundamental right to have access to cultural wealth is secured by the Charter of Rights and Freedoms for all citizens of the Czech Republic. Besides special legislation, a list of which is stated below, documents defining the conception of care for traditional folk culture have been adopted in order to implement the right that also applies to traditional folk culture. Support of traditional folk culture and all its expressions is secured especially by two basic governmental documents in the Czech Republic.

The first of them is more general and relates to all cultural expressions within the territory of the Czech Republic. This document, called *Cultural Policy in the Czech Republic*<sup>31</sup> was ratified by the Czech government in a resolution no. 40 of 10 January 2001 and became the "foundation stone" for further more concrete middle-term conceptions through which the Czech government determined concrete crucial actions to support the different cultural areas.

The second government document related to traditional folk culture, called *Conception of a More Effective Care for Traditional Folk Culture in the Czech Republic*<sup>32</sup>, ratified by the Czech government in a resolution no. 571 of 11 June 2003 belongs to the above stated conceptions. The objective of the document is to formulate and secure conditions for an effective protection of traditional and folk culture guaranteed by the State and public administration bodies at lower levels.

The principal content of the document is State support in order to identify, document, preserve, spread, present and transmit traditional folk culture values in the territory of the Czech Republic.

The fulfilment of the Conception points is guaranteed directly by the Ministry of Culture of the Czech Republic in relation to government. The Ministry delegates tasks to other institutes – especially the Institute of Folk Culture in cooperation with regional professional offices.

- *Legal Protection Against Misusing the Respective Cultural Expressions and Legal or Other Protection of the Practitioners of Technical Skills or Know-how:*

Since each dancing and singing performance (phenomenon presentation) is a unique affair of the different interpreters which is unrepeatable to a certain extent and since each interpreter must have not only sufficient know-how but also movement and singing skills, verbuňk cannot be directly misused.

As all citizens of the Czech Republic, interpreters are protected by laws providing for social security<sup>33</sup>, health<sup>34</sup>, etc.

All textual, sound and image documentary materials as well as other works related to verbuňk, having the signs of author's work as defined by the Copyright Act, are protected according to *Act no. 121/2000 Coll. regulating copyright, copyright related rights and amendments to some acts (the Copyright Act)*. This act also guarantees the rights of performing artists, among whom verbuňk dancers, musicians and singers can

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<sup>30</sup> See the *Basic Supporting Documentation 6.a.2.*

<sup>31</sup> See the *Basic Supporting Documentation 6.a.5.*

<sup>32</sup> See the *Basic Supporting Documentation 6.a.6.*

<sup>33</sup> Act no. 100/1988 Coll., regulating social security, as amended.

<sup>34</sup> Act no. 20/1966 Coll., regulating the care for public health, as amended.

be placed, for their artistic performances. Furthermore, the Act stipulates rules to acquire, spread and transmit or broadcast recordings. The protection of the rights of performing artists corresponds to international standards in the Czech Republic. Applied designs (e.g. in folk costumes) are regulated by legislation protecting industrial property<sup>35</sup>. An important role for the dissemination of verbuňk and verbuňk knowledge is played by laws regulating the duties of public electronic media, these media are obliged to spread publicly cultural heritage, verbuňk being a part thereof. Tangible artefacts related directly to verbuňk are protected according to special legislation; for instance archive materials are protected by the Archiving Act<sup>36</sup>; tangible artefacts, such as traditional costumes, are protected by the Collection Act<sup>37</sup> and legislation regulating the export of objects of cultural value.<sup>38</sup> Subsidies to state and regional institutions<sup>39</sup> concerned with the care for traditional folk culture and projects of the same orientation can be provided thanks to the State Budget Act.<sup>40</sup>

- *Actions Taken in order to Secure the Transmission of Skills or Know-how:*

Know-how is transferred at several levels.

The first level consists in the traditional and, for folk culture, typical adoption of cultural models, rules and ideas directly during authentic occasions, such as the celebration of an anniversary of temple consecration – the hody celebration. An important role is played by family and community education during this process as well as education within informal social groups; in the case of verbuňk this is the age group of adolescent boys.

