



Music and Dance at the Intersection of the UNESCO Paradigm and Museology

DOI: https://doi.org/10.3986/9789610510512_11

***Anja Jerin
and Adela Pukl***

Slovene Ethnographic Museum, Slovenia

<https://orcid.org/0009-0008-3421-1494>; <https://orcid.org/0009-0009-4904-8252>

The role of the Coordinator for the Safeguarding of the Intangible Cultural Heritage brought the Slovene Ethnographic Museum a new perspective on intangible heritage, which the museum has been dealing with since its foundation. This article focuses on intangible heritage related to music and dance, which we illuminate from two angles. The first focus is on the systemic safeguarding of intangible heritage from the position of the UNESCO paradigm. The second is a focus on music and dance as important components of customs and their musealisation.

Keywords: intangible cultural heritage, music, dance, museology, community

Introduction

The Slovene Ethnographic Museum (hereinafter SEM) has dealt with intangible cultural heritage since its foundation, but on the museum's acquisition of an important new role, fresh perspectives on intangible cultural heritage emerged. Examining music and dance as intangible cultural heritage, we discuss the systematic safeguarding of music and dance in relation to the 2003 UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage, and consider them as important components of customs and their musealisation.

In 2011, the SEM assumed the role of national Coordinator, which arose during preparation for ratification of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003) in Slovenia. At that time, the museum undertook to develop knowledge frameworks and participate in the systemic safeguarding of intangible cultural heritage which continues in practice today. This orientation in the operation of the museum brought to it a new perspective on intangible cultural heritage, which, from a museological perspective, the museum's employees have been dealing with ever since its foundation¹ (see e.g. Jerin and Pukl 2022, 54; Židov 2020, 56–60). The museum remains devoted to research on intangible cultural heritage, since the movable heritage that the museum keeps in its collections is inextricably linked to its intangible component, “which ‘lives’ outside the museum, in the communities that practice it” (Židov 2020, 50).²

In this article, we want to shed light on two views of intangible cultural heritage related to music and dance, which are strongly intertwined due to the SEM's role as one of Slovenia's central ethnological institutions. Both views are directed towards a common interest – that is, the study and consequent safeguarding of intangible cultural heritage. This heritage is inscribed in the national list called the Register of the Intangible Cultural Heritage (hereinafter the Register) and is also a subject of museological analyses. Approaches to its safeguarding are based on research and documentation, as well as on education and transfer (Nikočević 2003, 62), whereby it is essential that its safeguarding does not become its limitation or musealisation but must promote the development opportunity that heritage carries within itself (Kovačec Naglič 2012, 19). The musealisation

¹ The SEM celebrated its 100th anniversary in 2023.

² For more on projects related to intangible cultural heritage prior to assuming the role of the Coordinator, see Židov and Jerin 2015, 330–332.

of intangible cultural heritage presents a challenge for museum curators who care about the protection of movable heritage. Questions arise, such as what and how to exhibit intangible heritage, since we cannot materialise knowledge, skills, habits, customs and the like. Dance and music are especially demanding for musealisation, as their final product is not tangible (as opposed to, for example, in pottery).

The first part of the paper is aimed at an overview of the Slovenian Register and the placement of music and dance within it. Based on this, we will indicate the essential characteristics of the Slovenian inventory of intangible cultural heritage and highlight its value in its safeguarding. The second part of the article deals with music and dance as important components of customs, their musealisation and new approaches in museum presentation.

Safeguarding of Intangible Cultural Heritage in Slovenia according to the 2003 UNESCO Convention

Some indicate intangible cultural heritage as the essence of heritage, which represents the living culture of human communities, their evolution, and their continuing development (Lenzerini 2011, 102). They believe it necessary to safeguard intangible cultural heritage because of its frequent invisibility and propensity to disappearance, given its dependence on successful transmission from generation to generation (Convention 2005, 97). The basic mechanisms of its safeguarding at national and international levels are offered by the 2003 UNESCO Convention, whereby it is essential to be aware that with the signing of the Convention, intangible cultural heritage is no longer only a matter for the bearers, but also for the state that regulates it (Židov 2014, 157). The latter must provide the conditions that enable cultural communities to continue creating, maintaining, and transmitting their heritage (Blake 2018, 22).

The Republic of Slovenia ratified the 2003 UNESCO Convention at the end of 2007 and in 2008 it implemented it into the legal order with the adoption of the Cultural Heritage Protection Act.³ As a fulfilment of the obligation of the signatory state of this international document, the creation of a national list of intangible cultural heritage, managed by the Ministry of Culture, began in the same year. This is a part of the Register of Cultural

³ For more on the first views on intangible cultural heritage in connection with the 2003 UNESCO Convention, see in Židov 2017.

Heritage,⁴ a central collection of data on the cultural heritage present in the territory of the Republic of Slovenia.

For professional support in creating and supplementing the list, the Ministry of Culture of the Republic of Slovenia established the public service of the Coordinator, a function which is performed by the SEM. The former operates at the intersection of the interests of the bearers of the heritage (communities, groups, and individuals) and politics, whose activities in the field of cultural heritage are guided by international documents, statutory rules, and formal procedures. Its role at the national level is to empower the bearers or raise awareness of the importance of intangible cultural heritage and the activities carried out by the bearers directed towards the safeguarding and transmission of intangible cultural heritage. It is their attitude towards heritage that can trigger decisive steps on the way to its safeguarding (see Jerin and Pukl 2018, 5). The Coordinator's activities are thus aimed at identifying and documenting intangible cultural heritage during the fieldwork, various methods of presentation and promotion, and related safeguarding of intangible cultural heritage among the general public, at both the national and international levels. We could say that the work of the Coordinator includes the translation of the Convention "into a language that is understandable to the bearers and encourages inscription on national lists" (Židov 2019, 13) and thus "ranges from the field to UNESCO" (Židov 2018, 47). At the same time, after the establishment of the Convention, the profession found itself in an intermediate position - it must act as arbiter, promoter and critic of heritage (Lukić-Krstanović 2012, 230–231).

Among the Coordinator's main tasks is the preparation of proposals for the inscription of intangible cultural heritage into the Register,⁵ whereby the proposals are prepared based on the initiatives received, and which are evaluated by the expert body established in 2011 – the Coordinator's Working Group. The Working Group evaluates initiatives based on criteria⁶ established on the basis of the 2003 UNESCO Convention and other national law and rules dealing with intangible cultural heritage.⁷ Anyone can sub-

⁴ In addition to the Register of Intangible Cultural Heritage, it also consists of the already existing Register of Immovable Cultural Heritage and the Register of Movable Cultural Heritage, which is just being established.

⁵ The Register currently consists of 134 elements and 401 registered bearers of intangible cultural heritage (Register, 21 August 2025).

