REPORT ON THE STATUS OF AN ELEMENT INSCRIBED ON THE LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING

DEADLINE 15 DECEMBER 2018 FOR EXAMINATION IN 2019

Instructions for completing the report are available at: https://ich.unesco.org/en/forms

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<th>A. COVER SHEET</th>
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<td>A.1. State Party</td>
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<td>Republic of Croatia</td>
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<td>A.2. Date of deposit of the instrument of ratification, acceptance, approval or accession</td>
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<td>A.3. Element inscribed on the Urgent Safeguarding List that is the subject of this report</td>
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<td>For multinational elements, please indicate the other States concerned.</td>
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<td>Name of element: Ojkanje singing</td>
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<td>Inscribed in: November 2010</td>
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<td>A.4. Reporting period covered by this report</td>
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<td>Beginning date: 2014</td>
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<td>A.5. Other elements inscribed on the Urgent Safeguarding List, if any</td>
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<td>Please list all other elements from your country inscribed on the Urgent Safeguarding List, together with the year of inscription; for multinational elements, please indicate the other States concerned.</td>
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<td>None</td>
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A.6. Executive summary of the report

Please provide an executive summary of the report that will allow general readers to understand the current status of the element, any positive or negative impacts of inscription, the implementation of safeguarding measures during the reporting period and their possible update for the following years.

Between 400 and 600 words

In expert circles as well as in practicing communities, ‘ojkanje’ is the accepted term for the oldest layer of arcaic traditional singing in Croatian regions which, according to the established ethnological division, belong to the Dinaric cultural region. This is a type of arcaic singing which characterizes a specific shaking of the voice achieved through a special technique of singing ‘from the throat’.

Nowadays, this type of singing, usually referred as starovinsko, starinsko (“old singing”), is performed mostly by older singers, solo and in smaller singing groups. The majority of residents who live in the aforementioned regions are Croats of the Roman Catholic faith, although there are also villages where Roman Catholic Croats are the minority or villages with exclusively Serbian, Orthodox residents. Regardless of the national or religious component, ‘ojkanje’ is a shared tradition of the people who live in this area.

The bearers of the tradition are individual singers who gained their knowledge through direct learning – by emulating the musical talents of their predecessors. The modern way of life, which has completely replaced the traditional way of life in recent decades, has had consequences for the development of traditional village culture, and thus on older layers of traditional singing such as ojkanje. A break in the tradition of "direct" learning has led to the almost complete disappearance of particular styles and genres in which this special vibrato technique is the central characteristic. The original context of ojkanje – vocal communication in open space – has today been replaced with the practice of public performances, most often at local or regional meetings of local communities. The bearers of these activities are numerous, newly-founded culture and arts associations that came about in the aforementioned regions, which were occupied during the Croatian War for Independence. Their survival, and their complete revival in some cases, can be attributed to this fact.

Inscription on the UNESCO list has changed the situation for the better.

Media and public focus on this musical phenomenon has led to increased interest from new generations in this tradition, towards which their previous attitudes were mostly negative due to its difference, “backwardness”, or “primitiveness” as compared to today’s traditional or popular forms of music making. The increased interest of local communities in ‘ojkanje’ has resulted in more frequent performances of cultural and folklore societies at local and regional festivals, where more and more performances with elements of ‘ojkanje’ are being included.

Local folklore societies are most often also the organisers of workshops at which knowledge is transferred to new generations. In cooperation with and with logistic support from the Ministry of Culture, after inscription on the list, local communities were more prepared to engage in projects to protect, maintain, and popularise ojkanje. Simultaneously, the recognisability of the phenomenon resulted in multiple projects by professionals or amateurs to record this musical tradition, which will be of aid to new generations in learning to continue or renew particular types of ojkanje.

The positive influence the inscription has brought to the local community will certainly aid in the further survival and popularisation of this interesting, arcaic musical phenomenon.

A.7. Contact person for correspondence

Provide the name, address and other contact information of the person responsible for correspondence concerning the report. If an email address cannot be provided, indicate a fax number.

