

Photo: Miha Špiček

**THE SLOVENE ETHNOGRAPHIC MUSEUM** AS THE COORDINATOR  
FOR THE PROTECTION OF THE INTANGIBLE CULTURAL HERITAGE IN  
SLOVENIA **CORDIALLY INVITES YOU TO THE EVENT**

**ON THURSDAY AND FRIDAY  
25 AND 26 SEPTEMBER 2014**

At the Slovene Ethnographic Museum  
(administration building), Metelkova 2, Ljubljana.

**DAYS**  
OF THE  
INTANGIBLE  
CULTURAL  
HERITAGE  
AT SEM

Coordinator for  
the Protection of the  
**Intangible Cultural  
Heritage**



**International conference / Mednarodni posvet**

**DOCUMENTING AND PRESENTING  
THE INTANGIBLE CULTURAL HERITAGE WITH FILM**

**DOKUMENTIRANJE IN PREDSTAVLJANJE NESNOVNE KULTURNE DEDIŠČINE S FILMOM**

Ljubljana, Slovene Ethnographic Museum, 25/26 September 2014

**Thursday, 25th September 2014 / Četrtek, 25. september 2014, 18.00:**

Opening of the conference and two exhibitions on ICH / Odprtje posveta in dveh razstav o NKD

**Friday, 26th September 2014 / Petek, 26. september, 9.30 – 16.30:**

International conference / Mednarodni posvet



Slovenska  
nacionalna komisija  
za UNESCO



REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA KULTURO



Organizacija Združenih  
narodov za izobraževanje,  
znanost in kulturo



## **Conference Programme / Program posveta** (Posvet bo potekal v angleškem jeziku.)

### **9.30**

**Barbara Urbanija**, Slovene national commission for Unesco / *Slovenska nacionalna komisija za UNESCO, Welcome address / Pozdravni nagovor*

**Nadja Valentinčič Furlan**, *Introduction / Uvod*

**Beate Engelbrecht**, Documenting the intangible cultural heritage with film: Questions of protecting, preserving and safeguarding / *Dokumentiranje nesnovne kulturne dediščine s filmom: Vprašanja zaščite, ohranjanja in varovanja*

**Shina Erlewein**, Screening the intangible: Audio-visual representation and community participation / *Predvajati nesnovno: Avdio-vizualna reprezentacija in sodelovanje skupnosti*

**10.50 – 11.15** Coffe break / Odmor s kavo

### **11.15**

**Mirela Hrovatin**, Creating a unique narrative: The background of the making of short films on ICH elements from Croatia inscribed on the UNESCO's lists / *Ustvarjanje edinstvene pripovedi: Ozadje izdelave kratkih filmov o elementih hrvaške NKD, vpisanih na Unescove sezname*

**Tamara Nikolić Đerić**, Visualising intangible culture - towards new "markets" for visual anthropologists / *Vizualizacija nesnovne kulture: K novim »trgom« za vizualne antropologe*

**Janos Tari**, The flowers of Kalocsa – the cultural space and a form of cultural expression / *Cvetovi Kalocsa: Kulturni prostor in oblika kulturnega izražanja*

**13.00 – 14.30** Lunch break / Odmor za kosilo

### **14.30**

**Juraj Hamar**, The problem of the presentation and representation of the elements of the ICH in video films / *Problem prezentacije in reprezentacije elementov nesnovne kulturne dediščine v video filmih*

**Miha Peče**, Filming intangible cultural heritage: beyond promotional and educational genres / *Nesnovna kulturna dediščina na filmu: Preseganje promocijskih in izobraževalnih žanrov*

**Nadja Valentinčič Furlan**, Strategy of audiovisual documentation of the intangible cultural heritage for the Slovene ICH register / *Strategija avdiovizualnega dokumentiranja nesnovne kulturne dediščine za slovenski Register žive kulturne dediščine*