The second level relates to folklore existence, i.e. folklorism. Know-how is acquired through folklore groups where older and more experienced dancers teach the cultural phenomenon outside authentic occasions. Another example is the organization of seminars for the Contest for the Best Dancer of Slovácko Verbuňk, for group leaders and village groups. The Contest for the Best Dancer of Slovácko Verbuňk which is an integral part of the International Folklore Festival in Strážnice and which is preceded by regional preliminary rounds<sup>41</sup> has an extraordinary influence on verbuňk's viability and frequency.

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<sup>35</sup> Act no. 14/1993 Coll., regulating actions to protect industrial property.

<sup>36</sup> Act no. 97/1974 Coll., regulating archiving.

<sup>37</sup> Act no. 122/2000 Coll., providing for the protection of museum collections, as amended.

<sup>38</sup> Act no. 71/1994 Coll., regulating the sale and export of objects of cultural value.

<sup>39</sup> See Act no. 2/1969 Coll., regulating the establishment of ministries and other central bodies of state administration, as amended; Act no. 129/2000 Coll., regulating regions (establishment of regions), as amended; Act no. 128/2000 Coll., regulating communities (establishment of communities), as amended; and Act no. 131/2000 Coll., regulating the capital city of Prague, as amended.

<sup>40</sup> For instance, Act no. 457/2003 Coll., regulating the State budget of the Czech Republic for 2004.

<sup>41</sup> Folk dance competitions have accompanied the Festival of Strážnice since its beginning (i.e. since 1946) though there was a long break in the celebration of the festival (more than twenty years).

Professor Vladimír Úlehla, one of festival initiators, even suggested that the competitions of fiddlers, singers and dancers of verbuňk be one of the main programmes.

There was a competition in group verbuňk in the first year of the Contest which was complemented by a competition of individuals in the second year. The third year (1948) eliminated group verbuňk which died out completely due to this fact and only solo competition remained. Then there was a short break and the dancers competed again in 1951. Then there was another break (of five years) and the Contest was celebrated again in 1957 - 1959. Since 1961 the competitions of Strážnice came nearer the competitions of the so-called folk art creativity of that time, organized along the line of the Communist cultural policy. Verbuňk dancers were evaluated within one category together with other folk dancers irrespective of the types and regional origins of the dances. Even pair or trio dances were allowed. The

The third level, passive acquisition of knowledge of verbuňk, is represented by special musical and film programmes devoted to verbuňk. Though these programmes do not lead to active learning, they can arouse interest in verbuňk or also interest in learning it actively.

Interest in verbuňk by both the professional and amateur public lead the Institute of Folk Culture to make a detailed and professional documentation of the phenomena. The archive of the Institution disposes of a number of registered photographs, video recordings and text documents for further studies at present. Based on this research, six video cassettes with accompanying publications were published, documenting the development of the different types. They can also serve as study material for future practitioners of this cultural expression.<sup>42</sup>

## 5. Action Plan

### *a. Project name:*

Cultural Phenomenon: Slovácko Verbuňk – a Living Tradition

### *b. Organization or body in charge of implementing the Action Plan:*

Ministry of Culture of the Czech Republic

Národní ústav lidové kultury (the Institute of Folk Culture)

### *c. Detailed description of the involvement of individuals, recognized as specialists mastering technical skills or know-how, or the respective societies*

1. The Institute of Folk Culture shall keep documenting verbuňk in all its regional types periodically (once in five years). Documentation outcomes shall be continuously provided to professionals who shall be thus able to judge the concrete state.

2. As an organizer of the International Folklore Festival in Strážnice, the Institute shall keep organizing the Contest for the Best Dancer of Slovácko Verbuňk. Recognized professionals and the practitioners of verbuňk dancing tradition shall be invited to participate in the Contest as judges and counsellors, being able to influence thereby further development of the phenomenon.

3. The Institute of Folk Culture shall strive to provide for comparable results of regional competitions of Slovácko dancing. With this objective the Institute shall document the competitions and use personal interconnection between the panels

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Contest was held in 1964 for the last time in this period, having one category only, i.e. "dancing competition".

