



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Representative List

Original: English

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Eleventh session
Addis-Ababa, Ethiopia
28 November to 2 December 2016

Nomination file no. 01202 for inscription in 2016 on the Representative List of the Intangible Cultural Heritage of Humanity

A. State(s) Party(ies)

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

Slovakia, Czech Republic

B. Name of the element

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

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

Not to exceed 200 characters

Puppetry in Slovakia and Czechia

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

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

Not to exceed 200 characters

Slovenské a české babkárstvo (Slovak), Slovenské a české loutkářství (Czech)

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

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

bábkové divadlo, lútkové divadlo (Slovak)
loutkové divadlo, pimprlové divadlo (Czech)

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

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

Not to exceed 150 words

Slovak and Czech puppetry communities whose representatives signed the consent to the nomination on their behalf (see section 4.b).

D. Geographical location and range of the element

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

Not to exceed 150 words

The Slovak and Czech Puppetry (hereinafter referred to just as "the element") covers the entire territory of both States. In the Slovak Republic, it is mainly concentrated in the western part of the State (Bratislava, Nitra), in Central Slovakia (Banská Bystrica, Zvolen, Žilina, Modrý Kameň) and in Eastern Slovakia (Košice). In the Czech Republic, it is concentrated especially in the territory of Eastern Bohemia. Furthermore, it is represented in Prague and in parts of Southern Bohemia, Western Bohemia (Plzeň) and Northern Bohemia (Liberec region).

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multi-national nominations provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): Mr
Family name: Prof. Hamar, PhD
Given name: Juraj
Institution/position: Director General, SL'UK - The Slovak State Traditional Dance Company
(CTLK – Slovak Intangible Heritage Centre)
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Telephone number: +421 2 204 78 235
E-mail address: juraj.hamar@sluk.sk
Other relevant information: Chairman of the Council of Ministry of Culture for Safeguarding of ICH

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

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

Slovak Republic:

Name and title of contact person:

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Czech Republic:

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Phone Number: +420 221 507 935
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1. Identification and definition of the element

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

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

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

This section should address all the significant features of the element as it exists at present.

The Committee should receive sufficient information to determine:

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

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

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

Not fewer than 150 or more than 250 words

The puppet theatre performed in the Slovak or Czech languages, perceived as a phenomenon in all its historical forms and in a variety of expressions, blends, in a syncretic manner, dramatic, dramaturgic, staging, rendering, stage designing, graphic and music skills.

At the heart of the puppet theatre, there is a performance where theatrical roles are played by iconic symbols – the puppets (mostly made of wood) – of real or imaginary characters,

sometimes also animals or objects that, in the real time of the performance, manifest their living nature by movement or, as the case may be, by speech; they are animated visibly or invisibly and they are controlled by various mechanisms by one or more puppeteers.

The element forms an integral part of the Slovak and Czech domestic theatrical and literary traditions. Families of travelling puppeteers acted as the initial bearers of this element since approximately the mid-18th century; their productions represented the very first contact of broader popular strata with theatrical culture. In the late 18th century, due to its involvement in the national awareness process, the element took a peculiar form that in many aspects differed from puppet theatres in other cultural communities. The initial, de facto, international repertoire underwent a folklorisation process and, gradually, it absorbed domestic linguistic and thematic elements. The archetypal comic character is represented by Gašparko (the SR) or Kašpárek (the CR). Among the characters, local figures appeared, namely comic and rustic types with distinctive characteristics and appearance, such as Škrhola, Trčka and others.

The element is closely linked to craftsmanship (wood carving, puppet painting and costume making, scenery painting) and often also with folk rituals and festive events (feast days, markets, fairs).

Due to the transmission of skills and experience, but also of the objects themselves (puppets, sceneries, stages etc.) from generation to generation, the element has an extremely strong and solid tradition. Today's puppet shows have many different forms and draw on the best of the puppetry tradition.

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

Not fewer than 150 or more than 250 words

The bearers of the element include performers, puppet theatre playwrights and puppet makers (woodcarvers). The users include puppet show spectators, often families with children. Often, it is precisely the puppet theatre where the first contact of the children is made with the theatrical representation of the world and of human relations through theatrical fiction and symbols.

Furthermore, the users in both republics include sites of remembrance which systematically engage in the preservation of artefacts associated with the nominated element, its documentation and presentation, as well as in its scientific examination. They include specialised museum of puppets, science and art museums, local museums and other scientific research institutions.

In both countries, the responsibility for the safeguarding (presentation and transmission) of the element is borne in particular by the bearers of the element, i.e. the puppeteers; for details, please see section 1(iii), and of public authorities, particularly at the local and regional levels, whose statutory responsibility is to create conditions to satisfy the cultural needs of the citizens.

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

Not fewer than 150 or more than 250 words

Skills related to puppetry are especially transmitted by spontaneous learning, imitation and practice during the natural generational replacement of the members of communities of performers. In Slovakia, this process is further deepened by the fact that the nuclei of the bearers of the elements are formed by traditional puppetry dynasties, within the scope of which this transmission takes place.

Puppets are also used in the educational process in families where the puppet plays the role of a means of education and a toy at the same time. For the same purpose, industrially produced "paper theatres" are used. In the Czech Republic, this phenomenon is a manifestation of the renewed tradition from the first third of the 20th century.

Another way of transmission takes place by nonformal art education through workshops held in

particular by nongovernmental non-profit organisations concerned or by education at elementary music and arts schools. Their pupils and students, even if they are not systematically trained to become professional performers, develop their talents by acquiring the know-how of the relevant element. (In both countries, elementary music and arts schools provide education, on a voluntary basis, that is supplementary to the education provided by compulsory elementary schools.)