Title (Ms/Mr, etc.): Mr.
Family name: Kuhar
Given name: Mladen

Institution/position: Ministry of Culture, Directorate for the Protection of Cultural Heritage, Ethnographic and Intangible Cultural Heritage Department, Head of Department

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Other relevant information:

B. STATUS OF ELEMENT INSCRIBED ON THE URGENT SAFEGUARDING LIST

Refer to the nomination file or to previous reports, if any, as the basis for reporting on the current status of the element, and report only on relevant changes since the date of inscription on the List or since the previous report. Nomination files, specific timetables and earlier reports, if any, are available at https://ich.unesco.org or from the Secretariat, upon request.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparing this report, and is asked to describe how it has done so in point D below.

B.1. Social and cultural functions

Please explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion U.1 (‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’).

Between 200 and 500 words

Thanks to higher media exposure resulting from inscription on the UNESCO list, ojkanje has grown from an unknown, nearly abandoned way of making music into a current style in its own local and regional community. The bearers of the tradition are still individual singers who gained their knowledge through direct learning – by emulating the musical talents of their predecessors. Their knowledge is now more valuable, although the fact is ever-present that the modern way of life, which has completely replaced the traditional way of life in the past few decades, has left a great trace on the development of traditional village culture, as well as on older layers of traditional singing such as ojkanje.

A break in the tradition of "direct" learning has led to the almost complete disappearance of particular styles and genres in which this special vibrato technique is the central characteristic. As a result of the inscription, some previously unknown skilled singers suddenly began to perform.

Inscription on the list inspired them to share their knowledge with the members of their local community, performing together with members of local folklore societies and thus demonstrating their enviable singing skills.

Being a skilled ojkanje singer is once again an important role in the local community. The public mention of this musical phenomenon has led to the increased interest of new generations in a
tradition towards which they previously had a mostly negative relationship due to its difference or "backwardness" as compared to today's traditional and popular music making.

The increased interest of local communities in 'ojkanje' has resulted in more frequent performances of cultural and folklore societies at local and regional festivals, where more and more performances with elements of 'ojkanje' are being included. Local folklore societies are most often also the organizers of workshops at which knowledge is transferred to new generations. In cooperation with and with logistic support from the Ministry of Culture, after inscription on the list, local communities were more prepared to engage in projects to protect, maintain, and popularize 'ojkanje'. This is only the beginning of “true” protection for a musical style that had been neglected for decades.

B.2. Assessment of its viability and current risks

Please describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats, giving particular attention to any strengthening or weakening of the element's viability subsequent to inscription.

Between 200 and 500 words

As mentioned above, the bearers of this tradition are still local folklore societies, which are attempting to appropriately protect and present traditions of ojkanje. Thanks to inscription and more significant support from the Ministry of Culture, financing has been provided for a series of local folklore festivals featuring ojkanje to a greater or lesser extent. This mostly relates to central regions in which the phenomenon appears (Ravni Kotari, Dalmatian hinterland, Cetina region, Imotski), as well as peripheral regions such as Lika, and especially the region surrounding Karlovac. There are also specialised festivals such as meetings of traditional musicians in Karlovac (Večer selskih gucov) where the local form of ojkanje (rozganje) is a component part of the event, or Smotramuških pjevačkih skupina Hrvatske in Ivanić grad, where male vocal groups that nurture this form of musical expression perform. Singers of this traditional style are frequent guests at festivals that nurture archaic singing, such as Zarozgajmo naČićariji 2018, which is held in Istria. On the other hand, there have been some negative reactions: inscription of this musical phenomenon, where some individuals stated publicly that this tradition was stolen from them, without regard to the facts emphasised multiple times in the application regarding the phenomenon's belonging to the broader Dinaric (mountain) region and to all residents of this region. The confusion is made worse by a lack of understanding of the basic term 'ojkanje', which represents a technique instead of a particular musical genre. There are a few musical genres that include the prefix 'oj-' in their name (ojkača, okan) that do not feature the same vibrato singing technique. The inscription of 'ojkanje' and its current public visibility has caused some individuals to attempt to emphasise a false link between their singing traditions and 'ojkanje'.