In 1986, after more than twenty years, the Contest was renewed thanks to PhDr. Karel Pavlišťík, CSc., under the following name: Contest for the Best Dancer of Slovácko Verbuňk, and became a regular part of the Festival, popular with both the dancers and the spectators. Competition initiators and authors (Mgr. Jan Miroslav Krist and PhDr. Vlasta Ondrušová, besides the above stated) have paid attention to have all regional dance types represented in the panel of judges by active dancers being generally recognized in their regions. The Contest has two rounds – a selective round in the morning where all dancers who registered themselves can perform (there are usually approximately twenty of them), and the finals in the afternoon where dancers selected by the judges in the morning round take part as well as dancers who came first, second and third in the previous year and finally also the winners of regional competitions that started to take place during the years according to the model of the Festival of Strážnice (with the exception of Podluží where the competition of solo dancers has a tradition since 1965). The spectators are enabled to interfere in the decision; during the selective round they can choose one dancer who will be entitled to participate in the finals irrespective of the opinion of the judges. Observance of the regional dance type is one of the most important criteria while evaluating the competitors.

<sup>42</sup> See the *Basic Supporting Documentation 6.a.8.*

of judges and the panel of judges of the Contest for the Best Dancer of Slovácko Verbuňk organized by the Institute.

4. The Institute of Folk Culture shall provide space for discussion forums of recognized specialists at its web page who shall be able to discuss the state of the phenomenon in this way. The Institute shall provide counselling services to those interested in information related to Slovácko verbuňk through e-mail.

5. The Institute of Folk Culture shall keep organizing a seminar on Slovácko verbuňk for those interested from the general public once in five years. Recognized specialists and dancing tradition practitioners of the different regional verbuňk types shall give lectures and teach lessons here.

6. The Institute of Folk Culture shall ensure that training participants receive a video encyclopaedia devoted to verbuňk as a didactic aid which should serve as a means to revitalize and spread this cultural asset.

7. The Ministry of Culture, through its grant systems, shall keep supporting events, attended actively by tradition practitioners, where verbuňk is learnt.

8. These events shall be equally supported, as regards funding, logistics and moral support, by state administration bodies and local government bodies of all levels, interested in the development of cultural values and tourism in their localities and contributing thus to free time activities and enjoyment of their citizens.

*d. Administrative or legal mechanisms in order to protect the respective cultural expression form or cultural area:*

The mechanisms are based on the legislation of the Czech Republic.<sup>43</sup>

The protection of the respective cultural expression form is assisted by:

- Government materials, providing for conditions to identify, document, present and transfer traditional and folk culture<sup>44</sup>;
- Grant and other subsidy proceedings of the Ministry of Culture, the Zlín and South-Moravian regions;
- The existence of the Institute of Folk Culture which contributes to preserve and spread the described cultural asset through its documentation and professional counselling activities.

*e. Funding resources and levels:*

- State budget as part of providing funds for the Institute of Folk Culture – the Centre of Folk Traditions (500,000 CZK a year /cca 17,000 EUR/);
- Subsidy by the Ministry of Culture of the Czech Republic in order to preserve traditional folk culture (8,000,000 CZK in total /cca 270,000 EUR/; 500,000 CZK /cca 17,000 EUR/ out of which for verbuňk annually);

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<sup>43</sup> See page 16.

<sup>44</sup> These are especially the following UNESCO documents:

*Recommendation to Protect Traditional and Folk Culture*, ratified by the 25<sup>th</sup> Session of the UN General Conference for Education, Science and Culture in Paris during 17 October – 16 November 1989.

*Convention on the Preservation of Intangible Cultural Heritage*, ratified by the 32<sup>nd</sup> Session of the UN General Conference for Education, Science and Culture on 17 October 2003.

And the following Czech government documents:

*Cultural Policy in the Czech Republic. Prague, Ministry of Culture 2001*, ratified by resolution of the Czech government no. 40 of 10 January 2001.

*Conception of a More Effective Care for Traditional Folk Culture in the Czech Republic*, ratified by the Czech government by resolution no. 571 of 11 June 2003.

At present, preparatory discussions take place in the Czech Republic in order to prepare the subject-matter of an *Act to Protect Traditional and Folk Culture*.

