

Pleading for Intangible Heritage

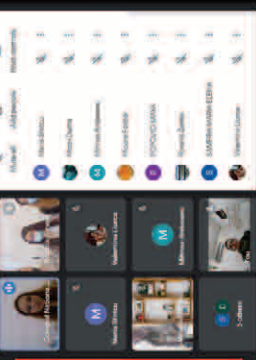
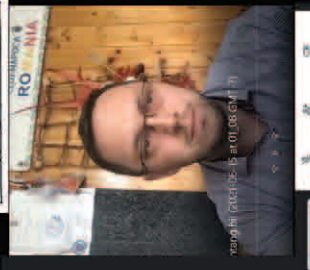
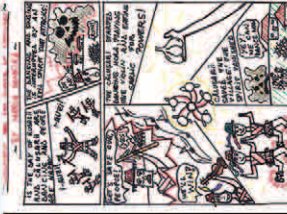
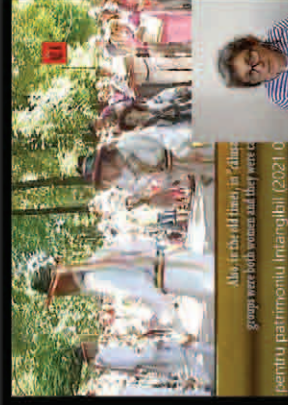
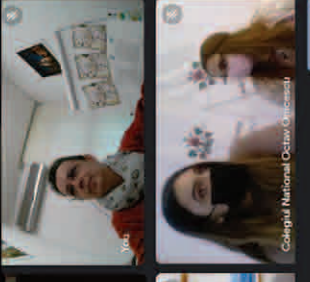
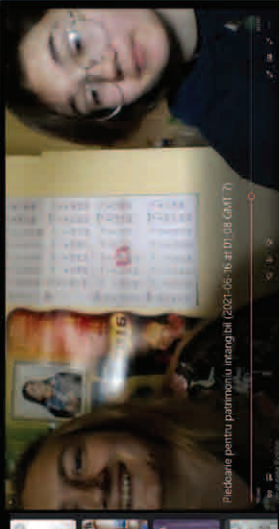
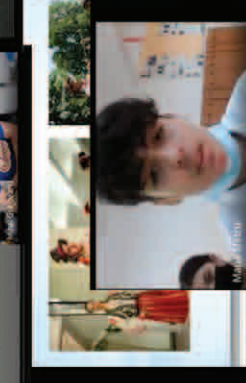
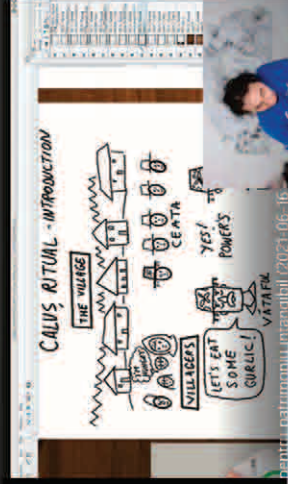
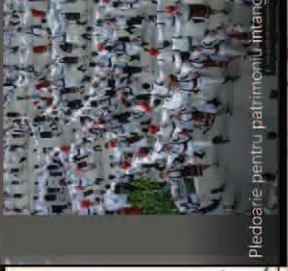
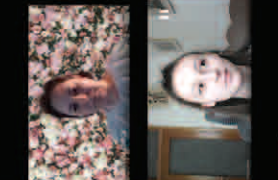
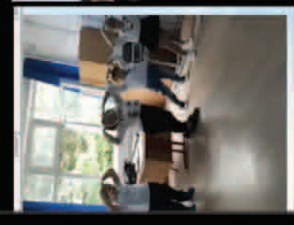
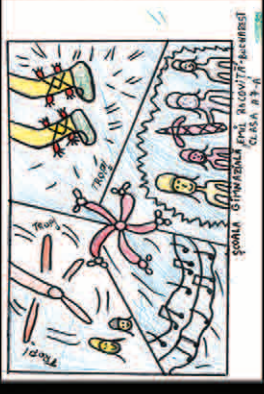
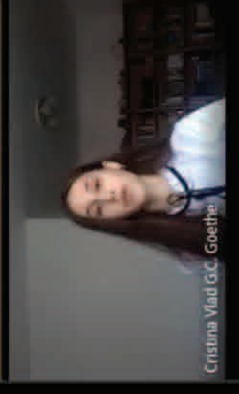
Subregional Educational Project