This lack of understanding of communities attempting to take ownership of something that actually does not belong to them is a potential threat to the general understanding of what 'ojkanje' means - a term that clearly stands for an archaic vibrato technique that is a component part of different genres and styles of traditional singing in this region.
**B.3. Implementation of safeguarding measures**

Please report on the safeguarding measures described in the nomination file, and previous report, if any. Describe how they have been implemented and how they have substantially contributed to the safeguarding of the element during the reporting period, taking note of external or internal constraints such as limited resources. Include, in particular, information on the measures taken to ensure the viability of the element by enabling the community to continue to practise and transmit it. Include the following detailed information concerning the implementation of the set of safeguarding measures or safeguarding plan:

### B.3a. Objectives and results

*Indicate what primary objective(s) were addressed and what concrete results were attained during the reporting period.*

**Between 200 and 500 words**

The key role in realising the primary objectives was played by the Ministry of Culture. It provided financial aid to key events and festivals, which are featuring ojkanje performances more and more frequently alongside other musical and dance forms. The result of this is the establishment of new festivals and events that often feature 'ojkanje' prominently in their titles (Večer ojkavice, Smotra ojkanja, Ojkavice pismo od davnine, Ojkavicu ko želi pivati u Lišane neka se navrati). A certain number of young bearers of this tradition are an example showing the bright future of this musical phenomenon, although its context today is entirely different from that in the not-so-distant past. The example of these young bearers is an inspiration to their peers, although this is a slow and laborious process that requires the cooperation of the broader community.

Since inscription on the list, ‘ojkanje’ has also received media exposure, which has proven a vital factor in raising awareness in the local and broader community. Media attention has helped ‘ojkanje’ receive note as a (traditional) style of music that is more visible and somehow “relevant” to other current (traditional) musical styles. In this sense, the general approach to ‘ojkanje’ is more positive today, although there have been situations in which ‘ojkanje’ has been used to send sarcastic messages regarding its own “backwardness” and “primitiveness”.

The Ministry of Culture also provided financial support to a series of DVD and CD editions recorded by the bearers themselves. It also supports associations, individuals, and scientists who research and record this tradition. A large number of DVD and CD editions produced by folklore associations (from amateur to professional productions) have been made to promote eminent bearers of this tradition. Associations also occasionally perform for tourists in their local communities, which gives them the opportunity to earn money to continue their activities.

What has not been achieved during this period is the creation of a reference centre, which would serve as the main meeting place for bearers of the tradition, a knowledge centre where knowledge can be transferred and recorded knowledge can be stored.

### B.3b. Safeguarding activities

*List the key activities that were carried out during this reporting period in order to achieve these expected results. Please describe the activities in detail and note their effectiveness or any problems encountered in implementing them.*

**Between 500 and 1000 words**

One of the key activities carried out during this reporting period in order to achieve the expected results was the “classical” learning approach, which has been practiced in these regions for centuries. In this process, knowledge is transferred by imitating the performances of older, more experienced singers. These same singers are invited by the local community to workshops, which are led by professional musicians who learned the practice directly from the most respected local musicians are nowadays considered by the bearing communities as leading authorities on ojkanje, regardless of their origin within or outside of the communities concerned. This method has become the basic way to transmit knowledge in “controlled” conditions at workshops and meetings organised by the local community with financial support from the...
Ministry of Culture. Reports from regional conservation institutes, who record activities in their areas, show significant activity in terms of the number of organised workshops and meetings. The following events are especially prominent as organisers of ojkanje workshops: Smotra folklora in Polača, Smotra folklora Dalmacije in Metković, Smotra folklora in Lišani Ostrovički, Smotra folklora in Radovin, Večer ojkavice in Blizna Donja, Smotra folklora Ličko-senjske županije in Otočac, Smotra folklora Karlovačke županije "Igra Kolo" in Ogulin, Smotra folklora zadarske županije in Zadar, Međunarodna smotra folklora in Zagreb. The most important of these is possibly the Duga iznad kule workshop (Krka), where experts from two neighbouring countries work together (Croatia - Joško Ćaleta, Serbia - Sanja Ranković) with the help of eminent singers from both religions to teach the ojkanje traditions of Bukovica and Ravni Kotari. The majority of the aforementioned workshops are held a few times a year, drawing the attention of both local participants and an increasing number of urban youth, who find satisfaction in performing this repertoire. The media exposure of ojkanje has also inspired workshops in urban centres (Zagreb, Split), at which a growing number of people outside of the tradition attempt to perfect various ojkanje techniques. The best example of this is a series of workshops started in 2016 by the Zagreb Music Academy’s ethnomusicology department. A few of these workshops grew into a female vocal group (Harmonija disonance), whose repertoire contains a string of examples of musical styles and genres from the Dinaric cultural region (rera, brojkavica, okavica, treskovica, ojkalica) which they perform with great success. After encountering the singing styles at the workshops (with bearers of the traditions), the members of the ensemble had field meetings with singers who directly transferred their knowledge to them, happy and proud that young people want to continue the tradition.