⁶ The criteria for entry into the Register are available at the following link: http://www.nesnovnadediscina.si/sites/default/files/merila_zavpis_junij_2021.pdf.

⁷ Ever since the ratification of the 2003 UNESCO Convention, dilemmas regarding the inscripti-

mit an initiative to inscribe a new element in the Register or a bearer of an already registered heritage. The bearer of the heritage must be aware of this intention and must agree⁸ at the onset of the registration process onto the national list. In the process of preparing a formal proposal for inscription, intangible cultural heritage elements intended for inscription into the Register are classified into one of the five domains⁹ as defined onto the 2003 UNESCO Convention. During this period of preparation, the Coordinator actively collaborates with experts from various institutions who deal with the field of heritage. The experts come from regional museums from across Slovenia, research institutes, the Department of Ethnology and Cultural Anthropology of the Faculty of Arts of the University of Ljubljana, the Institute for the Protection of Cultural Heritage of Slovenia, the Slovenian National Commission for UNESCO and the Ministry of Culture. The collaboration of the members of this group of experts is very valuable for the Coordinator, as the experts are brought together by the same topic of the intangible cultural heritage under consideration, shedding light on it from different perspectives. This can be very useful and valuable but, in some cases, can lead to a situation in which the Coordinator finds itself at the intersection of different interests. Sometimes the members, who are not so familiar with UNESCO values and the ever-changing highlights in the welfare of heritage, each have their own vision as to what should happen with the heritage and how should we, as the experts in this field, help the bearers to maintain the “good health” of “their” heritage. This can be a specially intriguing situation when preparing the formal proposals for inscription of the intangible cultural heritage in the national Register.

The Register is a continuously updated list, created through a participatory approach (see Van Mensch and Meijer-Van Mensch 2015, 56–58; Blake 2020, 324–332), in cooperation with bearers of the heritage and experts in individual areas of intangible cultural heritage. It is important that the

on of intangible cultural heritage into the registers have also arisen in the profession, since it is a matter of selection based on certain criteria and exclusion (for more, see e.g. Hafstein 2009, 93).

⁸ The bearer expresses his or her agreement by signing the *Statement of the bearer*, by which he or she confirms that he or she is aware of the submission of the initiative in which he or she is proposed as a bearer of the heritage and that he or she agrees to the possible entry in the Register.

⁹ The 2003 UNESCO Convention talks about the following domains of intangible cultural heritage: 1. oral traditions and expressions, including language as a vehicle of the intangible cultural heritage, 2. performing arts, 3. social practices, rituals and festive events, 4. knowledge and practices concerning nature and the universe, 5. traditional craftsmanship (UNESCO 2003, Article 2).

bearers are involved in safeguarding of the heritage at all levels,¹⁰ as they are responsible for its vitality (Tauschek 2015, 292). At the same time, it is necessary to realise that “all heritage-related interventions /.../ change people’s attitude towards their work, their culture and themselves” (Židov 2018, 56). Interest in becoming inscribed in the Register is increasing each year, and the number of registered elements as well as bearers has been rising gradually since 2011, with the representation of intangible cultural heritage elements within individual types being very diverse.¹¹ For some of the elements that are not very tangible, but have mostly an intangible essence, the inscription in the Register is of great importance. We aim to explain below why this is the case when we discuss the elements that are classified in the Slovenian Register under the domain of “performing arts” and fall within the scope of music and dance. We then present the established Slovenian system of safeguarding intangible cultural heritage at the national level based on individual cases.

Register between Theory and Practice: From Ritual Easter Dances to Singing Partisan Songs

An overview of the elements within the domain of performing arts in the Slovenian Register reveals that there is a total of seventeen elements in this category, eleven of which are related to music and dance. These are the elements “Easter dances and games in Metlika”, “Wind orchestra”, “Folk-pop music”, “Bell-ringing”, “Four-voice singing”, “Six-voice singing”, “Sotiš”, “Šamarjanka”, “Playing the tambura”, and “Singing partisan songs” and “Making simple folk musical instruments”.

Music, together with dance as its embodiment, is, on the one hand, the most profound and inalienable human activity, in which all social elements come together into a whole that cannot be placed on a single level of existence. In its liveliness, it literally embodies common life and is therefore the fundamental pillar of the life of any human community, even deeper and more primal than language (Muršič 2018, 30).

¹⁰ Blake mentions that the bearers should be involved as much as possible “in the management and safeguarding of heritage, including in its identification” (2020, 324).

¹¹ The Register contains the most elements under the domain of traditional craftsmanship (53), followed by social practices, rituals and festive events (40), performing arts (17), oral traditions and expressions, including language (10) and knowledge and practices concerning nature and the universe (14) (Register, 21 August 2025).

These are cultural phenomena completely intangible in nature until the bearers transform them into audible and visible elements of our culture through their activities. Through fieldwork, these activities are regularly documented (for example with a camera) by the researchers of this topic and are, in the process of postproduction, included in the digital archives of different institutions that deal with music and dance. This kind of documentation represents an important “document of time” as the intangible cultural heritage is constantly being recreated by its bearers. Doing this kind of fieldwork, we must be constantly aware that in parallel with documenting, we also have to note related information about the bearers, time and place of documenting etc. The presentation of the elements of the intangible cultural heritage with the above-mentioned documentation in the Register is considered as an important archive of the current state of the element of the intangible cultural heritage which is accessible to all.¹² At the same time the inclusion of the bearers enables the state, as the caretaker of the list, to raise awareness about the importance of this heritage. Unquestionably, there are other elements of the intangible cultural heritage, which are still alive today among the bearers and play an important role in their lives and would deserve to be included on the national list. It should be emphasised, however, that in Slovenia we follow the principle that anyone can initiate the process of consideration for inscription, whereby the most desirable are initiatives that come “from the bottom up”, i.e. from the field - from the bearers to the profession. This is also emphasised by the 2003 UNESCO Convention itself, since in the context of the UNESCO paradigm, in the safeguarding of intangible cultural heritage, the bearers are especially in the foreground, defined as communities, groups and individuals who take care of the transmission of heritage from generation to generation and constantly recreate it (UNESCO 2003, Article 2). In other words, in Slovenia, we do not undertake a systematic review of certain topics and their presence in the field, which would certainly lead to more inscriptions from this field, even in the case of music and dance. The Register with all registered elements and registered bearers nevertheless reflects the great

¹² Currently, the Slovene Register, which is accessible online, includes only the photographic and descriptive presentations of the inscribed elements of the intangible cultural heritage. The Coordinator constantly draws attention to this problem when communicating with the manager of the Register, as he is aware of the importance of presenting the “less tangible” elements with films. Because of the unresponsiveness of the manager, the Coordinator decided to include films in the presentations of the inscribed elements of the intangible cultural heritage on its own webpage.