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

Not fewer than 150 or more than 250 words

The demographic picture of both republics is characterized by the predominance of small municipalities with up to five thousand inhabitants. In this environment, the puppet theatre is an art for the local community, to which it conveys a vision of the world and a humanist message in terms of identification of the traditional ethical standards and values (the good, the evil, the truth, the lie etc.) and it teaches the understanding of the language of art. In this sense, it constitutes a part of an enculturating process; it is all the more efficient as it takes the form of a popular traditional folk entertainment for children and families with children. However, the practice of the element also exists independently on organized communities of performers, namely in families where children often play puppet theatre by themselves or with their parents. Especially in children, the shared experience of a theatre performance no doubt helps to embrace fundamental values and standards.

It also plays an important socialization role in the communities of performers. When playing puppet theatre, their members develop as creative thinkers, they learn about the principles of cooperation and communication both with each other and with the communities of the spectators, and the sense of their social identification is strengthened.

Puppetry is a continuation of more than a two hundred-year-old common folk tradition and it is part of the culture and of the cultural life in both republics also on the "supralocal" level (i.e. regular festivals, permanent puppet theatres). Bilateral events contribute to mutual language comprehension between the Czechs and the Slovaks.

The importance of this traditional element can also be documented on the way how it overlaps with other artistic disciplines (e.g. puppet film and other audiovisual productions)

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

Not fewer than 150 or more than 250 words

Some character types and some traditional plots of the older repertoire of folk puppet plays (especially from the 19th century and the first third of the 20th century) sometimes involved exaggeration resulting from a naive and simplified interpretation of the life and customs of, for example, rural areas of that time. Its compatibility with today's human rights standards and mutual respect between communities and groups, especially ethnic and religious ones, and with the dignity of human beings raises certain doubts. However, these plots are not subject to the nomination. The current repertoire and practice of the communities of performers now fully meet these standards. Furthermore, the current legislation in both republics fully guarantees human rights with penalties imposed for noncompliance, in accordance with the requirement of mutual respect between communities, social groups and individuals.

At present, there is no part of the element that would be incompatible with existing international human rights instruments or with sustainable development.

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

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

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

Not fewer than 100 or more than 150 words

Based on their previous experience, both States note that the possible inscription of the element on the Representative List of the Intangible Cultural Heritage (hereinafter referred to just as the Representative List) will capture the attention of the media and, consequently, of the public: in the first stage, to the nominated element and to the Representative List and, in the second stage, to the subject of the intangible cultural heritage as a whole will be involved. Improving the awareness of the cultural diversity of the world will also create interest of the international community in its safeguarding.

At the national, regional and local levels, the inscription will inspire a sense of permanent pride over the international recognition of a locally performed element and this pride will then trigger curiosity about other elements on the Representative List.

Furthermore, in the eyes of the public, the potential inscription of the element will confirm the legitimacy of the current position of both national ministries on the outstanding value of the nominated element in the context of the entire national intangible cultural heritage and the validity of both adopted national cultural policies on the intangible cultural heritage and of grant schemes especially devised to enhance the safeguarding the intangible cultural heritage.

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

Not fewer than 100 or more than 150 words

The communication within the community of the performers and the spectators, and between both communities is a natural part of the practice of the element. The communication between the spectators, especially children, and the artists manipulating the puppets represents a traditional feature of puppet theatre in both States (e.g. the children loudly comment on the behaviour of the characters, they address them directly, they warn them against danger, etc.).

Conveying generally valid ethical values and standards gives great potential to the element to increase the understanding and the sense of belonging also between communities which are part of different cultural and geographical spheres. This is confirmed at specialised international festivals, where the reactions of the spectators clearly show that they understood the message conveyed by the element. Such festivals are held in both countries.

Although in 1993, Czechoslovakia split into two independent republics, due to language similarity and a common puppetry tradition the cooperation of the bearers of the elements from both republics continues. Exchanges of troupes are organised. Communities of performers from both republics continue performing at international festivals and in other countries, thus contributing to the understanding of cultural diversity. Their productions are also shown at festivals dedicated to other artistic disciplines (e.g. music, folklore), thereby enriching the interdisciplinary dialogue.

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

Not fewer than 100 or more than 150 words

The element sparks creativity in other fields of culture, for example in literature, art and crafts, film, and, conversely, it is inspired by them.

In its current form, influences of both traditional local folk culture and the cultures of other nations may be observed. The variety of forms in which it exists, such as the textual, dramaturgic and graphic forms, in combination with directing approaches, is in itself an evidence of cultural diversity, as well as of the diversity of the conveyed contents.

Puppetry productions are also featured at festivals of other artistic disciplines (e.g. musical, literary, folklore festivals and festivals of other theatrical genres), thereby enriching the dialogue between the represented cultures.

The element with its specific features (i.e. theatricality, stylisation and comedy-like nature) contributes to the internal diversity of the phenomenon of world puppet theatre. Therefore, its safeguarding helps preserving the diversity of the forms of expressions of culture on a global scale and of human creativity in general.

The inscription will enable a cultural dialogue at the national and international levels and it will serve as an important motivational impetus for both public authorities and politicians with respect to the care of the ICH in both republics and in the area of international exchanges of experience on how to care of the element.

3. Safeguarding measures

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

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

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

Not fewer than 150 or more than 250 words

The bearers of the element ensure its viability mainly by practicing its traditional know-how within the natural generational replacement of the members of communities. In particular, this is apparent in the conception and preparation of the theatrical productions when experience is used and transmitted in a manner that respects the essential characteristics of the element, such as its theatricality, comedy-like nature and stylization. Specifically, this involves the creation of puppets, the sceneries, the props, as well as the staging principle or, alternatively, the control (animation) of the puppet, the acting and, last but not least, the specific communication with the audience through the puppet. The viability of the element is also ensured by other activities like the organisation of festivals, exhibitions, sectoral gatherings, colloquia, publishing of thematic periodicals and publications.