**16.00 Discussion and conclusions**



## ABSTRACTS / IZVLEČKI

*Beate Engelbrecht*

### **Documenting the intangible cultural heritage with film: Questions of protecting, preserving and safeguarding**

Many anthropologists use the video camera in their research into complex events such as rituals. Creating an audiovisual document of an event allows them to analyse it more closely afterwards. They might also be able to publish the recordings in an edited form. In addition to academic interest, film has always been also a tool for conserving something, creating a document which facilitates insights for posterity, which is otherwise not possible. There are many people recording events with a video camera for diverse purposes such as TV production, home video, cultural activity, tourism, and government documentation. The question is: of what kind are these audiovisual documents, what is their contribution to safeguarding the intangible cultural heritage? Or more generally: what role does film play concerning the aims of UNESCO (and also WIPO) of protecting, preserving and safeguarding intangible heritage? These questions will be discussed taking visual documents of Torajan feasts in Indonesia as a point of departure.

### **Dokumentiranje nesnovne kulturne dediščine s filmom: Vprašanja zaščite, ohranjanja in varovanja**

Številni antropologi kompleksne pojave, kot so rituali, raziskujejo s pomočjo video kamere. Ustvarjanje avdio-vizualnega dokumenta o pojavu jim omogoča poznejšo podrobnejšo analizo in možnost objave posnetkov v zmontirani obliki. Ob tem, da ima film znanstveno vrednost, je hkrati orodje za ohranjanje, saj ustvarjeni dokument zanamcem omogoča videti to, česar drugače ne bi mogli. Veliko ljudi z video kamero snema dogodke za različne namene, kot TV produkcijo, domači video, kulturno dejavnost, turizem in vladno dokumentacijo. Vprašanje je, kakšni so ti avdio-vizualni dokumenti in kakšen je njihov prispevek k varovanju nesnovne kulturne dediščine? Ali splošneje, kakšno vlogo ima film v povezavi z Unescovimi (in tudi WIPO-vimi) cilji o zaščiti, ohranjanju in varovanju nesnovne dediščine? Izhodišče za razpravo o postavljenih vprašanjih so vizualni dokumenti o prazniku etnične skupine Toraja v Indoneziji.

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*Shina Erlewein*

### **Screening the intangible: Audio-visual representation and community participation**

The paper presents the major shifts in the conceptualisation and usage of ethnographic film in the representation and mediation of culture and the constitution of knowledge and cultural memory. It argues that in addition to the text/content, the social parameters of production need to be scrutinised. Audio-visual representations are media practices through which meanings are constructed, communicated and circulated among social groups. These meanings are to a certain extent shared meanings. They are constitutive of culture and as such never innocent, neutral or objective. They exercise power, make sense of the world and position subjectivities within the world. These representations may be manufactured from outside or from inside a socio-cultural group. Relying on a constructivist theoretical model and postcolonial paradigms this paper proposes that, in the context of mediating culture we may also consider a conscious approach towards a shared representation, wherein the self combines with the other in an imagination of the self and the other at once. This approach acknowledges that audio-visual representations are not "windows into the world", but are constructed in an encounter between representatives from different cultures. In this encounter the camera does not mark a demarcation line between two cultures, but a possibility of shared practice and meaning.







### ***Predvajati nesnovno: Avdio-vizualna reprezentacija in sodelovanje skupnosti***

Prispevek predstavlja velike premike v konceptualizaciji in uporabi etnografskega filma pri predstavljanju in posredovanju kulture, konstituiranju znanja in kulturnega spomina. Avtorica trdi, da je poleg teksta/konteksta treba temeljito preučiti tudi družbene parametre produkcije. Avdio-vizualne predstavitve so medijske prakse, ki ustvarjajo pomene in jih posredujejo različnim družbenim skupinam; ti pomeni so do določene mere tudi skupni pomeni. So sestavni del kulture in kot taki nikoli nedolžni, nevtralni ali objektivni. Izkazujejo moč, osmišljajo svet in ga subjektivizirajo. Te predstavitve lahko nastajajo zunaj ali znotraj družbeno-kulturne skupine. Sklicujoč se na konstruktivistične teoretične modele in postkolonialne paradigme, avtorica v prispevku trdi, da v kontekstu posredovanja kulture lahko govorimo tudi o zavestnem pristopu k skupni reprezentaciji, pri kateri sta »jaz« in »drugi« predstavljena hkrati. Ta pristop priznava, da avdio-vizualne predstavitve niso »okna v svet«, temveč so izdelane ob srečanju predstavnikov različnih kultur. Pri tem srečanju kamera ne označuje ločnice med dvema kulturama, temveč možnost skupnih praks in pomenov.