Figure 1. *Doing fieldwork among the community of bearers.* Foto: Anja Jerin, Beltinci, 2024 (SEM Documentation).

diversity and wealth of intangible cultural heritage in Slovenia, both in terms of the classification of registered elements of different domains and the number of registered bearers of intangible cultural heritage and their geographical dispersion throughout the entire territory of Slovenia.¹³ The importance of such a list is particularly evident through the fact that the most desirable for registration are initiatives that arise based on the expressed interest of the bearers.

One of the main criteria for inscription into the Register is the liveliness of the heritage in connection with the activities of the bearers, who in various formal and informal ways ensure that some intangible cultural heritage is transmitted from generation to generation, that it has successors who will develop it further and take care of its updating in space and time. They are the ones who “recognize, enact, transmit, change, create, or shape culture in and for the community” (Besednjak 2004, 268). If a heritage has no active bearers, it cannot be inscribed into the national list. For each heritage element that meets the criteria for registration, the profession first

¹³ An example of an element with one recorded bearer of intangible cultural heritage which is present in a limited geographical area is “Six-voice singing” (called also *Lučko petje na štrto* since that kind of singing is found around Luče in the Upper Savinja Valley) (Petje na četrtko 2024). An example of an element with several registered bearers from all over Slovenia is the “Singing partisan songs” (Petje partizanskih pesmi 2024).

must identify the bearers. For some intangible cultural heritage elements, several bearers are recorded in the Register (e.g. for the “Wind orchestra”, twelve bearers were registered as of August 2025), while for certain elements the bearers are identified, but due to the large number of them, they are not inscribed in the Register (e.g. for “Folk-pop music”). In addition, for elements related to music and dance, only groups of bearers are currently inscribed in the Register; organised as folk dance ensembles, associations, musical ensembles and informally organised groups of individuals. The constant variability of the Slovenian list of intangible cultural heritage, the extent and content of which is influenced by the continual changes taking place in the field, directly results from the activities of the bearers. That is entirely per Article 12 of the 2003 UNESCO Convention, which provides that “each State Party shall draw up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory” and that “these inventories shall be regularly updated” (UNESCO 2003, Article 12).

Actuality is something that pervades all elements inscribed in the Register and is directly related to the “implementation” of heritage in its primary time and space, whereby a participatory approach is essential for its documentation (Van Mensch and Meijer-Van Mensch 2015, 58). Illustrating the above with the example, “Easter dances and games in Metlika”¹⁴ element, means that only the dances and games performed during Easter time by members of the folk dance ensemble in the town square of Metlika are inscribed in the Register. The event is chiefly intended to be presented to the local population in the primary time and space; whereas, the stage performances of the presentation of dances and games, which are sometimes offered to the general public by folk dance ensembles outside of Easter time, are not included in the Register. The stage performances in some way represent a way of “freezing” heritage in the shape and form presented to the audience, which inhibits the heritage’s natural course and dynamic development. Of course, stage presentations, which have their own meaning and value, are among the various ways to popularise and thus raise awareness about a heritage. This can be seen, for example, in the phenomenon of the element “Folk-pop music” as a genre of music which, on the one hand, is completely spontaneous and strongly embedded in the everyday and festive life of both its listeners and performers, while on the other hand,

¹⁴ See the element “Easter dances and games in Metlika” (Vuzemski plesi in igre v Metliki 2024).

it is strongly present on stage as well. A similar example from the field of dance heritage relates to those living dances *sotiš* and *šamarjanka* which are still danced on various occasions (e.g. at parties, junior proms, graduations, weddings or feasts) completely spontaneously, and at the same time they are part of the stage performances by folk dance ensembles from Prekmurje. It often seems that spontaneity is the defining characteristic of heritage, which enables it to survive to its greatest extent. Observed from the point of view of sustainable development, we can say that this is a feature of heritage that does not lead to its (excessive) commercialisation and exploitation even in the long term, as it encourages the existence of heritage within the community in forms and frameworks that reflect its current wishes and needs.

Intangible components form our spiritual, social and material culture. Various social phenomena leave traces in the lives of all of us because they are part of our everyday lives; we live with them, and our involvement in them has a strong influence on the course of our lives. This also applies to all the previously noted elements in the field of music and dance in the Register, whose bearers are involved in special forms of social activity with a common interest, which often characterises a large part of their free time (see Jerin 2020) and social engagement. The aforementioned components of our culture are frequently a part of various celebrations (e.g. festivities, local celebrations), as well as life-cycle (e.g. personal holidays, birth, junior prom, graduation, wedding, death) and annual cycle customs (e.g. Easter, Shrovetide, 1 May, Christmas, New Year) and as such the subject of research in various sciences,¹⁵ including ethnology. From the standpoint of ethnology, customs represent “forms of interpersonal relationships and actions that /.../ rise from everyday averages to a more important, emphasised or festive place in the community” (Bogataj 2005, 15). They play an important role in shaping identity and building feelings of belonging among the bearers and are deeply rooted in them. They act as identification practices that shape our activities (see e.g. Volarič 2010, 43) and by performing certain social functions, we manifest ourselves as social beings (Levec 2004, 8, 16).

¹⁵ In the rest of the article, we will talk about customs as a subject of museological study.

Museological Consideration of Music and Dance as Integral Aspects of Customs

The musealisation of intangible cultural heritage represents only the tip of the iceberg, as the exhibition is simply the final product – presenting the results and interpretation of a specific topic that we have researched and documented from multiple perspectives over an extended period of time. Exhibition projects are just one of the many media through which we spread knowledge and research findings. One of the strengths of the SEM is its role as Coordinator. Namely, the work of the Coordinator and curators in the museum overlaps and complements that of each other. Music and dance are often the subject of expert consideration and research within the curatorship of the Department of Spiritual Culture¹⁶ at the SEM. In carrying out this work, we rely upon numerous written (literature), oral (interviews, fieldwork) and archival (photographs, documents, field notes) records from the fields of ethnology, ethnochoreology, ethnomusicology and museology, sourced from both museum documentation and the archives of other institutions. The Slovenian ethnochoreologist Mirko Ramovš wrote that people formerly used to dance mostly at weddings and on Carnival days, on various holidays and during the week after the end of communal work (1981, 2). In the past, dancing was more often a part of annual customs, life-cycle customs, work customs and celebrations. In Slovenia, dancing is still frequently practised at weddings, parties, festivities and celebrations. Nowadays, the ban on dancing which “applied mainly during fasting and Advent” (Ramovš 1981, 2) is often ignored. Dance is still, however, an integral part of certain customs, for example, Carnival customs (carnival characters jumping, dancing with the housewife, ...) where we hear that certain Carnival characters “dance for a fat turnip”.