The active dialogue between the puppet and the spectator during the performance is still considered as a sign of success. The system of transmission, safeguarding and promotion of puppetry in both republics is not jeopardised and all the stakeholders work systematically to make this system work.

Overview of activities of puppet communities and collaborating professional organisations in Slovakia and the Czech Republic:

- Coordinating activities of the Slovak and Czech UNIMA Centres,
- Holding of national and international festivals (e.g. Anderleho Radvaň, Bábkarská Bystrica, Loutkářská Chrudim, Skupova Plzeň),
- Holding of regional and local puppet festivals (e.g. Skupovy Strakonice, Třebíčské loutkářské jaro, Festival of Prague Puppeteers, Turnovský drahokam, Faustování Bechyně, Zlatá priadka, Rozprávková Modra,

- Publishing of monographs on puppetry (see Bibliography, 6.b.),
- Holding of international teatrology conferences (e.g. Folk puppetry in Europe, Czech puppet theatre – tradition, legend and reality),
- Public exhibitions of private collections of traditional puppets (e.g. of Anton Anderle, of Mr. and Mrs. Jirásek),
- Publishing of Loutkář (the Puppeteer) magazine (since 1912),
- Activities of national associations (e.g. the Czech Amateur Theatre Association, the Free Association of East Bohemian Theatre Amateurs, Tatmani Sudoměřice, the Friends of the Old Theatre),
- Workshops dedicated to puppet making and to theatre making (e.g. Loutkářská Chrudim),
- Activities of permanent puppet exhibitions (e.g. the Museum of Puppetry Cultures in Chrudim, the Museum of Puppets and Circus at Prachatice, the Museum of Toys and Puppetry Cultures at Modrý Kameň, the Puppetry Salon in the Museum of Literature and Music in Banská Bystrica).

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

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

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

Not fewer than 150 or more than 250 words

Overview of efforts in Slovakia and the Czech Republic:

- Implicit inclusion of the element in key policy documents adopted by the governments (the Slovak Republic: the National Cultural Policy, the Strategy of Care for Traditional Folk Culture, the project of the Digital Collection of Traditional Folk Culture within the scope of the National Operational Programme of the Informatisation of Society with the support of the European Union; the Czech Republic: the National Cultural Policy, the Strategy of Improved Care for Arts, the Strategy of Improved Care for Traditional Folk Culture),
- Establishment of a system of dedicated grant schemes from public finances by public authorities at different levels including the Ministries of Culture to promote the presentation of puppetry and of non-formal puppetry education projects (e.g. the grant scheme of the Ministry of Culture of the Slovak Republic for the enhancement of the arts and of the intangible cultural heritage, the grant series of the Ministry of Culture, such as the Support to Non-Professional Artistic Activities, the Support to Traditional Folk Culture),
- Establishment of state agencies caring for the element and supporting their activities aimed at its development (e.g. in the Slovak Republic: the Theatre Institute, the National Cultural Centre, the Museum of Toys and Puppetry Cultures; in the Czech Republic: the National Information and Consulting Centre for Culture, the National Institute of Folk Culture, the Arts and Theatre Institute),
- Inclusion of the element in the system of prizes awarded by the Ministries of Culture,
- Inclusion of the element in the collection-building, presentation, educational and, possibly, research activities of regional sites of remembrance established by lower-level public authorities, as well as national sites of remembrance established by the nominating States (e.g. in the Slovak Republic, the establishment of a Puppetry Salon in the Museum of Literature and Music

under the State Scientific Library in Banská Bystrica, the establishment of the Museum of Toys and Puppetry Cultures under the Slovak National Museum; in the Czech Republic, the establishment of the Museum of Puppetry Cultures, of theatre departments of the National Museum, the Moravian Museum and the Silesian Museum).

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

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

3.b. Safeguarding measures proposed

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

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

Not fewer than 500 or more than 750 words

Given the nature of this element, there is no risk that the element will be jeopardised by excessive public interest and, in this respect, no measures are needed. In fact, an essential part of the element consists in an intimate dialogue between the stage and the audience, which requires a space of a particular size. This leads to a natural regulation of the number of spectators by the capacity of these venues and premises. Thus, there is no risk of using multimedia halls, arenas and large outdoor venues where the puppet theatre would become a subject of mass commercialization. For that matter, periodic monitoring of the implications of the inscription is planned (see the text below).

The objective of the measures shown below that are aimed at maintaining the viability of the element consists, in particular, in its promotion in public, in continued activities in mapping the element and monitoring its condition, as well as in its more precise definition. It is also assumed that, due to the fact that the Slovak and Czech puppetry is also part of the cultural traditions of individual regions and locations, measures to exploit this potential will be taken by local public authorities based on the local conditions.

The proposed joint measures:

- Creation of a permanent Czecho-Slovak coordination platform for the development of the element, for the monitoring and evaluation of the impact of the inscription including the adoption of measures (December 2015). This platform will consist of representatives of the institutions involved, of the communities involved and of the bearers of the element, of experts and of non-governmental organisations, to be appointed by both ministries of culture. Its activities will take the form of a permanent conference on the element, with occasional meetings (meetings during the holding of festivals, workshops, conferences; working meetings and creative sessions with bearers of the element and with the representatives of local governments, etc.). The platform will coordinate and initiate activities of both countries and it will also deal with the results of the activities of the involved institutions that fall within the scope of both the ministries. It will convene at least once a year and it will be also open to the occasional collaboration with experts and representatives of similar communities and bearers of the element from other countries,
- Publishing of a Czecho-Slovak publication with the revised nomination text and the complete documentation (2016),
- Cooperation on the publishing of an audiovisual carrier on the Slovak and Czech puppetry (2015),