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*Mirela Hrovatin*

### **Creating a unique narrative: The background of the making of short films on ICH elements from Croatia inscribed on the UNESCO lists**

Having been involved in the creation of about 20 short films that refer to ICH elements from Croatia during the preparation of the nomination files for the UNESCO ICH lists (Representative, Urgent and Register of Best Practices), in this overview I describe the procedure, the issues involved and the goals of the making of these films. I answer questions such as what was the idea behind these films; in what measure do they comply with UNESCO's expectations; how were the experts and bearers of ICH involved; where are the boundaries of video and in what way does video connect to the text of the nomination files; what were the technical problems; and what were some of the reactions to the films among the public and in the communities involved? Based mostly on the practical aspect of making such a film, this presentation might also serve as a resource for other countries that are going to inscribe their ICH elements on UNESCO's lists, as well as for further theoretical discussion on the implications of these activities.

### ***Ustvarjanje edinstvene pripovedi: Ozadje izdelave kratkih filmov o elementih hrvaške nesnovne kulturne dediščine, vpisanih na Unescove sezname***

Avtorica kot soustvarjalka približno dvajsetih kratkih filmov o elementih hrvaške nesnovne kulturne dediščine, nastalih ob pripravi nominacijskih vlog za vpis na Unescove sezname (Reprezentativni, Nujni in Register najboljših praks), opisuje postopke, dileme ter cilje tovrstne produkcije. Med drugim skuša odgovoriti na naslednja vprašanja: kakšna ideja stoji za filmi; v kakšni meri so usklajene s pričakovanji Unesca; kako so bili vključeni strokovnjaki in nosilci nesnovne kulturne dediščine; kakšne so omejitve videa in na kakšen način se video povezuje z besedilom vloge nominacije; kakšne so bile tehnične težave in kako so se na filme odzvale javnost in udeležene skupnosti. Ker prispevek temelji predvsem na praktičnih vidikih produkcije takšnega filma, lahko pomaga drugim državam, ki želijo elemente svoje nesnovne dediščine vpisati na Unescove sezname, lahko pa je tudi predmet nadaljnje teoretične razprave o posledicah teh aktivnosti.

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*Tamara Nikolić Đerić*

### **Visualising intangible culture: Towards new "markets" for visual anthropologists**

Working as a curator in the Ethnographic Museum of Istria over the last six years, I encountered different issues regarding intangible heritage. The perceived lack of adequate documentation but also of interpretation of these cultural phenomena resulted in the setting up a film festival with accompanying programmes. The organising committee soon realised that the festival was probably the best way to communicate our research to a wider public and an (almost) perfect platform for developing innovative approaches in documenting, researching and interpreting intangible heritage. Based on contemporary theoretical approaches, the first part of the paper traces the challenges faced by visual anthropology in documenting intangible heritage and the results of the festival so far. I then present the video I worked on for the Ecomuseum Batana, when in early 2014 the museum was proposed for UNESCO as an example of best practice in safeguarding ICH. This position gives me ground to combine both theoretical and practical work, stressing the constraints during the production of videos aimed at presenting ICH for UNESCO's lists and accentuating the potential these projects have for the development of visual anthropology in terms of applying anthropological knowledge in wider cultural and scientific contexts.