- Subsidy by the Ministry of Culture of the Czech Republic in order to implement the Conception of a More Effective Care for Traditional Folk Culture and for the purposes of Research and Development of the Czech Republic (11,000,000 CZK /cca 370,000 EUR/in total; 200,000 CZK /cca 7000 EUR/ out of which for verbuřk annually);
- Regional budgets and subsidies for the development of regional culture, including the funding of professional institutes established by the Regions (approximately 2,000,000 CZK /cca 67,000 EUR/ in total annually);
- Logistic and financial assistance of the communities (approximately 5,000,000 CZK /cca 167,000 EUR/ annually);
- Contributions and donations by other organizations which are not directly active in folklore spheres.

*f. Human resources available (their competence and experience) and training possibilities in projects related to the protection, strengthening and spreading of:*

Human resources can be divided into three categories:

- Identification, documentation, spreading and presentation of the cultural asset through specialists and cooperators of the Institute of Folk Culture (approximately 20 people). These are secondary school and university graduates in ethnology, folkloristics, ethnomusicology and ethnochoreology who develop their know-how through their own professional activities.
- Representatives and leaders of folklore groups who are responsible for the transmission of dance art in the association (approximately 60 people). These are usually specialized course graduates oriented at folklorism and scenic treatment of folklore material.
- Tradition practitioners outside folklore groups<sup>45</sup> (approximately 100 people). Excellent dancers who continue regional dancing traditions shall be also invited to participate in regular seminars related to Slovácko verbuřk.

*g. Detailed Plan:*

- *1. Project Components*
  - a) Research activities
  - b) Coordination activities in order to keep the phenomenon viable
  - c) Educational activities of the Institute of Folk Culture
  - d) Editorial activities of the Institute of Folk Culture
  - e) Popularization and promotional activities
- *2. Project Time Schedule*
  - a) Finish the Project, make it operational and submit it to the Ministry of Culture for approval (May 2005);
  - b) Realize gradually the different parts of the Project according to working time schedule (continuously till 2012);
  - c) Evaluate results (continuously in two-year intervals, evaluate the whole project until May 2013).
- *3. Institutes (Agencies) Implementing the Project*
  - a) Ministry of Culture
  - b) Institute of Folk Culture

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<sup>45</sup> Know-how is transmitted in a traditional way, no specialists or trained dancers influence the transmission of the cultural asset.

c) Designated specialized regional offices.

- *4. History*

The first project ideas were formulated at a seminar on Slovácko verbuňk in 1987 and made gradually more precise until the creation of the editorial board of the Institute of Folk Culture in order to "Document and study male folk dances and dance expressions in the Czech Republic" in 1998. This document develops ideas discussed gradually in the editorial board.

- *5. Justification*

What is important in order to preserve intangible cultural heritage and cultural diversity in Central Europe is systematic documentation of this heritage and its development in the field, documentation processing and archiving and comparison of results by specialists. This also holds good for the nominated intangible cultural asset - verbuňk. Therefore this document contains actions stated sub: 9. I. A), 9. I. B), 9. I. C), 9. I. D), 9. II. A), 9. IV. A)

Another important action is scientific analysis of periodically acquired knowledge related to verbuňk development that can help to improve documentation methods as well as provide a basis in order to prepare a forecast of future development of the nominated asset and, if needed, adopt new actions or intensify the existing ones.

Therefore we propose actions stated sub: 9. I. C), 9. II. C)

In order to preserve verbuňk in its existing quality, systematic work with its practitioners must be performed, i.e. with those who dance verbuňk or teach and transmit it to their followers.

Therefore we propose actions stated sub: 9. II. C), 9. II. E), 9. III. A), 9. III. B), 9. III. C), 9. IV. A)

Verbuňk popularization is a very important aspect of its preservation because the public can learn that this cultural asset is important in order to preserve intangible cultural heritage in its diversity. It is verbuňk popularization and presentation that can win new applicants to learn this nominated cultural asset – verbuňk – actively.

However, popularization implies making the local public administration, i.e. community representatives, more sensitive to realize the importance of the dance for the cultural identity of local communities and to create conditions, at local level, for verbuňk's preservation and learning by especially the younger members of the local communities.

Therefore we propose actions stated sub: 9. II. C), 9. II. D), 9. II. F), 9. IV. A)

Verbuňk's preservation in its dynamic development cannot be understood outside the context of care for the whole intangible cultural heritage of traditional folk culture. Authorities in charge of caring for intangible cultural heritage must be won to care for verbuňk, especially the National Council for Traditional Folk Culture and local professional organizations.