The mask dance must only be improvised during the Carnival rounds and at the Carnival dance, e.g. high jumping and twirling of individual masks, but there used to be also special dances intended only for this occasion. Otherwise, the masquerades danced any dance customary within a certain environment. (Ramovš 2003, 48)

¹⁶ Research areas include: carnival customs, superstitions, music and dance.

This is still the case today.

Dance and music have significantly co-shaped and continue to strongly influence the course of many customs that are part of the social sphere of life. Despite this, ethnologists tend not to consider the broader social context since their research “together with ethnographic experiences are usually limited to time and space, but not always socially” (Knific 2010, 117).

Individual museum objects that are part of the museum’s collections bear witness to the importance of dance in the everyday and festive life of people throughout different periods of history. So far though, at the SEM there has been no in-depth research conducted on dance heritage, its roles and its occurrence, which would interpret dance heritage through its existing artefact collections.

Museum objects that show folk dances from different time periods form part of collections in different museum departments as, for example, on beehive panels and in paintings.



Figure 2. *Beehive panel from the SEM Collection with motif of a couple while dancing and musicians, dated in the middle of the nineteenth century.* Photo: Marko Habič, 2010 (SEM Documentation).

Music and Dance in Museums

In 2007, the International Council of Museums (ICOM) defined a museum as "a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment". In 2022, a new definition was adopted in Prague:

A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing. (ICOM 2022)

The current definition has been upgraded with a new methodology of museum work, which highlights the operation of museums in cooperation with communities and an emphasis on a participatory approach.

"Museums, with their rich collections and contents, influence the understanding of the world from their beginnings and help to interpret developments within the society in which they are placed" (Babšek 2023, 3). Interpretations of museum objects have changed according to different theoretical views, the development of museology as a science, typologies of cultural components, and the like. Ethnologist Bojana Rogelj Škafar (2008, 5) posits that a "museum exhibition is an interpretive visual medium of a certain disciplinary model" which reflects the period in which it was set up. Museum objects have become "multipurpose carriers of information: material witnesses of everyday and festive ways of life, bearers of stories about creativity, imagination, ingenuity, knowledge..." (Smerdel 2008, 14). Museums are thus the guardians of movable heritage which may communicate various kinds of information through its artefacts. But what happens when we want to musealise dance, a category with a completely intangible nature? What kind of museum objects can we use in this case? What types of objects are available to us?

“Ethnochoreology, the science of a nation’s dance tradition, considers dance as any rhythmic movement that is not gainful, but serves or has served a cult or magical purpose, the expression of some content or idea, and for entertainment, as well” (Ramovš 1981, 1). There is nothing material. Special shoes or clothes are not essential to dance,¹⁷ neither are objects; dancing can be accompanied by singing, which means that not even musical instruments are necessary. There are no objects, there is no tangible end product as, for example, in traditional craftsmanship (pottery, woven baskets, paper flowers, and such like). The same is the case with the musealisation of music: in vocal music there is no instrument (except vocal cords), only in instrumental music can we display musical instruments as a tool with which we “produce music”.

In Slovenia, there is no museum dedicated only to dance, not even a permanent exhibition that treats dance as a central theme. There are different types of museums around the world where one might learn about the heritage of a particular dance or dance heritage in general,¹⁸ as well as museums about musical instruments and music museums.¹⁹

Music or musical instruments are often (more than dance) part of permanent museum exhibitions in Slovenia (and abroad). At the SEM, the permanent exhibition *Between Nature and Culture*, in the social and spiritual section, presents folk instruments used by folk musicians in different periods. The collection of instruments used for performing art and traditional music at Ptuj Castle (Ptuj – Ormož Regional Museum) is one of the largest in Slovenia. Musical instruments at exhibitions often serve as a supplement to a specific theme.²⁰

During the first step of the musealisation of such topics as music and dance, experience indicates that it is of significant importance to take into detailed and comparative account all the sources of the information that are available at the time: fieldwork data collected among the heritage bearers, with information in institutional archives and documentary sources of various kinds. In the second step of the musealisation process, based on the

¹⁷ Traditional costumes in Slovenia are mostly worn for stage performances.

¹⁸ Such museums are: Dance Museum Köln, National Museum of Dance and Hall of Fame (New York), Flamenco Dance Museum (Seville).

¹⁹ Such museums are: the Violin Museum (Cremona), National Cleveland-Style Polka Hall of Fame and Museum (Cleveland), Barcelona Music Museum (Barcelona), House of Music (Vienna), House of Music (Budapest), Musical Instruments Museum (Brussels).

²⁰ As an example: between 2007 and 2008, the SEM presented the exhibition *Sounds of Slovenia: From Folk Musicians to the Avseniki*.

results of this process, curators create a verbal description of a phenomenon that they wish to exhibit to visitors. Verbal descriptions are supported with a photograph and an object that carries a certain informative value. Museum exhibitions are a medium for delivering content, which must be very clearly, professionally and straightforwardly presented so that they can be understood by museum visitors of different generations with different interests and who are usually not experts in the field presented. Modern technology such as video clips, interactive presentations and pedagogical-interactive elements which enable the presentation of the topic in all its manifestations can be of great help nowadays in the exhibition of dance and music and other ICH elements. We are, however, reluctant (partially) to use these devices, as modern technical solutions are financially excessive and often break down. Purchases of technical equipment (screens, computers, tablets, etc.) can usually only be financed from project funding which does not allow for maintenance costs.

Musealisation of the *Sotiš* and *Šamarjanka* Dances in SEM

Unlike other UNESCO conventions, the participatory approach and importance of the bearers advocated in the 2003 Convention changed and widened understanding of cultural heritage (Neyrinck 2017, 319). This was the chief approach adopted for an exhibition on dance, such as *Dance – Europe’s Living Heritage in Motion*, for which the contents were co-created all the time by the heritage bearers of the heritage – the dancers. This was conducted in consonance with “contemporary museology” which “calls for inclusive museums that are not only responsive and engaging, but most of all participatory” (Van Mensch and Meijer-Van Mensch 2015, 49).

At the beginning of the project *Dance as ICH: New models of Facilitating Participatory Dance Events (Dance-ICH)*, we considered in depth which dance heritage from the Slovenian territory would be the central theme of our case study. In the end, we decided on *sotiš* in *šamarjanka*. In 1996, Ramovš had noticed that “the dance tradition in Prekmurje and Porabje²¹ has practically died out. Folkloric groups are trying to keep and preserve the tradition... *Sotiš* and *šamarjanka* are still very popular with the young and old at weddings and other parties” (1996, 14). The continuing popularity of both

²¹ Porabje is a part of the far west of Hungary where the Slovene minority lives.

dances is the main reason that they were inscribed in the Register and selected for presentation at an exhibition within the project.