### **Vizualizacija nesnovne kulture: K novim »trgom« za vizualne antropologe**

Avtorica se kot kustosinja v Etnografskem muzeju Istre v zadnjih šestih letih ukvarja z različnimi z nesnovno dediščino povezanimi temami. Zaradi pomanjkanja ustrezne dokumentacije in tudi interpretacije teh kulturnih pojavov so ustanovili filmski festival s spremljevalnimi programi. Organizacijski odbor je festival kmalu prepoznal kot najboljši način za posredovanje rezultatov raziskav širši javnosti in (skoraj) popolno platformo za razvoj inovativnih pristopov pri dokumentiranju, raziskovanju in interpretaciji nesnovne dediščine. Na podlagi sodobnih teoretičnih pristopov prvi del prispevka sledi izzivom, s katerimi se vizualna antropologija sooča pri dokumentiranju nesnovne dediščine, in dosedanjim rezultatom festivala. Avtorica predstavlja tudi video, posnet v začetku leta 2014, ko je bil Ekomuzej Batana kot primer dobre prakse varovanja NKD nominiran za vpis na Unescov seznam. To izhodišče avtorici omogoča združevanje teoretičnega in praktičnega vidika dela, pri čemer izpostavlja ovire pri produkciji videov za predstavljanje NKD na Unescovih seznamih in potencial, ki ga imajo ti projekti za razvoj vizualne antropologije v smislu aplikacije antropološkega znanja v širših kulturnih in znanstvenih kontekstih.

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*Janos Tari*

### **The flowers of Kalocsa: The cultural space and a form of cultural expression**

The Kalocsa Region is an area of Hungary that has always played a rather special part in the life of the country due to its historic role, its characteristic dialect, its world famous folk art and its gastronomy, as well as for the sheer natural richness of the landscape. The rich floral patterns of Kalocsa's embroideries and wall paintings have come to represent Hungarian folk art throughout the world. It is the art form of the traditional peasant culture of the villages established around the town of Kalocsa: twenty-five farmsteads and minor satellite villages (szállás). The farmsteads were established in the 18th century and in the 19th century they developed into permanent farms peopled by citizens of Kalocsa who had left the town. Due to similar economic conditions, a shared origin and religion and a shared history of two hundred years, the increasingly independent villages managed to maintain their common culture. They developed a unique dialect and an unparalleled colourful folk culture. Using archive footage, we added a new tool of mediating memory to illustrate and describe the survival and revival of intangible cultural heritage in the traditional community of Kalocsa.

### **Cvetovi Kalocsa: Kulturni prostor in oblika kulturnega izražanja**

Kalocsa je madžarska regija, ki ima zaradi svoje zgodovine, značilnega narečja, svetovno znane ljudske umetnosti, gastronomije in tudi naravnega bogastva že od nekdaj posebno vlogo. Bogati cvetlični vzorci vezenin in stenskih



poslikav iz regije Kalocsa madžarsko ljudsko umetnost predstavljajo po vsem svetu. Gre za obliko umetnosti tradicionalne kmečke kulture vasi, ki so na petindvajsetih kmetijah in v manjših satelitskih vaseh (szállás) nastale v 18. stoletju v okolici mesta Kalocsa, nato pa so se v 19. stoletju razvile v stalno naseljene kmetije nekdanjih mestnih prebivalcev. Vse bolj neodvisnim vsem je zaradi podobnih gospodarskih razmer, skupnega izvora, vere in dvestoletne zgodovine uspelo ohraniti svojo skupno kulturo. Razvile so lastno narečje in edinstveno, barvito ljudsko kulturo. Z namenom prikaza in opisa ohranjanja in oživljanja nesnovne kulturne dediščine v tradicionalni skupnosti Kalocsa je avtor z uporabo arhivskih posnetkov uvedel novo orodje za posredovanje spomina.