Therefore we propose actions stated sub: 9. I. C), 9. II. A), 9. II. F)

- *6. Long-term Objectives*

Preserve verbuňk, transmit it further on, acquire support of other entities for its preservation and keep the public informed of risks threatening verbuňk.

To support this, create a fund of sources and use it professionally and socially through planned activities (seminars, symposia, publication and educational activities, organizing competitions and coordinating activities of central and regional offices).

- *7. Short-term Objectives*  
Establish a Folk Tradition Centre and a documentation centre of male folk dances.  
Establish an Internet portal for male folk dance studies.
- *8. Expected Outcomes*  
Secure permanent development and persistence verbuřk which forms part of European cultural heritage.
- *9. Work Time Schedule*

### **I.) Research Activities**

I. A) The Institute of Folk Culture shall establish, within its organizational scheme, a Folk Tradition Centre and, a Documentation Centre of Male Folk Dances as a part of the Folk Tradition Centre. The Institute shall secure the staff and funding of the Centres' activities and provide for the organizational backup.  
Deadline: by 2006 at the latest.

I. B) The Institute of Folk Culture shall continue its systematic and universal verbuřk documentation of all its types, started in 1986, to be gradually extended to all phenomena of folk male dancing expression phenomena in the Czech Republic, trying to find out permanently the differences and mutual connections. Dominant space shall be devoted to the documentation of events where verbuřk is applied both at traditional events (e.g. customary and verbal activities) and outside the traditional context (e.g. shows, competitions, stage presentations). Documentation results shall be continuously processed and stored in order to create a fund of sources to be used in the Institute of Folk Culture especially by the Folk Tradition Centre as part of its activities related to Project implementation, including periodic monitoring of verbuřk state and development.

The access of national and foreign researchers to the fund of sources of the Institute of Folk Culture shall be provided through:

- a) Placing information of the fund of sources at an Internet portal;
- b) Establishing a study room in order to study the fund of sources;
- c) Creating a system of consultations to researchers (personal contact, written and e-mail correspondence);
- d) Space shall be devoted periodically for discussion forums on verbuřk related topics and the course of Project implementation on the Institute of Folk Culture's web pages.

Deadline: by 2006

I. C) In regular five-year intervals the Institute of Folk Culture shall organize symposia in order to summarize and evaluate research and documentation activities and to confront the outcomes with research outcomes achieved at ethno-choreologic workplaces in the Czech Republic and Europe. Symposium content and results shall be published in thematic collections and on web pages of the Institute of Folk Culture. They shall also be included in the fund of sources.

The Institute of Folk Culture shall cooperate, as part of the Project, with the branches of the Academy of Sciences of the Czech Republic, universities and other ethno-choreologic centres. As a national centre for folk culture the Institute shall coordinate research and documentation activities of verbuňk as well as other male folk dance expressions. The Institute shall also cooperate with the National Council for Traditional Folk Culture.

Deadline: continuously

I. D) Customary and verbal and other activities where verbuňk is applied as an organic part thereof (hody, Shrovetide rounds, etc.) shall be registered as part of research activities of the Institute of Folk Culture. Simultaneously, data concerning groups that apply verbuňk in their repertoires, both in stage performances and social occasions (discussions around the cimbalom and newly created activities of this kind) shall be registered.

Deadline: continuously

## **II.) Coordination Activities in order to Keep the Phenomenon Viable**

II. A) In cooperation with the respective designated regional specialized offices, folklore groups, town and community authorities, the Institute of Folk Culture shall contribute more intensively to implement the Resolution of the Czech government of 11 June 2003 no. 571 to the Conception of a More Effective Care for Traditional Folk Culture which gives space to create and apply new procedures and actions, to identify intensively traditional cultural phenomena, to apply the latest technical means in order to document them and include them in the thesaurus, to create more favourable conditions for the passing on from generation to generation and current development as well as versatile positive application in the contemporary cultural and social life in the Czech Republic. The Institute shall cooperate intensively with the respective Ministries of the Czech Republic and the National Council for Traditional Folk Culture.

Date: continuously.