- Czecho-Slovak travelling exhibition on the Czech and Slovak puppetry (2018) which, in the form of a modern interactive installation, will use both the historical collections of the sites of remembrance and original artefacts (mainly puppets and sceneries) of active puppeteers,
- Support to the participation of puppeteers of both countries in international festivals held in both nominating countries, including continued exchange of jurors and lecturers (continuously),
- Conception and implementation of workshops focused on young puppeteer from both countries at the major festivals - Anderleho Radvaň (2017) and Loutkářská Chrudim (2016),
- Development of a joint action plan of the Slovak and Czech UNIMA centres for the period 2016 – 2020 (2015),
- Preparation of a manual for the offer of puppet shows for children and adults (2017),
- Publishing of an interactive publication on the element for children within the scope of the project called “Traditions for the future” of the Slovak Intangible Heritage Centre.
- Continuous liaising with organizers of festive events and festivals of various genres and of similar events, where it would be possible to present puppeteers and puppetry productions,
- Support to projects that contribute to the visibility and popularization of the element (in Slovakia and the Czech Republic, e.g. the Theatre Night project, holding of exhibitions abroad that will present Slovak and Czech puppetry to expatriates and to the foreign public),
- Support to the promotion, publicity and visibility of the element in Slovak and the Czech Republic by means of public media (in particular, the radio and the television), as well as by means of various thematic current affairs formats/programmes, as well as artistic documentary and artistic formats /programmes,
- Creation of information and hoarding boards and posters on the element for puppet festivals, puppet theatres, local and regional governments and institutions concerned.

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

Not fewer than 150 or more than 250 words

The measures proposed in Slovakia and the Czech Republic:

- Periodic monitoring of the development of the element resulting from its inscription on the Representative List of the Intangible Cultural Heritage of Slovakia (hereinafter the National List) and on the List of Intangible Properties of Traditional and Folk Culture of the Czech Republic (hereinafter the National List). If the element is jeopardised, safeguarding measures will be taken that will be recommended by the Council for the Protection of Traditional and Folk Culture at the Ministry of Culture of SR or by the Coordination Centre of Traditional Folk Culture (the Slovak Republic) and by the National Council for Traditional Folk Culture or the National Institute of Folk Culture (the Czech Republic),
- Additional annual statistical surveys on the frequency of puppet shows and their attendance, to cover the entire spectrum of bearers of the elements,
- Proportionately to available public finance, continuation of dedicated grant schemes adopted by public authorities at different levels to enhance public presentation of the element including specialised festivals and other projects relating to non-formal education in the element and to publishing projects,
- Proportionately to available public finance, funding of collection-building, presentation and research activities of professional institutions and sites of remembrance established by the public authorities,
- Enhancement of the digitisation of specialised collections of public sites of remembrance and private collections, including the private archives of puppeteer dynasties, archives of puppet theatres, theatre festivals, collections and archives of local and regional governments,

- Support to the promotion of the element in the media and at occasional cultural and social events (festivals, conferences, lectures, exhibitions, etc.),
- Support to the presentation of the element within the curricular and extracurricular education system (educational theatre performances, inclusion of the element as a theme in drama clubs and extracurricular artistic clubs. In the Slovak Republic, the development and the inclusion of the theme that relates to an element in the subject of “Regional Education“ at primary schools).

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

Not fewer than 150 or more than 250 words

In the preparation of the nomination, both national coordinators, i.e. the Slovak State Traditional Dance Company (the Intangible Cultural Heritage Centre) (CTLK at SLUK) on the Slovak side and the National Information and Consulting Centre for Culture (NIPOS) on the Czech side, consulted representative of the bearers of the elements in order to obtain their views on the safeguarding measures. On the basis thereon, a set of measures jointly shared by them has been compiled:

- Continuation of performing activities and transmission of the element within the framework of performing communities,
- Continuation of the activities of permanent puppet theatres in individual locations, including puppet making and scenery making (traditional productions for families and children),
- Holding of competitions and festivals using grants from the grant schemes established by public authorities but also support to the presentation of the element at occasional events of the local and regional governments or, as the case may be, at festivals focused on other artistic disciplines (e.g. music, literary, theatre and other festivals and events),
- Continued publishing of Loutkář (The Puppeteer) periodical
- International exchange of puppeteer activities as well as of the methods of transmission and safeguarding of puppetry (conferences, workshops),
- Continued coordinating activities of the Slovak and Czech UNIMA Centres (awarding of the Erik and Hašterica Prizes),
- Support to the mobility of puppeteers and puppet productions,
- Establishment of a database of bearers of the element for the purpose of networking,
- Involvement of communities and of bearers of the element also in the documentation and protection of the element (e.g. in the Slovak Republic, within the scope of the project of the Digital Collection of Traditional Folk Culture under the National Operational Programme of the Informatisation of Society with the support of the European Union; in the Czech Republic, the database: www.amaterskedivadlo.cz, financed in the past years by the EEC / Norway funds).