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*Juraj Hamar*

### **The problem of the presentation and representation of the elements of ICH in video films**

In the first part of the paper, the author concentrates on the theoretical base of the current (scholarly, artistic and institutional) discourse about short videos related to intangible cultural heritage elements nominated for inscription on one of the UNESCO Lists of Intangible Cultural Heritage. Neither the UNESCO Operational Directives nor the instructions concerning the video documentation provided in the guidelines offer advice regarding the ideological content of the film footage, specifying only the technical details. What should the films be like – an ethnographic film, an artistic document or commercial entertainment? Who is the target group – ethnographers, anthropologists, laymen or diplomats? Shall the film present or represent the particular element? Is it possible for the bearers of the tradition to mediate the value and the importance of the element for the local community towards the international society, merely through a 10 minute video? The second part of the paper presents two video documents. The first one is about the element of the Music of Terchová that was inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity in 2013. The second is the pre-production of the video related to the multinational nomination of the element The Phenomenon of Czech and Slovak Puppetry which is being prepared by the Slovak Republic in coproduction with the Czech Republic. This element will enter the process of inscription on the Representative List of Intangible Cultural Heritage of Humanity in 2015.

### **Problem prezentacije in reprezentacije elementov nesnovne kulturne dediščine v video filmih**

V prvem delu prispevka se avtor osredotoča na teoretične osnove najnovejših (znanstvenih, umetniških in institucionalnih) diskurzov o kratkih video filmih, ki prikazujejo elemente nesnovne kulturne dediščine, nominirane za vpis na Unescove sezname. Niti Unescova Operativna direktiva niti smernice za pripravo video dokumentacije ne svetujejo o izbiri ideološke vsebine filma, temveč opredeljujejo zgolj tehnične podrobnosti. Kakšni naj bodo filmi: etnografski, umetniški ali komercialni? Kdo so ciljne skupine: etnologi, antropologi, laiki ali diplomati? Naj film predstavlja ali zastopa (prezentira ali reprezentira) določen element NKD? Je mogoče, da nosilci tradicije mednarodni publiki posredujejo vrednost in pomen elementa za lokalno skupnost s pomočjo samo desetminutnega videa? V drugem delu prispevka avtor predstavlja dva video dokumenta: prvi je film o elementu Terchovska glasba, ki je bil leta 2013 vpisan na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva, drugi pa prikazuje pripravo na produkcijo videa, povezanega z nominacijo elementa Češko in slovaško lutkarstvo, ki ga skupaj pripravljata Slovaška in Češka. Pojav bo leta 2015 predlagan za vpis na Reprezentativni seznam nesnovne kulturne dediščine človeštva.

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*Miha Peče*

### **Filming intangible cultural heritage: beyond promotional and educational genres**

Audio-visual clips which are associated with the elements of UNESCO's lists of intangible heritage are mostly made in the manner of promotional or educational films. These genres are very different from cinematographic documentaries or anthropological films, and it would be difficult to find common ground that would enable constructive dialogue with the legacy of documentary film or visual anthropology. The present state or role of audio-visual clips is very marginal. The author will first summarise his experience and knowledge, gained in the pioneer period, when the Register of the Intangible Heritage of Slovenia was formed. At that time, practice certainly outstripped theory, but because of that the initial ideas were constantly supplemented and amended when they collided with unforeseen problems. The process of transformation has been more evolutionary, we could also say progressive, since with every iteration it adapted more to the relevant conditions. Unfortunately, the process failed to settle into its final form, as the mandate of the ombudsman of intangible heritage expired before it did. This opportunity is therefore a chance for some unfinished ideas to be reconsidered and discussed – and, if possible, materialised in specific examples which would enrich current productions of audio-visual clips for the UNESCO list of intangible heritage.