Performing arts, social practices and
festive events on the UNESCO List
of Intangible Cultural Heritage

organized by the National Commission
of Romania for UNESCO

attended by authorities, researchers,
professors, and ASPnet
teams from Bulgaria,
Republic of Moldova
and Romania





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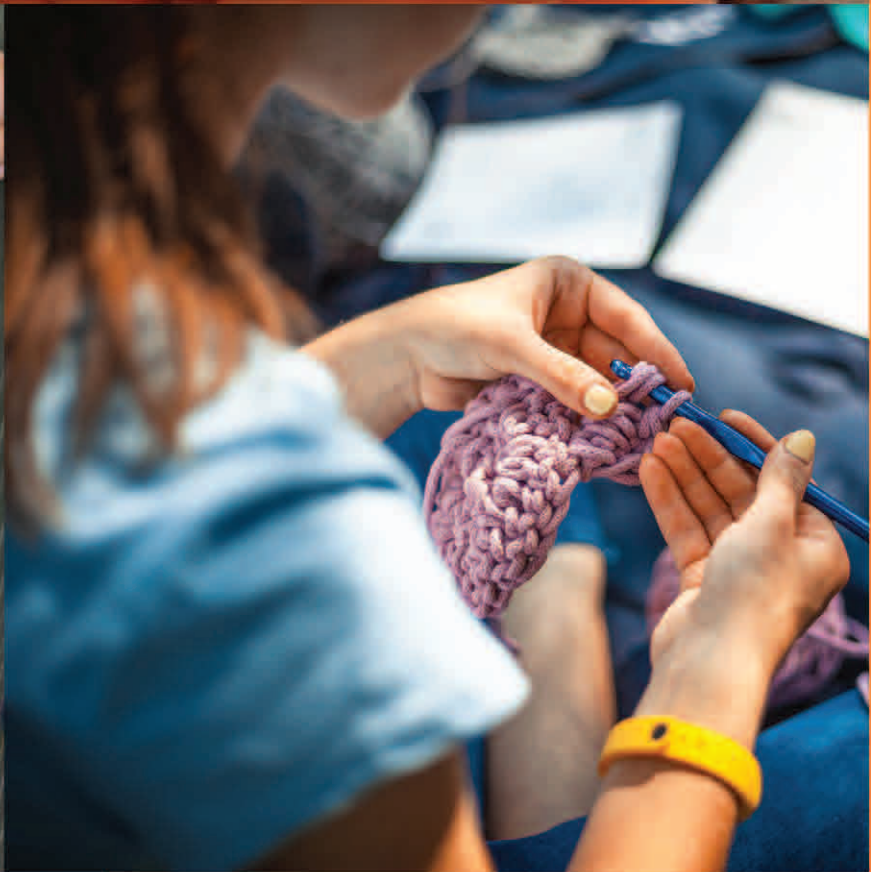
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UNESCO Regional Bureau for Science and Culture in Europe Message in support of the project “Pleading for Intangible Heritage” organized by the Romanian National Commission for UNESCO

Learning with and about living heritage

The creative process of intergenerational transmission is at the centre of intangible heritage safeguarding. It is a dynamic, interactive process through which intangible heritage, also known as living heritage, is constantly recreated. This is why the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage includes a reference to ‘transmission, particularly through formal and non-formal education’, as part of the proposed safeguarding measures. Modes and methods of transmission that are recognized by communities can be strengthened in education programmes. In this regard, education institutions can foster respect for intangible heritage and provide new spaces to ensure its transmission to future generations. When acknowledged and shared, especially at an early age, living heritage cultivates respect and appreciation for cultural diversity, facilitates intercultural dialogue and contributes to more resilient, peaceful and inclusive societies.