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

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

Name of the body: Ministry of Culture of the Slovak Republic

Name and title of the contact person: Mr. Ján Paprčka, Director of Intangible Cultural Heritage and Disadvantaged Population Groups Department

Address: Námestie SNP 33, 813 31 Bratislava, Slovak Republic

Telephone number: +421 2 20 482 408, +421 2 204 82 476

E-mail address: jan.paprcka@culture.gov.sk

Name of the body: Slovak State Traditional Dance Company (SL'UK)

Name and title of the contact person: Prof. Juraj Hamar, PhD., Director, Chairman of the Council of Ministry of Culture for Safeguarding of ICH

Address: Balkánska 31, 853 08 Bratislava, Slovak Republic

Telephone number: + 421 2 204 78 235

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

Name of the body: Municipality of Banská Bystrica

Name and title of the contact person: Mr. Ján Nosko, Mayor

Address: Československej armády 26, 974 01 Banská Bystrica, Slovak Republic

Telephone number: +421 48 4330 101

E-mail address: primator@banskabystrica.sk

Name of the body: Slovak UNIMA Centre

Name and title of the contact person: Mr. Ivan Gontko, President

Address: Rudnayovo námestie 2; 811 01 Bratislava, Slovak Republic

Telephone number: 421 905 265 512

E-mail address: gogo@homo.sk

Name of the body: Ministry of Culture of the Czech Republic

Name and title of the contact person: Ms. Zuzana Malcová, Head of Regional and Minority Culture Department

Address: Maltézské nám. 1, 118 01 Praha 1, Czech Republic

Telephone number: +420 257 085 256

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

Name of the body: National Information and Consulting Centre for Culture (NIPOS)

Name and title of the contact person: Ms. Lenka Lázňovská, Director

Address: Fügnerovo nám. 5, 120 21 Praha 2, Czech Republic

Telephone number: +420 221 507 935

E-mail address: laznovska@nipos-mk.cz

Name of the body: National Institute of Folk Culture (NÚLK)

Name and title of the contact person: Mr. Jan Krist, Director

Address: Zámek 672, Strážnice 69 602, Czech Republic

Telephone number: +420 518 306 610

E-mail address: jan.krist@nulk.cz

Name of the body: Regional Authority of the Hradec Králové Region

Name and title of the contact person: Mr. Pavel Mertlík, Head of the Department of Culture

Address: Pivovarské nám. 1245, 500 03 Hradec Králové, Czech Republic

Telephone number: +420 495 817 310

E-mail address: pmertlik@kr-kralovehradecky.cz

Name of the body: Regional Authority of the Pardubice Region

Name and title of the contact person: Mr. Tomáš Libánek, Head of the Department of Culture and Heritage Conservation

Address: Komenského náměstí 125, 532 11 Pardubice, Czech Republic

Telephone number: +420 466 026 327

E-mail address: tomas.libanek@pardubickykraj.cz

Name of the body: Regional Authority of the Plzeň Region

Name and title of the contact person: Mr. Zdeněk Valenta, Officer of the Department of Culture

Address: Škroupova 18, 306 13 Plzeň, Czech Republic

Telephone number: +420 377 195 474

E-mail address: zdenek.Valenta@plzensky-kraj.cz

Name of the body: Plzeň City Council

Name and title of the contact person: Ms. Květuše Sokolová, Head of the Department of Culture

Address: Kopeckého sady 11, 306 32 Plzeň, Czech Republic

Telephone number: +420 37 803 3040

E-mail address: sokolova@plzen.eu

Name of the body: Municipal Authority of Chrudim

Name and title of the contact person: Mr. Petr Řezníček, Mayor

Address: Resselovo náměstí 77, 537 16 Chrudim, Czech Republic

Telephone number: +420 469 657 141

E-mail address: petr.reznicek@chrudim-city.cz

Name of the body: Czech UNIMA Centre

Name and title of the contact person: Ms. Nina Malíková, President

Address: Theatre Institute, Celetná 17, 110 00 Praha 1, Czech Republic

Telephone number: +420 224 809 131

E-mail address: nina.malikova@divadlo.cz

4. Community participation and consent in the nomination process

*For **Criterion R.4**, the States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.*

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

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

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

Not fewer than 300 or more than 500 words

In the Slovak Republic, the planning of the preparation of the inscription on the Representative List of the Intangible Cultural Heritage of Humanity started in 2011 during the “Anderleho Radvaň” International Festival of Traditional Puppet Theatre, when the working group first convened, consisting of representatives of the concerned communities, associations and collaborating institutions (the Literature and Music Museum, the Municipality of Banská Bystrica, non-governmental organisations: the Slovak Centre for Traditional Culture, the Friends of the Old Theatre, the Slovak UNIMA Centre, Habakuky, the Tyjátr theatre, the Teatro Carnevalo theatre and others). It was also attended by foreign puppeteers and foreign teatrologists including living members of the Anderle family of puppeteers.

The participation of communities, groups and individuals concerned (the Literature and Music Museum, the Municipality of Banská Bystrica, non-governmental organisations: the Slovak Centre for Traditional Culture, the Friends of the Old Theatre, the Slovak UNIMA Centre, Habakuky, Ivan Gontko, Juraj Hamar) in the nomination process has been very active. There have been several meetings of the working group with the concerned communities, during which participants acquainted themselves with the objectives of the Convention for the Safeguarding of Intangible Cultural Heritage and with the importance of the National List. A database of puppeteers and dynasties of puppeteers, of puppet makers and of representatives of other communities concerned has been created. On a regular basis, puppet shows have been performed throughout the entire Slovakia and research and documentation of the element have been conducted. In the final stage, the working group has prepared a nomination dossier including the mandatory attachments.

In the Czech Republic, first steps to prepare the nomination of the element for the Representative List have been made in 2011 by setting up a working group, involving members of puppet troupes (the Association for the Promotion of Traditions of East Bohemian Puppeteers), teatrologists, representatives of the Czech UNIMA Centre, as well as the sites of remembrance (the Museum of Puppetry Cultures in Chrudim, the Moravian Museum in Brno) and representatives of local and regional governments (the Municipality of Chrudim, the Hradec Králové Region and the Pardubice Region). During the subsequent years (2012 – 2014), the preparation also involved representatives of concerned communities and groups, but also individuals from other regions of the Czech Republic, coordinated by the National Information and Consulting Centre for Culture (NIPOS) and the National Institute of Folk Culture (NÚLK), which collaborated strongly on the elaboration of the nomination documentation.