Sotiš is a name given in the Prekmurje region to a variety of couple dances known as *šotiš* (schottische). It is defined by a specific structure of two triple steps forward (or right-left), and a four-step turn (or triple steps). In certain variants, a part of the performance includes clapping (Sotiš 2024).

Šamarjanka (Varsoviennne) is a couple dance from the Prekmurje region with a two-fold structure: the first part is characterised by a repetitive performance of two side steps and a half turn, while the second part consists of repetitive half-turns to the left and right. It is danced to a tune in a three-beat mode (Šamarjanka 2024).

In cooperation with the Veseli Marki folk dance ensemble from the Beltinci Elementary School, led by Jelka Breznik, and the Marko folk dance ensemble (Cultural Society Marko Beltinci)²² we decided to present both dances at the exhibition. When we asked the community if they could choose only one dance to present at the project exhibition, they shook their heads and sighed: “We can’t do that, because both are equally important”. We recorded both *sotiš* and *šamarjanka* for presentation at the exhibition.²³ The next question for the heritage bearers was: which variant should we present in the museum? Mirko Ramovš wrote about several variants of *šamarjanka* (1999, 88–97) as well as several variants of *sotiš* (1996 119–145). We need to keep in mind that Beltinci is located 180 km from Ljubljana and that people in other regions of Slovenia (presumably) do not know these two dances, unless they are members of a folk dance ensemble. Contemporary “(re)creative efforts of folk dance ensembles” (Knific 2010, 116) and stage performances reflect the ideas of individual dance teachers, hence we decided together to present completely rudimentary variants of the *sotiš* and *šamarjanka*.

In March 2024, we recorded the material²⁴ to be played at the exhibition in the recording studio. The purpose of the film²⁵ is to give museum visitors

²² There are three cultural societies inscribed in the Register as bearers that keep the *sotiš* and *šamarjanka* dances alive. For the case study, we collaborated with the one that covers the youngest generations, has a strong youth section and also members who are older. If we were to start fieldwork within the project again, we would include all three cultural societies.

²³ The exhibition was on display from 10 October 2024 until the end of June 2005 at the SEM.

²⁴ At the same time, we recorded the video material for the educational film, which is part of the joint exhibition of the partners of the project and is presented in other project partner museums as well. This part is partially different from the recording described above, as it is adapted to a different technical presentation.

²⁵ In the past, the *sotiš* and *šamarjanka* dances were presented in various videos from different aspects: documentary, pedagogical, ethnochoreological. The camera operators and producers

a dance experience such that they can learn to dance the *sotiš* and *šamarjanka* to the music, even when the dance community is not at the museum and they cannot pass on their knowledge. Filming the educational film was a challenging task for everyone involved, as we wanted to record the basic steps of both dances clearly and simply so that they would be understandable to museum visitors who would then be able to master them with a few repetitions. Since it is a couple dance, we recorded the couple dancing from the beginning. Then we recorded women's and men's steps separately: first while counting, then with counting and music (slower tempo). Then the two dancers danced together again at a slow tempo while counting the steps. At the end, the dancers danced to the music at the usual tempo. The role of the accompanying musician is very important, because it depends on him "whether the dance goes to the legs" (Ramovš 1991, 100). An accordion player was also present at the recording, who subtly followed the action, adjusted his musical response while the dancing was in progress and played the music as agreed upon with the dancers.

The recording was challenging for the dancers as they are "amateur" dancers who have lived with the dance since childhood. This means that many aspects are obvious for them: they do not think about steps and movements, but we expected them to break down the dance into individual parts and a rudimentary dance form. Good preparation (preliminary meetings and test recording), alignment of goals and script preparation are essential for such a recording. Even though we were well prepared, we recorded some frames several times and adapted their content accordingly while recording. As screenwriters, we had the "advantage" of not possessing dance knowledge and we therefore acted as guinea pigs to achieve our goal: if we can understand and learn to dance, then so will visitors to the exhibition. This recording was, therefore, a very special and challenging experience for us as curators. "As facilitators, museum professionals will see professionalism as their responsibility to create and sustain a participatory environment, cultivating cultural awareness and sensitivity" (Van Mensch and Meijer-Van Mensch 2015, 61). That is why it is even more important to enable and "let/allow" the bearers to present and musealise their heritage as they see and understand it themselves. Thus, the decision regarding the selection of the musician - the accordion player, the tempo

were different: from folk dance ensembles, to schools, researchers. We are aware that in this field much has already been undertaken. Our approach differs from others in that we filmed for the purpose of presenting pedagogical - interactive content at the exhibition.



Figure 3. *Filming of an educational film for the exhibition.* Photo: Adela Pukl, Ljubljana, 2024 (SEM Documentation).



Figure 4. *Sotiš and šamarjanka dances presented at the exhibition in the SEM.* Photo: Adela Pukl, Ljubljana, 2025 (SEM Documentation).

of the music, and above all, the fact that they wanted to record with live music, was theirs. And as Jacobs wrote: “It is not easy to do the right thing, even if you try” (2020, 281).

An inseparable part of dance is music. In Slovenia, there are only a few dances which are accompanied by song alone, most of them being accompanied by instruments (Ramovš 1991, 91). Thus, there is no *sotiš* and *šamarjanka* without musical accompaniment. “In Prekmurje, a string ensemble with cymbals was common” (Ramovš 1981, 4). These can be heard and seen today at various performances of folk dance ensembles. Music for *sotiš* and *šamarjanka* can be performed with different ensembles. That is why nowadays they are danced to music performed by numerous bands of national entertainment ensembles. Quite often, the accordion player takes over the role of the whole band, a solo accompaniment which has been typical in Slovenia since the middle of the nineteenth century. The accordion “combined all three necessary components of polyphony by itself – leading melody, accompaniment and bass – and could take over the function of a group of musicians” (Cvetko 2008, 124). An accordion player was part of the recording and at the opening of the exhibition;²⁶ the folk dance ensemble wanted to dance to the sounds of a string ensemble with a cymbal.

The entire process of cooperation with the dance community was conducted in the spirit of the 2003 UNESCO Convention, where a bottom-up approach is encouraged. Although the representatives often wanted to leave the decision to us, we always looked for solutions and made decisions together. When working in the field, it is still possible to perceive that the communities that keep the intangible cultural heritage alive place themselves in a subordinate position in relation to the so-called “experts”. That is why it is all the more important that curators and researchers establish mutual trust with the bearers of heritage.

²⁶ The opening of the exhibition took place on 10 October 2024, at the SEM in Ljubljana.