### **Nesnovna kulturna dediščina na filmu: Preseganje promocijskih in izobraževalnih žanrov**

Večina avdiovizualnih prilog enot na enem od Unescovih seznamov oz. registrov nesnovne kulturne dediščine je narejena v maniri promocijskih ali izobraževalnih filmov. Ta žanra se tako zelo razlikujeta od kinematografskih dokumentarcev in antropoloških filmov, da bi težko našli skupne točke, ki bi omogočile konstruktiven dialog z dediščino dokumentarnega filma in vizualne antropologije, oziroma ki bi avdio-vizualno prilogo povzdignile iz sedanje relativno marginalne vloge. Avtor prispevka najprej povzema svoje izkušnje in dognanja, ki jih je pridobil med konstituiranjem Registra žive kulturne dediščine Slovenije. Takrat je praksa nedvomno prehitevala teorijo, vendar pa so se zato prve ideje, ko so v dejanskih situacijah trčile v nepredvidene težave, nenehno dopolnjevale in spreminjale. Proces transformacij je bil tako bolj evolucijski, lahko rečemo tudi progresiven, saj je bil z vsako iteracijo vedno bolj prilagojen okoliščinam – a ker se je pred tem iztekel mandat varuha žive nesnovne dediščine, ni žal ni uspel ustaliti v končni formi. Posvet je zato priložnost za ponovni premislek o nekaterih nedokončanih idejah in, če bo le mogoče, materializacijo konkretnih primerov, ki bi nadgradila sedanje pristope izdelav avdiovizualnih prilog.

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*Nadja Valentinčič Furlan*

### **Strategy of the audiovisual documenting of the intangible cultural heritage for the Slovene ICH register**

The Ministry of Culture entrusted the Slovene Ethnographic Museum with coordinating the preservation of the intangible cultural heritage in Slovenia in 2011. The museum's Department of Ethnographic Film developed a strategy of audiovisual documenting of ICH practices and their bearers for the Slovene national Register of the ICH. As the curator of ethnographic film, I will point out how the visualisation of the ICH takes into account the recommendations and goals of UNESCO, the principles and ethical code of visual anthropology, and the experience and findings gained through structuring videos for museum exhibitions and web pages, as I believe the national web page and the UNESCO portal can be defined also as virtual exhibitions of ICH phenomena and their bearers. I will discuss the complementarity of various modes (texts, photos, videos) on ICH portals, presenting a video example, as well as the access to data on the web page of the Slovene Coordinator of ICH preservation and the UNESCO portal. Following a paper at the 2014 EASA conference "Collaboration, Intimacy & Revolution: Innovation and continuity in an interconnected world" in Tallinn, the discussion pointed out new



challenges, one of which is how to make videos in true collaboration with ICH bearers and for their benefit.

### **Strategija avdiovizualnega dokumentiranja nesnovne kulturne dediščine za slovenski Register žive kulturne dediščine**

Ministrstvo za kulturo je leta 2011 Slovenskemu etnografskemu muzeju zaupalo koordinacijo varovanja nesnovne kulturne dediščine (NKD) v Sloveniji. Kustodiat za etnografski film je razvil strategijo avdio-vizualnega dokumentiranja praks NKD in njihovih nosilcev za slovenski Register žive kulturne dediščine. Kustodinja za etnografski film prikazuje, kako pri vizualizaciji NKD upošteva cilje in priporočila Unesca, načela in etične kode vizualne antropologije ter izkušnje in spoznanja, pridobljena ob pripravi filmov in kratkih video sporočil za muzejske razstave in spletne strani. Meni namreč, da spletno stran Koordinatorja in Unescov portal lahko označimo kot virtualni razstavi pojavov NKD in njihovih nosilcev. Razpravlja o komplementarnosti (dopolnjevanju) sporočilnih načinov (besedil, fotografij, video prikazov) na portalih NKD, ob čemer predstavlja primer video prikaza ter dostop do podatkov na spletni strani slovenskega Koordinatorja in na Unescovem portalu. Razprava, ki je sledila njenemu referatu na konferenci EASA 2014, »Sodelovanje, intimnost in revolucija: Novosti in kontinuitete v prepletenem svetu« je pokazala na nove izzive; eden med njimi je, kako posneti video prikaze v resničnem sodelovanju z nosilci nesnovne kulturne dediščine in v njihovo dobro.

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