**B.3c. Participation of communities, groups or individuals in the safeguarding activities**

Describe how communities, groups or, if appropriate, individuals as well as relevant non-governmental organizations have effectively participated in the safeguarding measures. Describe the role of the implementing organization or body (name, background, etc.) and the human resources that were available for implementing safeguarding activities.

**Between 200 and 500 words**

The following CS’s and CAs are active in the Šibenik area:

- Cultural Society “Miljevci” in Drinovac, founded in 2004

This society nurtures original its local tradition and a profound sensitivity for preserving and promoting the dance and vocal folk heritage of Miljevci. This is apparent in the form of the Miljevci reel dance as well as in male and female performances of ojkalice and treskavice.

- Ethno Association “Petrovo polje” in Ružić, founded in 2009

- Cultural Society “Zvona Zagore” in Mirlović Zagora, founded in 2000

This society performs songs and folk dances of the Mirlovac area: biralice, ojkavica, and treskavica sung by men and women.

- Cultural Association “Sveti Ante” in Danilo Kraljica

The association has been performing as a choral group since 2002. Their repertoire consists of ojkalice and four-part songs. They have performed at numerous events.

- Cultural Society “Promina” in Oklaja, founded in 2006

The society was founded with the aim ofreviving traditional songs and dances. It promotes and further develops musical and folk arts, as well as organising folk events in the county area. They perform local songs, ojkalice and reel dances.

Others:


In the Zadar region:


- approximately the same level of activity for preforming ojkanje singing since 2014

In the Imotski and Vrgorac Krajina area:
In this area, Ojkanje singing is nurtured and performed by CS “Novae” in Runović, founded in 1999, and by CA “Vrgorska Krajina” in Vrgorac, founded in 2009. The positive influence of the inscription of Ojkanje singing on the UNESCO List is obvious, given that CS “Vrgorska Krajina” started rehearsing Ojkanje singing in April 2011. Thus, Ojkanje singing became part of the cultural life of its bearers after it was inscribed in the UNESCO list.

It is important to note that interest in learning Ojkanje singing has grown in the Imotsko and Vrgorac areas, primarily via the method of imitating older, more experienced singers. This method of imitation has existed for centuries, and is in a way imbibed in the minds of Ojkanje bearers, spontaneously transmitted to younger generations, and this is the main feature of its sustainability and one of its more important protective measures. Another way of preserving it is by documenting Ojkanje singing through media (audio, video), which is somewhat less present in both these cultural associations.

Ojkanje singing is nurtured in the Dusine, Kozice and Kokorići areas of the Vrgorac Krajina, although only in the form of practice sessions at CA “Vrgorac Krajina”. Singers also learn the skill through the classical method of imitating older singers. Considering that CA “Vrgorska Krajina” has only existed since 2009, it is considered a great success that they have held Ojkanje singing practice sessions since April 2011, which is a direct result of increased interest in learning this style of singing.

The greatest problem is the lack of financial resources needed for CS's and CA's to participate in folk events and festivals away from their home towns and counties.

### B.3d. Timetable and budget

*Indicate, in a timetable, when each activity was implemented and the funds that were used for its implementation, identifying the funding source for each (governmental sources, in-kind community inputs, etc.).*

**Between 200 and 500 words**

The Ministry of Culture provides financial support for events featuring Ojkanje singing, through its Programme for Financing Public Cultural Requirements, via the Programme for the Protection and Safeguarding of Cultural Goods and Cultural Amateurism in the Republic of Croatia. The following were financed in 2014-18 through the Programme for the Protection and Safeguarding of Cultural Goods in the Republic of Croatia:

- KUD "Dikovača" Zmijavci orderly annually organizes a ganga (variety of ojkavica) singing school called The preservation, transfer and presentation of ganga programme - 55,000 HRK (approx. $8,500)
- Festival ojkalice, Vrlika - 50,000 HRK (approx. $7,700)
- Tigar Teatar, Ganga in Runović and the surrounding area - research of bearers - 8,000 HRK (approx. $1,230)
- Serbian CA Prosvjeta held the "Duga iznad Krke" programme in Kistanje - Ojkanje workshop - 10,000 HRK (approx. $1,550)
- An Evening of Ojkavica, Lišane Ostroviče, organised by CA “Sv. Nikola Tavelić”, Lišane Ostroviče – 22,000 HRK (approx. $3,400)
- Educational workshops and presentations of ojkanje singing 2015-16 as part of the "Duga iznad kule" project under the supervision of ethnomusicologist Joško Ćaleta from the Institute for Ethnology and Folklore Research – 20,000 HRK (approx. $3,100)

Financing in 2014-18 through the Programme for Cultural Amateurism:
- 16th/17th/18th/19th International Review of Authentic Folklore “Open Treasure Chest”, "Branimir 888", Muč, 79,000 HRK (approx. $12,150)
- Ethno Festival in Benkovac, CA “Branimir”, Benkovac, 10,000 HRK (approx. $1,800)
- Inter-county fair of original folklore "Ilindanska večer", CA "Sv. Ilija Kljaci", Ružić - 15,000 HRK (approx. $2,300 USD)
Each folklore event or performance is also subsidised with funds from units of local and regional government, donations, sponsors, tourist association funds, etc. Funds are sought from sponsors for the activities of CAs and CUs, while municipalities and towns share the burden, and individual membership fees are also taken into account. For example:

- Runovići municipality provides financial support to the activities of CA "Novae"
- Šibenik-Knin County financially supports the county folklore fair "Šibeniče, ti si stina" and Festival ojkavice Miljevci
- The Šibenik-Knin County Tourist Board financially supports the work of CAs and their performances, eg. Vrlika Summer Festival
- The Ojkavice Festival, organised by the Vrlika Tourist Office

Ojkanje singing is performed regularly at festivals and events held during the summer months, which enhance Croatia’s tourist appeal, in accordance with annual customs and local traditions.

B.3e. Overall effectiveness of the safeguarding activities

Provide an overall assessment of the effectiveness of the activities undertaken to achieve the expected results and of the efficiency of the use of funds for implementing the activities. Please indicate how the activities contributed to achieving the results and whether other activities could have contributed better to achieving the same results. Also indicate whether the same results could have been achieved with less funding, whether the human resources available were appropriate and whether communities, groups and individuals could have been better involved.

Between 400 and 600 words

The inscription of Ojkanje singing in the UNESCO List requires the implementation of a number of measures for safeguarding and revitalising elements of cultural heritage. This primarily relates to continuing research, documentation and expert and scientific valuation, as well as training professional staff and tradition bearers for the transfer of knowledge to young people.

Some examples of the results of measures implemented are as follows:

- The recognition and recording of surviving bearers, whose performances serve as models from which younger generations may learn
- The expression of the desire and enthusiasm of all recorded bearers to pass on their knowledge to younger generations
- The organisation of many diverse forms of knowledge transfer
- A significant increase in interest among younger generations in learning the skill of Ojkanje singing and safeguarding the tradition
- The significant involvement of CAs in teaching and passing on the tradition by imitating older singers who are members of CAs, or local individuals
- Improvement in the quality and range of documentation, particularly audio and video recordings of various reviews and festivals featuring Ojkanje singing
- The display of respect for Ojkanje singing shown by individuals and local communities, and a notable increase in the allocation of funds at the local level to subsidise activities through which this ICH is properly safeguarded and presented
- The launching of a whole series of new local and regional reviews, which promote, present and safeguard this ICH in their programmes

All these measures and others have contributed significantly to safeguarding further Ojkanje singing. However, promotion would be even better if CAs and societies had more available finances to attend folklore reviews and festivals outside their home towns or villages. This would lead to CAs and societies promoting Ojkanje singing and other traditional forms of expression which they nurture to a wider public, instead of merely at the local level.