Conclusion

Music and dance as cultural expressions, which are an integral part of the intangible cultural heritage as defined by the UNESCO Convention, were discussed in Slovenia even before its ratification. In 2005, this topic was included in the guide to the intangible cultural heritage of Slovenia which was published on the then *European Cultural Heritage Days* (for more see Prešeren and Gorenc 2005). The events that took place during the *European Cultural Heritage Days* were devoted to directions that offer the possibility of safeguarding “the diversity of the identities of nations and ethnic communities in the widest material, social and spiritual scope, which are threatened by globalisation processes in the field of economy, communications, languages, dialects and culture in general” (Hazler 2005, 5). Adoption of the 2003 UNESCO Convention brings to each country a new perspective on intangible cultural heritage and the implementation of the Convention according to UNESCO’s guidelines and desired goals of the country.

Completing the Slovenian National Register requires considerable professional effort– work in the field and cooperation with the communities, which is reflected in the number of elements inscribed in the Register (134 elements and 401 bearers – on 21 August 2024 – of which there are ten elements that are related to music and dance), and the great interest of bearers in the registration. This suggests that music and dance are important elements of our identity and that people recognise them as a type of intangible cultural heritage that underpins their everyday lives. At the same time, we must be aware that maintaining such a Register (list) means positioning “selected” intangible cultural heritage as elements of the identity of the Slovenian nation on the map of elements, which are often used to promote Slovenian culture and the nation. Nevertheless, music and dance are still an important aspect of annual customs, life-cycle customs, work customs and celebrations. In Slovenia, even today, spontaneous singing and dancing are still common at weddings, parties, festivities and celebrations.

The musealisation of each topic consistently presents challenges in terms of collecting policy, interpretation of museum artefacts, quantity of material, selection of objects, and the like. The musealisation of intangible cultural heritage, especially dance and music whose final “product” is intangible, something that cannot be placed in a display case, is an immense challenge. Therefore, when dealing with these topics during work processes at the museum, a participatory approach is essential, which means

intensive cooperation with heritage bearers and joint creation of content and decision-making with respect to musealisation.

In addition to their economic impact, museums also generate knowledge for and about the community; they are spaces of social interaction and dialogue, a source of creativity and innovation for the local community. To contribute to sustainable development, museums must be involved in the community as active and important community stakeholders (Babšek 2023, 11).

In the exhibition *Dance – Europe’s Living Heritage in Motion*, created as part of the *Dance-ICH* project, the SEM expanded the section where we present the dance heritage of Prekmurje, with an emphasis on the living *sotiš* and *šamarjanka* dances which are spontaneously danced on various occasions (e.g. at parties, junior proms, graduations, weddings or festivities). Many dancers also perform as part of folk dance ensembles, where different generations, from the youngest to the oldest, create different choreographies. These simultaneously represent their creativity and their connection to tradition. Folk dance ensembles play a significant role in transferring knowledge and raising awareness of the presence of dance tradition in Prekmurje, a knowledge which then suddenly comes to life with good music at numerous celebrations and events.

When working on the case study and preparing the exhibition, we combined the experiences and work of the Coordinator and the SEM. As a museum, we wish to use the potential of the opportunity available to us to employ ways of promoting intangible cultural heritage to its advantage, thereby contributing to the safeguarding of intangible cultural heritage and raising awareness of its importance (see e.g. Nwabueze 2013). We hope the museum’s visitors will get itchy feet and learn to dance the *sotiš* and *šamarjanka* from Prekmurje.

Acknowledgements

The chapter was written as part of the EU project *Dance as ICH: New Models of Facilitating Participatory Dance Events* (Project 101056200 – *Dance-ICH*) co-funded by the European Union, Creative Europe programme.

References

- Babšek, Jana. 2023. *Muzeji in družbeni vidik trajnostnega razvoja: vodnik za muzejske delavce* [Museums and the Social Aspect of Sustainable Development: A Guide for Museum Workers]. Ljubljana: Društvo ICOM, Mednarodni muzejski svet, Slovenski odbor. Accessed 29 May 2024. https://icom-slovenia.si/wp-content/uploads/2024/02/e-publikacija_Muzeji-in-druzbeni-vidik-trajnostnega-razvoja_16str-1.pdf
- Besednjak neopredmetene dediščine [Glossary of Intangible Heritage]. 2004. *Etнолог* 14 (65): 267–271.
- Blake, Janet. 2018. “Museums and Safeguarding Intangible Cultural Heritage: Facilitating Participation and Strengthening Their Function and Society.” *International Journal of Intangible Heritage* 13: 18–32. <http://dx.doi.org/10.35638/ijih.2018..13.001>
- . 2020. “Participation in Safeguarding Intangible Cultural Heritage Viewed as a Human Rights Imperative.” *Volkskunde* 121 (3), special issue *Transforming, Not Saving. Intangible Cultural Heritage, Museums and/or the World*: 315–337.
- Bogataj, Janez. 2005. “Šege in navade” [Customs and Traditions]. In *Nesnovna kulturna dediščina* [Intangible Cultural Heritage], edited by Damjana Prešeren and Nataša Gorenc, 15–18. Ljubljana: Zavod za varstvo kulturne dediščine Slovenije.
- “Convention for the Safeguarding of the Intangible Cultural Heritage.” 2005. *Australian Indigenous Law Reporter* 9 (1): 97–101.
- Cvetko, Igor. 2008. “Ljudska glasba” [Folk Music]. In *Med naravo in kulturo: Vodnik po stalni razstavi Slovenskega etnografskega muzeja* [Between Nature and Culture: A Guide to the Slovene Ethnographic Museum Permanent Exhibition], edited by Nena Židov, 124–31. Ljubljana: Slovenski etnografski muzej.
- Godbenišstvo [Wind Orcestra]: *Element of the Intangible Cultural Heritage in the Register of the Intangible Cultural Heritage*. 2022. Accessed 30 May 2024. https://geohub.gov.si/ghapp/iskd/?data_filter=dataSource_2-MK_RNS-D_4402-3623%3Aeid%3D%272-00031%27&page=RNSD
- Hafstein, Valdimar Tr. 2009. “Intangible Heritage as a List: From Masterpieces to Representation.” In *Intangible Heritage*, edited by Laurajane Smith and Natsuko Akagawa, 93–111. London and New York: Routledge.
- Hazler, Vito. 2005. “Nesnovna kulturna dediščina Slovenije” [Intangible Cultural Heritage of Slovenia]. In *Nesnovna kulturna dediščina* [Intangible Cultural Heritage], edited by Damjana Prešeren and Nataša Gorenc, 5–7. Ljubljana: Zavod za varstvo kulturne dediščine Slovenije.

