

Slovenski etnografski muzej

Published on *Slovenski etnografski muzej* (<https://www.etno-muzej.si>)

Zbirka

Druge publikacije ^[1] Digitalna knjižnica SEM ^[2]

Leto izdaje

2015

ISBN

[978-961-6388-60-3](#) ^[3]

Urednik

Nadja Valentinčič Furlan

Strani

108

Trgovina

Publikacije ^[4]

Cena

18.00 EUR

Priponke

 [Documenting and presenting intangible cultural heritage on film \(pdf, 3.46 MB\)](#) ^[5]

The current volume about the underdocumented and extremely relevant topics - intangible cultural heritage and film - brings to the attention the varied experiences of working with the film and intangible cultural heritage.



CONTENTS

Uncovering the Role and Image of Film, Tanja Roženberger	07
Preface, Marjutka Hafner	09
Editorial: Intangible Cultural Heritage and Film, Nadja Valentinčič Furlan	11
Intangible Matters: Methodologies in Visual Anthropology and the Documentation of Intangible Cultural Heritage, Shina-Nancy Erlewein	25
Safeguarding Intangible Cultural Heritage with Film: Questions of Documentation, Protection, and Preservation, Beate Engelbrecht	39
Documenting, Presenting and Digitizing Hungarian Intangible Cultural Heritage, János Tari	53
The Presentation and Representation of the Elements of the Intangible Cultural Heritage in Film, Juraj Hamar and Ľubica Voľanská	63
The Making of Short Films for UNESCO's Intangible Cultural Heritage Lists and Register in Croatia, Mirela Hrovatin and Darije Hrovatin	75

particular interest to
es a different perspectives
eritage. It makes a
and paves the way for
e and its role within



Decision-makers at the eve of the feast, Lentenan, 2009 (photo Beate Engelbrecht).

Talking about protection one has to ask: What is protected, by whom and for whom? Where do the music and the dances come from? In Tana Toraja there are no concepts for ownership of traditional cultural expressions. Thus, who has the knowledge? Who performs the offerings, prayers, and speeches? Who has what rights? What role do the various persons involved in the cultural production play, are they authors, performers or artists? Indonesian law (Internet source 8) defines the expression "author", but looking more closely, it is not clear how authors (*pencipta*) and performers (*pelaku*) are differentiated and if "artists" have something of both in the meaning of creator (Kusumadara 2008). Under Indonesian law performers have special rights over their performances. Some are becoming aware of this and thinking about protecting the style of their performance by copyright (Donzelli 2007). Audiovisual records could play a role as evidence for cultural practices or for the personal style of performance, but film has not yet been used in this way.

Preservation of intangible cultural heritage and film

What does preservation in the context of safeguarding ICH mean? How can TCE be preserved? Interestingly enough, the preservation of cultural practices is not referred to in the conventions; only the *ICH Glossary* mentions the term:

Links

- [1] <https://www.etno-muzej.si/en/publikacije/druga-publikacije>
- [2] <https://www.etno-muzej.si/en/publikacije/digitalna-knjiznica-sem>
- [3] <http://www.cobiss.si/scripts/cobiss?command=SEARCH&base=COBIB&select=BN=978-961-6388-60-3>
- [4] <https://www.etno-muzej.si/en/trgovina/publikacije>
- [5] <https://www.etno-muzej.si/files/documenting.pdf>
- [6] https://www.etno-muzej.si/files/documenting_kazalo_0.jpg
- [7] https://www.etno-muzej.si/files/documenting_stran.jpg