The institutions included in the implementation of protection activities and those responsible for their efficient implementation are: Ministry of Culture – Cultural Heritage Protection Division, Department of Ethnographic and Intangible Cultural Heritage; conservation institutes in Šibenik, Zadar, Imotski, Gospić, and Split; the Institute of Ethnology and Folklore Research in Zagreb; Music Academy in Zagreb; local and regional museums in the region of this cultural good.
C. UPDATE OF THE SAFEGUARDING MEASURES

C.1. Updated safeguarding plan

Please provide an update of the safeguarding plan included in the nomination file or in the previous report. In particular, provide detailed information as follows:

a. What primary objective(s) will be addressed and what concrete results will be expected?

b. What are the key activities to be carried out in order to achieve these expected results? Describe the activities in detail and in their best sequence, addressing their feasibility.

c. How will the State(s) Party(ies) concerned support the implementation of the updated safeguarding plan?

d. Provide a timetable for the updated safeguarding plan and estimate the funds required for its implementation (if possible, in US dollars), identifying any available resources (governmental sources, in-kind community inputs, etc.).

Between 500 and 1000 words

During the creation of this report and preparatory conversations with bearers and all stakeholders in the protection of ojkanje (community representatives, non-governmental organisation, culture and arts associations, local government, state government), measures were harmonised for the following report period. The basic determinants were risk reduction tied to protection and work on maintaining the good results realised in the previous period.

a. Goals on the state and local levels agreed upon with the bearers are: further maintenance of continued transfer of the practice of ojkanje in regions where the element is endangered, increasing the number of bearers and performers, especially among youth and the male population, and maintaining the necessary conditions for quality knowledge and skill transfer tied to this form of singing. The goal is to continue working on detailed research and documenting of the element across the entire cultural and historical space it encompasses.

The expected results are the creation of high-quality research material and helpful background documentation as a basis for further improvements to contribute to the improved visibility and promotion of the element. Another goal is to increase the inclusion of youth and both the female and male population in the process of protecting, documenting, and increasing the visibility of the element. A further increase in the number of bearers and culture and arts associations that perform ojkanje is expected.

b. It is still necessary to maintain and expand the range of protection programmes already being implemented, as well as to work to improve them. High-quality programmes must receive priority professional and financial support. This will increase the number of participants at festivals, educational workshops and in research and documentation processes in regions not covered sufficiently today. Measures and activities included today will develop towards attaining better results, which will lead to increased knowledge transfer, especially in regions with the potential to strongly include youth in the protection of ojkanje. Activities will lead to the further support of local and regional events and festivals, specifically to strengthen their cultural influence, organizational structure, and connectivity with ethnomusicology experts from scientific institutions. Also, support will be provided to sub-activities in distant rural areas where awareness of the importance of protecting ojkanje is still low.

c. There is a need for other state institutions to get involved in programmes to protect ojkanje, such as education in elementary and second school music classes. It is important to encourage music education within school programmes, especially in areas where ojkanje is present as a cultural element. This will be the most challenging part of the protection plan, but will provide the best results. Work will also be done to include ojkanje in the programmes of music schools, as well as to work on cooperation between professional performers and ethnomusicologists within these
programmes. Multiple focused campaigns to raise awareness of the importance of ojkanje will be carried out in all local communities in an attempt to reach the most distant areas, not necessarily exclusively through television or other media, in order to properly develop an understanding of the values, meaning, and function of this type of traditional singing. In all activities, state support for this protection plan is guaranteed through a coordination team within the Ministry of Culture and the Institute for Ethnology and Folklore Research in close cooperation with culture and arts associations and representatives of local government.

d.

The Ministry of Culture holds yearly tenders to suggest cultural programmes, and one of the programme lines is financint for programmes to safeguard intangible cultural heritage. Some of the ojkanje protection programmes have received regular financing since inscription on the List of ICH in need of urgent safeguarding, and they are expected to continue applying for financing. One-year or multi-year protection programmes also apply for financing; special care is also taken for ojkanje protection programmes to receive priority in decision-making. During this report period, ojkanje protection programmes have been financed with around $17,000; this amount is expected to increase in the coming report period (depending on the success of the activities of bearers and other institution), which has been calculated into financing plans. Also, some financing comes from the programme line for amateur culture and arts. In the previous report period, financing for this line amounted to roughly $16,000. This amount is expected to grow slightly in the coming report period.