The participants involved in the preparation of the nomination were familiarised with the principles and the importance not only of the Representative List, but also of the Convention for the Safeguarding of Intangible Cultural Heritage. They expressed their agreement with the basic measures to safeguard the element that concern them, and they also confirmed that they would continue their activities even in the event the inscription on the list is not obtained.

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

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as the language of the community concerned if its members use languages other than English or French

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

Not fewer than 150 or more than 250 words

When discussing the nomination with the bearers of the element, the coordinators informed them about the significance of the nomination and about the obligations resulting therefrom. On the basis of this information, the bearers of the element (puppeteers, heads of puppet troupes, makers of puppets and sceneries, puppet collectors, visitors of puppet festivals, members of non-governmental organisations and associations) made declarations of their own free will, whereby they expressed their free consent to the nomination. These declarations including the

signatures of the representatives are provided in a written form or, alternatively, in a film form, see Attachment No. 6. a.

Free, prior and informed consent from the concerned communities, groups, as well as individuals to the proposal for the inscription of the element was obtained in various manners: at puppet festivals, at puppet shows and by personal visits to the puppeteers, puppet collectors or puppet and scenery makers. Since the relevant National Lists (the Slovak and the Czech lists), along the Representative List, have been promoted both in the Slovak and the Czech Republic (especially through the media and the institutions concerned) and the public was informed about the joint effort of the Slovak and Czech Republics to inscribe the element on the Representative List, further individuals and concerned communities expressed their willingness and interest in this issue. As an expression of support to our initiative they gave us their free, prior and informed consent to submit the request.

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

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of certain knowledge. If such practices exist, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words

Not fewer than 50 or more than 250 words

There exist no customary practices that would prevent access to the element. On the contrary, its history and character indicate that, as a tradition, it has been - and it is intended for the audience and, also as a tradition, its bearers have sought maximum publicity. It is not necessary to take any measures to ensure restricted access to the element.

In terms of intellectual property rights and the related and neighbouring rights, puppet theatre shows are artistic performances. Production and public broadcasting of audio-visual recordings of artistic performances is governed by legislation both in the Slovak and the Czech Republics (in the SR, Act No. 618/2003 Coll. on copyright and rights related to copyright (Copyright Act) as amended and in the CR, Act No. 398/2006 Coll., on copyright and rights related to copyright, as amended), guaranteeing the rights of the performers.

Personal data of the performers are subject to protection under the Act No. 84/2014 Coll. on the Protection of Personal Data and its amendments (the Slovak Republic) and the Act No. 101/2000 Coll. on the Protection of Personal Data and on the Amendment to Some Related Acts, as amended (the Czech Republic).

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

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

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

Slovak Republic:

Name of the entity: Bratislava Puppet Theatre

Name and title of the contact person: Ján Brtiš, Director

Address: Dunajská 36, 811 08 Bratislava, Slovak Republic

Telephone number: +421 252 923 668

E-mail: brtis@babkovedivadlo.sk

Name of the entity: Divadlo Harry Teater

Name and title of the contact person: Ján Harušíak, Director

Address: Kráľovoľská 16, 974 01 Banská Bystrica, Slovak Republic

Telephone number: +421 905 533 679

E-mail: jharustiak@azet.sk

Name of the entity: Teátro Neline

Name and title of the contact person: Nela Dušová, Director

Address: J. Holčeka 21, 900 86 Budmerice, Slovak Republic

Telephone number: +421 336 448 650, +421 902 413 006

E-mail: teatroneline@stonline.sk

Name of the entity: TYJÁTR

Name and title of the contact person: Ivana Gontková, Director

Address: Farská 42, 949 01 Nitra, Slovak Republic

Telephone number: + 421 908 194 531

E-mail: ivana.gontkova@gmail.com

Name of the entity: Puppet Theatre in Žilina

Name and title of the contact person: Peter Tabaček, Director

Address: Kuzmányho 6, 011 37 Žilina, Slovak Republic

Telephone number: +421 41 5620315, +421 905 545 179

E-mail: bdz@bdz.sk

Name of the entity: Puppet Theatre in Košice

Name and title of the contact person: Pavol Hrehorčák, Director

Address: Tajovského 4, 040 01 Košice, Slovak Republic

Telephone number: +421 556 223 749

E-mail: hrehorcak@bdke.sk

Name of the entity: Puppet Theatre "Na rázcestí"

Name and title of the contact person: Iveta Škripková, Director

Address: Skuteckého 14, 975 90 Banská Bystrica, Slovak Republic

Telephone number: +421 48 4125 623, +421 910 357 503

E-mail: bdnr@bdnr.sk

Name of the entity: Divadlo v kufri

Name and title of the contact person: Tomáš Plaszký, Director

Address: Jantárová 10, 040 01 Košice, Slovak Republic

Telephone number: +421 55 6769 647, +421 905 271 409

E-mail: plaszky@hotmail.com

Name of the entity: SC UNIMA

Name and title of the contact person: Ivan Gontko, President

Address: Rudnayovo námestie 2, 81101 Bratislava, Slovak Republic

Telephone number: +421 905 265 512, +421 37 7721 690

E-mail: gogo@homo.sk

Name of the entity: Slovak Centre for Traditional Culture

Name and title of the contact person: Vladimír Kysel, Member of Administrative Board

Address: Jána Stanislava 9, 841 05 Bratislava, Slovak Republic

Telephone number: +421918817136

E-mail: vkysel@gmail.com

Name of the entity: Gašparkovo

Name and title of the contact person: Zuzana Balogová, President of Association
Address: Rudnayovo námestie 4, Bratislava, Slovak Republic
Telephone number: +421 911 110 287
E-mail: info@bratislavskygasparko.sk

Name of the entity: Divadlo Teatro Carnevalo
Name and title of the contact person: Juraj Hamar, Director
Address: Starhradská 12, 851 05 Bratislava, Slovak Republic
Telephone number: +421 905 505 585
E-mail: juraj.hamar@sluk.sk