- ICOM. 2007. "Museum Definition." Accessed 29 May 2024. https://icom.museum/wp-content/uploads/2020/12/2020_ICOM-Czech-Republic_224-years-of-defining-the-museum.pdf
- . 2022. "Museum Definition." Accessed May 29, 2024. <https://icom.museum/en/resources/standards-guidelines/museum-definition/>
- Jacobs, Marc. 2020. "Words Matter...: The Arsenal and the Repertoire: UNESCO, ICOM and European Frameworks." *Volkskunde* 121 (3), special issue *Transforming, Not Saving: Intangible Cultural Heritage, Museums and/or the World*: 267–286.
- Jerin, Anja. 2020. "Nesnovna kulturna dediščina med prostovoljstvom, prostim časom in trženjem" [Intangible Cultural Heritage between Volunteering, Leisure, and Marketing]. *Etnolog* 30 (81): 167–176.
- Jerin, Anja, and Adela Pukl. 2018. "Who Owns Intangible Cultural Heritage? The Role of Bearers, Experts and the State in the Safeguarding of ICH in Slovenia." *Memoriamedia Review: Intangible Cultural Heritage* 3, art. 7. Accessed 30 May 2024. <http://review.memoriamedia.net/index.php/who-owns-intangible-cultural-heritage>
- . 2022. "Vloga nosilcev pri nastajanju registra nesnovne kulturne dediščine v Sloveniji" [The Role of the Bearers in the Creation of the Register of the Intangible Cultural Heritage in Slovenia]. In *Savremena srpska folkloristika 11: Zbornik radova sa Međunarodnog naučnog skupa održanog od 1. do 3. oktobra 2021. u Tršiću* [Contemporary Serbian Folkloristics 11: Proceedings], edited by Smiljana Đorđević Belić, Danka Lajić Mihajlović, and Biljana Sikić, 49–62. Beograd, Loznica, Tršić: Udruženje folklorista Srbije; Univerzitetna biblioteka "Svetozar Marković"; Centar za kulturu "Vuk Karadžić"; Naučno-obrazovno kulturni centar "Vuk Karadžić."
- Knific, Bojan. 2010. "Folkloriziranje plesnega izročila" [Folklorization of Dance Tradition]. *Etnolog* 20: 115–34.
- Kovačec Naglič, Ksenija. 2012. "Sistem varstva žive kulturne dediščine v Sloveniji" [The System of Safeguarding Living Cultural Heritage in Slovenia]. In *Priročnik o nesnovni kulturni dediščini* [Handbook on Intangible Cultural Heritage], edited by Anja Jerin, Adela Pukl, and Nena Židov, 15–19. Ljubljana: Slovenski etnografski muzej.
- Kunej, Rebeka. 2012. *Štajerš: Podoba in kontekst slovenskega ljudskega plesa* [Štajerš: The Image and Context of Slovenian Folk Dance]. Ljubljana: Založba ZRC, ZRC SAZU. <https://doi.org/10.3986/9789612544072>
- Lenzerini, Federico. 2011. "Intangible Cultural Heritage: The Living Culture of Peoples." *The European Journal of International Law* 22 (1): 101–20. <https://doi.org/10.1093/ejil/chr006>

- Levec, Maruša. 2004. *Ženske in prosti čas: Odnos dela in prostega časa žensk* [Women and Leisure: The Relationship between Women's Work and Free Time.]. BA Thesis. Ljubljana: Univerza v Ljubljani, Fakulteta za družbene vede.
- Lukić-Krstanović, Miroslava. 2012. "Management and Production of Intangible Cultural Heritage: Examples in Serbia." *Traditiones* 41 (2): 227–241. <https://doi.org/10.3986/Traditio2012410217>
- Muršič, Rajko. 2018. "Od izročil do nesnovne kulturne dediščine" [From Traditions to Intangible Cultural Heritage]. *Etnolog* 28 (79): 15–40.
- Narodno-zabavna glasba* [Folk-Pop Music]: *Element of the Intangible Cultural Heritage in the Register of the Intangible Cultural Heritage*. 2022. Accessed 30 May 2024. https://geohub.gov.si/ghapp/iskd/?data_filter=dataSource_2-MK_RNSD_4402-3623%3Aeid%3D%272-00057%27&page=RNSD
- Neyrinck, Jorijn. 2017. "Intangible Cultural Heritage in Times of 'Superdiversity': Exploring Ways of Transformation." *International Journal of Intangible Heritage* 12: 158–74.
- Nikočević, Lidija. 2003. "Nematerijalni aspekti kulturne baštine i njihovo mjesto u muzejima: Pogled etnologa" [Intangible Aspects of Cultural Heritage and Their Place in Museums: An Ethnologist's View]. *Informatica museologica* 34 (3–4): 61–69.
- Nwabueze, Caroline Joelle. 2013. "The Role of Intellectual Property in Safeguarding Intangible Cultural Heritage in Museums." *International Journal of Intangible Cultural Heritage* 8: 182–190.
- Petje na četrtko* [Six-voice Singing]: *Element of the Intangible Cultural Heritage in the Register of the Intangible Cultural Heritage*. 2022. Accessed 31 May 2024. https://geohub.gov.si/ghapp/iskd/?data_filter=dataSource_2-MK_RNSD_4402-3623%3Aeid%3D%272-00094%27&page=RNSD
- Petje na tretko* [Four-voice Singing]: *Element of the Intangible Cultural Heritage in the Register of the Intangible Cultural Heritage*. 2024. Accessed 31 May 2024. https://geohub.gov.si/ghapp/iskd/?data_filter=dataSource_2-MK_RNSD_4402-3623%3Aeid%3D%272-00085%27&page=RNSD
- Petje partizanskih pesmi* [Singing of Partisan Songs]: *Element of the Intangible Cultural Heritage in the Register of the Intangible Cultural Heritage*. 2024. Accessed 31 May 2024. https://geohub.gov.si/ghapp/iskd/?data_filter=dataSource_2-MK_RNSD_4402-3623%3Aeid%3D%272-00118%27&page=RNSD
- Prešeren, Damjana, and Nataša Gorenc, eds. 2005. *Nesnovna kulturna dediščina* [Intangible Cultural Heritage]. Ljubljana: Zavod za varstvo kulturne dediščine Slovenije.
- Pritrkavanje* [Bell chiming]: *Element of the Intangible Cultural Heritage in the Register of the Intangible Cultural Heritage*. 2024. Accessed 31 May 2024. https://geohub.gov.si/ghapp/iskd/?data_filter=dataSource_2-MK_RNSD_4402-3623%3Aeid%3D%272-00118%27&page=RNSD

geohub.gov.si/ghapp/iskd/?data_filter=dataSource_2-MK_RNSD_4402-3623%3Aeid%3D%272-00063%27&page=RNSD

Ramovš, Mirko. 1981. *Ljudski plesi* [Folk Dances]. Ljubljana: Komisija za družabni ples pri ZKO Slovenije; Združenje plesnih učiteljev SR Slovenije; Delavska univerza "Cene Štupar."

———. 1991. "Ljudska instrumentalna glasba in ples" [Folk Instrumental Music and Dance]. In *Med godci in glasbili na Slovenskem* [Among Musicians and Instruments in Slovenia], edited by Igor Cvetko. Ljubljana: Slovenski etnografski muzej; Znanstvenoraziskovalni center, Inštitut za slovensko narodopisje.