II. B) Professional teams of the Institute of Folk Culture shall co-create the projected fundamental document, the Act to Protect Folk Culture (preliminary title) which shall contain mechanisms to preserve the viability of folk culture phenomena, including Slovácko verbuňk (a protected phenomena) and develop the existing administrative and legal mechanisms of the Czech Republic that have contributed to preserve Slovácko verbuňk.

Deadline: continuously until the Act is published.

II. C) The Institute of Folk Culture shall organize seminars on Slovácko verbuňk designed for those interested from the general and the professional public, for the organizers and participants of the Contest for the Best Dancer of Slovácko Verbuňk in Strážnice as well as for organizers of all preservation activities in the different regions and localities.

Frequency: annual seminar for the participants and organizers of the Contest for the Best Dancer of Slovácko Verbuňk at the International Folklore Festival in Strážnice

Seminar on Slovácko verbuňk for those interested from the general public once in five years.

II. D) The Institute of Folk Culture shall organize a popularization seminar for those interested from the general public once in five years. It shall be focused on

winning other potential interested persons or supporters interested in preserving this masterpiece of traditional folk culture. Members of the National Council for Traditional Folk Culture shall be regular guests at the seminar.  
Frequency: once in five years

II. E) As an organizer of the International Folklore Festival in Strážnice, the Institute of Folk Culture shall keep organizing the Contest for the Best Dancer of Slovácko Verbuňk. Moreover, the Institute shall delegate the judges on the professional panel of this Contest to regional competition panels in order to unify evaluation criteria.

The Institute shall support and possibly instigate organization of local competitions or competitions oriented at various age categories (children, adolescents, seniors).  
Frequency: annually on a regular basis

II. F) The Institute of Folk Culture shall organize a seminar for the representatives of state administration and local government of all levels once in five years. The seminar shall strive to win supporters from the members of these bodies and to settle issues related to organization and funding of events where verbuňk is danced.

Frequency: once in five years

### **III.) Educational Activities of the Institute of Folk Culture**

III. A) The Institute of Folk Culture shall act as an educational centre for traditional male dancing expressions. This also counts with cooperating, participating in and supporting educational activities of other institutions oriented at male dancing expressions.

The Institute of Folk Culture shall create and manage the activities of Verbuňk Instructor and Expert Board (hereinafter referred to as the Board only). Excellent verbuňk experts and dancers<sup>46</sup> shall be Board members. Board status shall be approved, determining its place within the organizational scheme of the Institute of Folk Culture<sup>47</sup>, its activities, powers and responsibilities.

The Board shall not only act as a panel of judges for the Contest of the Best Dancer of Slovácko Verbuňk but shall also teach in special courses designed for field workers who organize regional verbuňk competitions or customary and verbal activities with verbuňk being an organic part thereof, teach those who teach verbuňk to the youth, children at schools, in folklore groups and outside. Furthermore, the Board shall settle problems related to Project implementation, including a statement on providing grants and subsidies in order to acquire traditional costumes and traditional costume components and other expenses necessary in order to perform traditional ceremonious and customary and verbal occasions with verbuňk being an organic part thereof. The Board shall inform the National Council for Traditional Folk Culture of its activities.

Frequency: annually on a regular basis

III. B) The Institute of Folk Culture shall enable Board members to acquire further education in the respective field. As part of these efforts, each member, upon his or her appointment, shall be provided with a video cassette collection, created within the present activities of the Institute of Folk Culture and capturing the

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<sup>46</sup> See 2 d. *List of Recognized Tradition Practitioners*. It contains a list of existing practitioners of this phenomenon. The members shall be selected from this list.

<sup>47</sup> It will be an advisory body for the Director of the Institute of Folk Culture.

current state of six regional types of Slovácko verbuňk, for permanent use in order to increase their value orientation.

In order to increase professional qualification of Board members, the Institute of Folk Culture shall organize, according to requirements, lectures by specialists from university, academic and other specialized institutes for Board members and novices and enable them to participate in all professional and educational activities organized by the Institute.

In cooperation with Board members, the Institute of Folk Culture shall organize courses for group leaders who teach verbuňk in amateur folklore groups for children and adults, for the workers of state administration bodies and local government authorities as well as for instructors who shall teach verbuňk in traditional localities and for those interested outside amateur groups.