Czech Republic:

Name of the entity: Puppet Theatre "V Boudě"
Name and title of the contact person: Jiří Fiala, Director
Address: Macháčkova 28, 318 00 Plzeň, Czech Republic
Telephone number: +420 607 910 127
E-mail: kasperek@vboude.com

Name of the entity: Puppet Theatre "Radost"
Name and title of the contact person: Eva Kalíšková, Director
Address: U Mravenčí skály, Kosmonautů 1266, 386 01 Strakonice, Czech Republic
Telephone number: +420 607 117 729
E-mail: eva.kaliskova@seznam.cz
Other relevant information: Association

Name of the entity: Puppet Ensemble "Na židli"
Name and title of the contact person: Petr Záruba, President
Address: Sídliště Jana Patočky 1670, 511 01 Turnov, Czech Republic
Telephone number: +420 732 617 134
E-mail: zaruba.turnov@seznam.cz
Other relevant information: Association

Name of the entity: Naivní divadlo Liberec
Name and title of the contact person: Stanislav Doubrava, Director
Address: Moskevská 32/18, 460 31 Liberec, Czech Republic
Telephone number: +420 485 253 677
E-mail: info@naivnidivadlo.cz
Other relevant information: Puppet theatre

Name of the entity: Association of Amateur Puppeteers of the Czech Amateur Theatre Association
Name and title of the contact person: Aleš Pop, President of SAL Board
Address: Hynaisova 11, 779 00 Olomouc, Czech Republic
Telephone number: +420 736 545 689
E-mail: ales.popik@seznam.cz
Other relevant information: Organisation of amateur puppeteers

Name of the entity: "Amateur Theatre and the World" Association
Name and title of the contact person: Karel Tomas, statutory representative
Address: Fügnerovo náměstí 5, 120 21 Praha 2, Czech Republic
Telephone number: +420 603 480 111
E-mail: tomas@nipos-mk.cz
Other relevant information: Association that organises the Loutkářská Chrudim festival

Name of the entity: Tatrmani
Name and title of the contact person: Josef Brůček, President
Address: Náves Z.W.Fixleyho 30, 391 72 Sudoměřice u Bechyně, Czech Republic

Telephone number: +420 604 791 721
E-mail: tatrmani@sudomerice.cz
Other relevant information: Association promoting puppet theatre

Name of the entity: Umělecká scéna Říše loutek (USŘL)
Name and title of the contact person: Žofie Janatová - President of USŘL
Address: Žatecká 1, 110 00 Praha, Czech Republic
Telephone number: +420 222 324 565
E-mail: provoz@riseloutek.cz
Other relevant information: Registered association promoting puppet theatre which runs a puppet theatre and a children's studio

Name of the entity: Free Association of East Bohemian Theatre Amateurs
Name and title of the contact person: Alexandr Gregar, President of the Association
Address: Pospíšilova 365, 500 03 Hradec Králové, Czech Republic
Telephone number: +420 775 135 115
E-mail: sasagregar@seznam.cz
Other relevant information: Organisation of amateur puppeteers

5. Inclusion of the element in an inventory

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

a. Indicate below:

- when the element has been included in the inventory, which should be prior to the submission of the nomination to the Secretariat (31 March),
- its reference,
- the inventory in which the element has been included,
- the office, agency, organization or body responsible for maintaining that inventory,
- how the inventory has been drawn up 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11(b) of the Convention),
- how the inventory is regularly updated (Article 12 of the Convention).

b. Documentary evidence shall also be provided in an annex demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different. The extract should be, for example, the inventory record or file for the nominated element, including its description, location, community(ies), viability, and so on. It may be complemented by a reference below to a functioning hyperlink through which such an inventory may be accessed, but the hyperlink alone is not sufficient.

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

Not fewer than 150 or more than 250 words

The Representative List of ICH of Slovakia (hereinafter referred to just as the "National List") is part of the Programme of Care for the Traditional Folk Culture issued by the Ministry of Culture of the Slovak Republic in 2008. The Slovak Intangible Cultural Heritage Centre serves as the specialised agency that coordinates and administrates the process of the creation of the National List.

Proposals for the inscription of individual elements are submitted by communities, groups, non-governmental organisations, but also by individuals, usually once a year. After that, they participate actively in the preparation of the nomination protocol.

The nomination is assessed by a panel composed of experts from the field of ICH, who give their

recommendations to the Council for the Protection of Traditional and Folk Culture of the Ministry of Culture of the Slovak Republic consisting of representatives of local governments, institutions engaged in the protection of ICH on a professional level, experts in the field, the media etc. The elements are inscribed on the list by the Minister of Culture based on the recommendation of the Council.

On 20/08/2013, the Council recommended the inscription of the element of the Traditional Puppetry in Slovakia on the National List.

The official declaration took place at the Ministry of Culture by presenting members of the community with the certificate and by the inscription in the book that is a part of the National List.

The National List:

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

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

The List of Intangible Properties of Traditional and Folk Culture of the Czech Republic (hereinafter referred to just as the "National List") has been established by the Order of the Minister No. 41/2008 as amended, within the scope of the implementation of the 2003 Convention.

A decision on the inscription of the element on the National List is taken by the Minister of Culture on the recommendation of the National Council for Traditional Folk Culture, which serves as its expert advisory body on ICH.

Proposals for the inscription are submitted by associations, universities, scientific research institutions, regional departments for the ICH, contributory organisations established by the Ministry of Culture of the Czech Republic, public authorities, however, as a principle, always after prior consultation with the concerned bearers of the element. The inscription is only possible with their free, prior and informed consent in accordance with the Guideline for the maintenance of the National List, issued by the Ministry of Culture Ref. MK 70223 /2012 of 01/11/2012.