———. 1996. *Polka je ukazana: plesno izročilo na Slovenskem. Prekmurje in Porabje* [The Polka Is Ordered: Dance Tradition in Slovenia. Prekmurje and Porabje]. Ljubljana: Kres.

———. 2003. "Maske in ples v slovenski ljudski kulturi" [Masks and Dance in Slovenian Folk Culture]. In *O pustu, maskah in maskiranju* [On Carnival, Masks, and Masquerade], edited by Jurij Fikfak et al., 41–52. Ljubljana: Založba ZRC, ZRC SAZU. <https://doi.org/10.3986/9616358758>

Register nesnovne kulturne dediščine [Register of Intangible Cultural Heritage]. 2024. Accessed 18 May 2024. <https://geohub.gov.si/ghapp/iskd/?page=RNSD>

Rogelj Škafar, Bojana. 2008. "Med naravo in kulturo – prva stalna razstava Slovenskega etnografskega muzeja v 3. tisočletju" [Between Nature and Culture: The First Permanent Exhibition of the Slovene Ethnographic Museum in the 3rd Millennium]. In *Med naravo in kulturo: Vodnik po stalni razstavi Slovenskega etnografskega muzeja* [Between Nature and Culture: Guide to the Permanent Exhibition of the Slovene Ethnographic Museum], edited by Nena Židov, 5. Ljubljana: Slovenski etnografski muzej.

Smerdel, Inja. 2008. "Predmeti življenja, predmeti poželenja" [Objects of Life, Objects of Desire]. In *Med naravo in kulturo: Vodnik po stalni razstavi Slovenskega etnografskega muzeja* [Between Nature and Culture: A Guide to the Slovene Ethnographic Museum Permanent Exhibition], edited by Nena Židov, 9–20. Ljubljana: Slovenski etnografski muzej.

Sotiš [Schotische]: *Element of the Intangible Cultural Heritage in the Register of the Intangible Cultural Heritage*. 2024. Accessed 31 May 2024. https://geohub.gov.si/ghapp/iskd/?data_filter=dataSource_2-MK_RNSD_4402-3623%3Aeid%3D%272-00088%27&page=RNSD

Šamarjanka [Varsoviennne]: *Element of the Intangible Cultural Heritage in the Register of the Intangible Cultural Heritage*. 2024. Accessed 31 May 2024. https://geohub.gov.si/ghapp/iskd/?data_filter=dataSource_2-MK_RNSD_4402-3623%3Aeid%3D%272-00089%27&page=RNSD

- Tamburaštvo* [Playing the Tambura]: *Element of the Intangible Cultural Heritage in the Register of the Intangible Cultural Heritage*. 2024. Accessed 31 May 2024. Accessed 31 May 2024. https://geohub.gov.si/ghapp/iskd/?data_filter=dataSource_2-MK_RNSD_4402-3623%3Aeid%3D%272-00108%27&page=RNSD
- Tauschek, Markus. 2015. "Imaginations, Constructions and Constraints: Some Concluding Remarks on Heritage, Community and Participation." In *Between Imagined Communities of Practice*, edited by Nicolas Adell, Regina F. Bendix, Chiara Bortolotto, and Markus Tauschek, 291–306. Göttingen: Göttingen University Press.
- UNESCO. 2003. "Convention for the Safeguarding of the Intangible Cultural Heritage." UNESCO, UNESDOC, Digital Library. Accessed on 29 May 2024. <http://unesdoc.unesco.org/images/0013/001325/132540e.pdf>
- Van Mensch, Peter, and Leontine Meijer-Van Mensch. 2015. *New Trends in Museology II*. Celje: Muzej novejše zgodovine.
- Volarič, Tina. 2010. *O nedelji: Zgibi časovnosti in nekaj etnografskih izhodišč* [On Sunday: Layers of Temporality and Some Ethnographic Starting Points]. Ljubljana: Slovensko etnološko društvo.
- Vuzemski plesi in igre v Metliki* [Easter Dances and Games in Metlika]: *Element of the Intangible Cultural Heritage in the Register of the Intangible Cultural Heritage*. 2022. Accessed 29 May 2024. https://geohub.gov.si/ghapp/iskd/?data_filter=dataSource_2-MK_RNSD_4402-3623%3Aeid%3D%272-00021%27&page=RNSD
- Židov, Nena. 2014. "Nesnovna kulturna dediščina Slovenije: Dileme v zvezi z njenim varovanjem v luči Unescove Konvencije" [The Intangible Cultural Heritage of Slovenia: Dilemmas in Its Safeguarding in Light of the UNESCO Convention]. In *Interpretacije dediščine* [Heritage Interpretations], edited by Tatjana Dolžan Eržen, Ingrid Slavec Gradišnik, and Nadja Valentinčič Furlan, 150–161. Ljubljana: Slovensko etnološko društvo.
- . 2017. "The Intangible Cultural Heritage of Slovenia and the Activities of the Coordinator." In *Intangible Cultural Heritage: Safeguarding Experiences in Central and Eastern European Countries and China: 10th Anniversary of the Entry into Force of the 2003 UNESCO Convention through the Prism of Sustainable Development*, edited by Hanna Schreiber, 274–285. Warszawa: National Heritage Board of Poland.
- . 2018. "Težave Slovenije pri varovanju nesnovne kulturne dediščine v luči Unescove Konvencije (2003)" [Slovenia's Problems in Safeguarding Intangible Cultural Heritage in Light of the UNESCO Convention (2003)]. *Etnolog* 28: 41–62.

- . 2019. “Nacionalni in globalni seznami nesnovne kulturne dediščine in Unescova Konvencija (2003)” [National and Global Lists of Intangible Cultural Heritage and the UNESCO Convention (2003)]. In *Nesnovna dediščina med prakso in registri: 15. vzporednice med slovensko in hrvaško etnologijo* [Intangible Heritage between Practice and Registers: 15 Parallels between Slovene and Croatian Ethnology], edited by Ana Svetel and Tihana Petrović Leš, 12–25. Ljubljana and Zagreb: Slovensko etnološko društvo; Hrvatsko etnološko društvo.
- . 2020. “Nesnovna kulturna dediščina in muzeji” [Intangible Cultural Heritage and Museums]. *Etnolog* 30 (81): 49–67.
- Židov, Nena, and Anja Jerin. 2015. “Promotion of the Intangible Cultural Heritage at the Slovene Ethnographic Museum.” In *Sharing Cultures 2015: Proceedings of the 4th International Conference on Intangible Heritage*, edited by Sérgio Lira et al., 329–335. Lagos, Portugal: Green Lines Institute for Sustainable Development.