Frequency: once in three years

III. C) The Folk Tradition Centre at the Institute of Folk Culture shall operate, as stated elsewhere, as a centre educating verbuňk teachers and instructors. By doing this, it shall replace personalities who combined practical knowledge of verbuňk with high scientific potential.

#### **IV.) Editorial Activities**

IV. A) The Institute of Folk Culture shall continue to publish publications and audiovisual media, musical notations, etc. The Institute shall secure the creation, production and distribution of new methodical materials. The materials will be available under more favourable finance terms for physical education and interest activities of school children and youth.

Frequency: annually

#### **V.) Popularization and Promotional Activities**

V. A) As part of the organizational scheme of the Folk Tradition Centre, the Institute of Folk Traditions shall establish a specialized office with a public relations expert. Its activities shall be focused especially on the following:

- Timely and relevant updating of the web portal of the Institute of Folk Culture with information and promotional texts for all events related to Project implementation;
- Permanent qualified and effective cooperation with domestic mass media of all kinds, especially audiovisual electronic media;
- Production and conceptual distribution of a wide and varied assortment of promotional material of all kinds (booklets, gatefolds, prospectuses, souvenirs, image and sound media, etc.)

Frequency: permanently

- *10. Detailed Budget:*

#### **I.) Research Activities**

I. A)

To be provided by: Ministry of Culture of the Czech Republic and the Institute of Folk Culture within the budget.

Funding balance: 300,000 CZK/year (cca 10,000 EUR)

I. B)

To be provided by: Ministry of Culture of the Czech Republic and the Institute of Folk Culture within the budget

Funding balance: 3,000,000 CZK/year (cca 100,000 EUR)

I. C)

To be provided by: Institute of Folk Culture within its budget and institutional resources for research and development.

Funding balance: 500,000 CZK/year (cca 17,000 EUR)

I. D)

To be provided by: Institute of Folk Culture within its budget and institutional resources for research and development.

Funding balance: 500,000 CZK/year (cca 17,000 EUR)

## **II.) Coordination Activities in order to Keep the Phenomenon Viable**

II. A)

To be provided by: Institute of Folk Culture in cooperation with the respective designated regional specialized offices, folklore groups, and town and community authorities. The job shall be funded from the budget of the Institute of Folk Culture and functional resources designed to implement the Conception of a More Effective Care for Traditional Folk Culture.

Funding balance: 1,500,000 CZK/year (cca 50,000 EUR)

II. B)

To be provided by: the Institute of Folk Culture within its budget.

Funding balance: 100,000 CZK/year (cca 3,000 EUR)

II. C)

To be provided by: the Institute of Folk Culture within its budget

Funding balance: 30,000 CZK/year (cca 1,000 EUR)

II. D)

To be provided by: the Institute of Folk Culture within its budget

Funding balance: 30,000 CZK/year (cca 1,000 EUR)

II. E)

Funding balance: 100,000 CZK/year (cca 3,000 EUR)

To be covered by: the budget of the International Folklore Festival in Strážnice

II. F)

To be provided by: the Institute of Folk Culture within its budget

Funding balance: 30,000 CZK/year (cca 1,000 EUR)

### **III.) Educational Activities of the Institute of Folk Culture**

III. A)

To be provided by: the Institute of Folk Culture

Funding balance: 30,000 CZK (cca 1,000 EUR)

To be covered by: grants, sponsor gifts

To be covered by: the State budget

III. B)

To be provided by: the Institute of Folk Culture, possibly in cooperation with folklore groups, town or community authorities

Funding balance: 2,150,000 CZK (cca 70,000 EUR)

To be covered by: the State budget, grants by the Ministry of Culture, grants and subsidies by regions and communities, sponsor donations.

### **IV.) Editorial Activities**

IV. A)

Coordinated by: the Institute of Folk Culture

Funding balance: 250,000 CZK/year (cca 8,000 EUR)

To be covered by: the State budget, grants, sponsor donations.

### **V.) Popularization and Promotional Activities**

V. A)

To be provided by: the Institute of Folk Culture

Funding balance: 500,000 CZK/year (cca 17,000 EUR)

To be covered by: the State budget.

Pavel Dostál  
Minister of Culture of the Czech Republic

Date:

September 2004

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