The protection of ojkanje is also financed on the regional and local levels; this mostly includes material expenses related to festivals where ojkanje is presented and travel expenses for bearers and culture and arts associations that present the element. Through the work of experts to raise awareness and increase the visibility and significance of ojkanje, financing related to the protection of ojkanje is increasing year on year, and we expect a continued mild increase in the coming report period. It is difficult to determine an absolute amount of these funds, as financial reporting displays amounts tied to multiple cultural element, making it impossible to determine the exact amount used to finance ojkanje exclusively. The amount is somewhat larger than that provided by the Ministry of Culture.

C.2. Community participation

Please describe how communities, groups and individuals, as well as relevant non-governmental organizations have been involved, including in terms of gender roles, in updating the safeguarding plan, and how they will be involved in its implementation.

Between 200 and 500 words

Ojkanje is a tradition performed equally by male and female singers. Likewise, there are two repertoires – a male and a female repertoire. A look at the current activities of bearers will show that women are more active in attempts to transfer their tradition to coming generations. Folklore societies that perform at various festivals usually have more female members than male members. Thus, one of the reasons for founding the Smotra muških pjevačkih skupina Hrvatske (Croatian Male Singing Groups Fair) in Ivanić grad was to display the current state in the field. The Festa vesta fair must also be mentioned, which was created by female singers from the Cetina region in Vrpolje near Trilj six years ago at the urging of researchers (Lidija Bajuk, Don Josip Dukić), at which exclusively female singers perform. This festival is an example of positive interaction between the local community and singers. At the urging of female singers, the local community held volunteer actions to clean a local cistern that had been abandoned for years, turning it into an exceptionally interesting public space for socializing and concerts, where one can hear some of the best examples of female ‘ojkanje’ singing in the region.
C.3. Institutional context

Please report on the institutional context for the local management and safeguarding of the element inscribed on the Urgent Safeguarding List, including:

a. the competent body(ies) involved in its management and/or safeguarding;

b. the organization(s) of the community or group concerned with the element and its safeguarding.

Not to exceed 150 words

a. Ministry of Culture
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Website: http://www.min-kulture.hr
E-mail: web@min-kulture.hr

b. Cultural Association ‘Radovin’, Radovin 44, 23248 Ražanac, President Ivica Dundović, Phone: (+385 23) 652 130, (+385 98) 193 5708, E-mail: vinka.rogic@morh.hr
Cultural Association ‘Sv. Nikola Tavelić’, Lišane Ostrovičke 91, 23420 Benkovac, President Žarko Radaš, Phone: (+385 91) 8835 490, E-mail: opcina-lisane-ostrovicke@zd.htnet.hr
Cultural Association ‘Promina’, Razvođe, Lacići 1, 22303 Oklaj, President Mario Jurić, Phone: (+385 98) 1749 820
KUU (Cultural Association) „Novae“, Runovići 3, 21261 Runovići, President Marica Repušić, Phone: (+385 91) 2688 211
Cultural Association "Dikovača", Bublin bb, 21266 Zmijavci, President: Mijo Milas, Phone: (+385 99) 2076 699

D. PARTICIPATION OF COMMUNITIES IN PREPARING THIS REPORT

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparing this report.

Between 150 and 250 words

The preparation of this report on Ojkanje singing was approached with the full support of the local community and competent institutions. The process of preparing this report involved many of the important stakeholders in Ojkanje singing as an element on the UNESCO intangible cultural heritage list, including various distinguished organizations (festivals, cultural societies, research institutes) and individuals (ojkanje singers) in Croatia.

The report was supervised and coordinated by the Croatian Ministry of Culture, Directorate for the Protection of Cultural Heritage.

The report was compiled by the Conservation Departments of the Ministry of Culture in Šibenik, Zadar, Gospić, Imotski, and Split, with the full support of local communities and administrations and the cooperation of practitioners.

The final report on Ojkanje singing was compiled by Joško Ćaleta (PhD, Institute for Ethnology and Folklore Research, Zagreb).
E. SIGNATURE ON BEHALF OF THE STATE PARTY

The report should be signed by an official empowered to do so on behalf of the State, and should include his or her name, title and the date of submission.

<table>
<thead>
<tr>
<th>Name</th>
<th>Ms Nina Obuljen Koržinek</th>
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<tbody>
<tr>
<td>Title</td>
<td>Minister of Culture</td>
</tr>
<tr>
<td>Date</td>
<td>December 12th 2018</td>
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<tr>
<td>Signature</td>
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