The proposal for the inscription of the element of the "Czech Puppetry - Folk Performing Art" has been made by NIPOS. The National Council for Traditional Folk Culture discussed it and cleared it for the next round of evaluations and requested the preparation of expert opinions on this element. On the basis thereof, it recommended the inscription of the element on the National List to the Minister of Culture. He approved it on 19/12/2014 (File Number MK-S 163532014). The element was inscribed under reference number 12/2014.

The National List:

<http://www.mkcr.cz/en/kulturni-dedictvi/regionalni-a-narodnostni-kultura/the-list-of-intangible-elements-of-traditional-folk-culture-of-the-czech-republic-247963/> (eng)

http://www.mkcr.cz/cz/kulturni-dedictvi/regionalni-a-narodnostni-kultura/seznam_nem_statku/seznam-nematerialnich-statku-tradicni-a-lidove-kultury-ceske-republiky-37400/ (cz)

6. Documentation

6.a. Appended documentation (mandatory)

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

- documentary evidence of the consent of communities, along with a translation into English or French if the language of concerned community is other than English or French
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different
- 10 recent photographs in high definition
- cession(s) of rights corresponding to the photos (Form ICH-07-photo)
- edited video (from 5 to 10 minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French
- cession(s) of rights corresponding to the video recording (Form ICH-07-video)

6.b. Principal published references (optional)

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

Not to exceed one standard page.

- BARTOŠ, Jaroslav. Komedie a hry českých lidových loutkářů, Praha, 1963.
- BEZDĚK, Zdeněk. Dějiny české loutkové hry do r. 1945, Praha, 1983.
- BLECHA, Jaroslav. 2011. Specifikum, jazyk a umělecké hodnoty tradičního českého loutkového divadla – odkaz nebo anachronizmus? in: Stopy času, str. 257-270, Brno, 2011.
- BLECHA, Jaroslav. Rodinná loutková divadélka, skromné stánky múz, Brno, 2009.
- BLECHA, Jaroslav. Rodinná loutková divadélka, herectvo na drátkách, Brno, 2013.
- BLECHA, Jaroslav – JIRÁSEK, Pavel – JIRÁSEK, Václav. Česká loutka, Praha, 2008.
- BOGATYREV, Petr. Lidové divadlo české a slovenské, Praha, 1940.
- CESNAKOVÁ-MICHALCOVÁ, Milena. Česko-slovenská bábková hra o Faustovi in Slovenské divadlo 27 (1979), str.131-140.
- DUBSKÁ, Alice. Dvě století českého loutkářství, Praha, 2004.
- DUBSKÁ, Alice – JIRÁSEK, Pavel – JIRÁSKOVÁ, Marie – MALÍKOVÁ, Nina – MIKLOVIČOVÁ, Lucie. Obrazy z dějin českého loutkářství, Praha a Chrudim, 2012.
- DVOŘÁK, Jan. Herectví s loutkou, Praha, 1997.
- HAMAR, Juraj. Ľudové bábkové divadlo a bábkar Anton Anderle, Bratislava, 2008.
- HAMAR, Juraj. Hry ľudových bábkarov Anderlovcov z Radvane, Bratislava, 2010.
- HAMAR, Juraj. ed. Ľudové bábkové divadlo v Európe, Bratislava, 2010.
- HAMAR, Juraj. Ľudové bábkky v zbierke Antona Anderleho in Remeslo 9, str. 34-39, 2008.
- HLEDÍKOVÁ-POLÍVKOVÁ, Ida. Komedianti – kočovníci – bábkar, Bratislava, 2006.
- JIRÁSKOVÁ, Marie – JIRÁSEK, Pavel. Loutka a moderna, Praha, 2011.
- KNÍŽÁK, Milan. Encyklopedie výtvarníků loutkového divadla v Českých zemích a na Slovensku od vystopovatelné minulosti do roku 1950, Praha, 2006.
- LOUTKÁŘ - loutkářské periodikum, 1912 – dosud (dobové názvy).
- LUTHER, Daniel. 2000. Ľudové divadlo in Slovensko: Európske kontexty ľudovej kultury, str. 237-259, Bratislava, 2000.
- McCORMICK, John – PRATASIK, Bennie. Popular Puppet Theatre in Europe, 1800-1914, Cambridge, 2004.

NAŠE LOUTKY - loutkářské periodikum, 1923–1938.

PREDMERSKÝ, Vladimír. Dejiny bábkového divadla na Slovensku do roku 1950, Praha, 1985.

Revue PUCK. La Marionnette et les autres arts. Collections et Collectionneurs, Montpellier, 2012.

RICHTER, Luděk. Padesát loutkářských Chrudimí, Praha, 2001.

VEDRALOVÁ, Hana. Papírové divadlo jako specifická část české loutkářské tradice. Diplomová práce. Vysoká škola ekonomická v Praze, Fakulta podnikohospodářská, studijní obor: Arts Management, vedoucí diplomové práce: PhDr. Zuzana Malcová. Praha, 2014.

VOJTÍŠKOVÁ, Zuzana. Živé dědictví loutkářství, Praha, 2013.

ŽABKOVÁ, Soňa: Tradície bábkarstva na Slovensku in Knižnica 7, str. 60-69, 2006.

ŽABKOVÁ, Soňa. Významné osobnosti v dejinách bábkarstva v Banskej Bystrici in Banská Bystrica – osobnosti v dejinách mesta, str. 168-175, Banská Bystrica, 2001.

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

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

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

Name: Mr. Marek Maďarič

Title: Minister of Culture of the Slovak Republic

Date: 24 March 2015

Signature: <signed>

Name: Mr. Daniel Herman

Title: Minister of Culture of the Czech Republic

Date: 10 March 2015

Signature: <signed>