Since 2017, UNESCO is developing activities with an interdisciplinary and cross-sectorial approach to safeguarding intangible cultural heritage in formal and non-formal education. Learning in and through living heritage has always been vital in promoting education for sustainable development, intercultural dialogue as well as cultural diversity, which are the key strategic priorities of the Organization. UNESCO’s Associated Schools Network (ASPnet) has also been committed to promoting living heritage through one of its thematic action areas, “Intercultural learning and the appreciation of cultural diversity and heritage”.

Lately, a joint UNESCO-EU pilot project ‘Engaging Youth for an Inclusive and Sustainable Europe’ has made substantial progress in creating an active network of committed young heritage professionals, opening the way for new approaches to teaching and learning with living heritage in primary and secondary schools. The results demonstrated that the introduction of living heritage into schools and classroom can make education stimulating, accessible and relevant for both teachers and learners. Indeed, the project has led us to discover innovative ways to integrate living heritage into lesson plans and extracurricular activities. Within this context, the sub-regional educational project ‘Pleading for Intangible Heritage’, launched in 2019 by the National Commission of Romania for UNESCO, offered a virtuous example of how State Parties can support informal education on and through intangible cultural heritage, while promoting the exchange of experience, knowledge and good practices between schools, communities and heritage authorities. We trust that the outcomes of this activity, beyond their short term results for the direct beneficiaries, will serve a basis for reinforced cooperation between and beyond the countries that participated in the project.

Matteo Rosati

Programme Specialist in Culture

Megumi Watanabe

Programme Specialist in Education

Education transforms lives, and traditions and cultural diversity enrich them



"Life in action is the best teacher"
Nicolae Iorga, "Thoughts"

The subregional educational project *"Pleading for Intangible Heritage - Traditional dances, social practices and associated festive events on the UNESCO List of Intangible Cultural Heritage"* aims to stimulate the young generation to know and comprehend elements of intangible cultural heritage, to protect and communicate them. The activities focused on good practices and the exchange of experience in favor of safeguarding and enhancing the intangible cultural heritage.

The diversity of traditions is manifested within a country and between countries. Areas within a country or cross border has its own specificity. Cultural tradition is identity. Supported with dedication and intelligence, it means personal development, but also community development. Over the last decade, the UNESCO Hangzhou Declaration (2013) has been an important milestone in the recognition of the place that should be given to culture within the international sustainable development agenda. In addition to the previous recognized roles of culture related to the conservation and transmission of tangible and intangible heritage from one generation to another and the strengthening of intercultural dialogue, tolerance and respect for diversity, the document emphasizes the role of culture in mitigating the impact of climate changes, but also the contribution to urban regeneration projects or to the establishment of inclusive economic development models. The UNESCO Hangzhou Declaration also appreciates culture as one of the four fundamental pillars of development: *"integrate culture within all development policies and programs."*

Education for Sustainable Development is for all ages and for all institutions.

The *Berlin Declaration on Education for Sustainable Development*, adopted by the UNESCO World Conference (17-19 May 2021), mentions the need to promote a comprehensive, holistic institutional approach, recognizing that students and the school community are involved significantly in sustainable development when their institutions become living laboratories for participation and active citizenship, gender equity and equality, health, connections with nature and respect for the environment, energy efficiency and sustainable consumption.

Who learns? People, organizations, communities.

"Pleading for Intangible Heritage" project was an extraordinary opportunity to connect and exchange experiences, knowledge and good practices between educational institutions, communities and specialized institutions, as well as institutions of local public administration.

The experience of this project can be replicated by other partners in the countries involved and others in view of supporting the young generation to better understand and comprehend the importance of the cultural heritage for their own identity and for the future of our communities.

Madlen Șerban

Secretary General

National Commission of Romania for UNESCO

UNESCO Subregional Educational Project Pleading for Intangible Heritage Traditional dances, social practices and associated festive events on the UNESCO List of Intangible Cultural Heritage



The National Commission of Romania for UNESCO organized from February to November, 2021 the Subregional Educational Project "*Pleading for Intangible Heritage*", which aimed to connect and exchange experiences, knowledge and good practices between schools, communities and authorities on traditional dances, social practices and associated festive events inscribed on the UNESCO List of Intangible Cultural Heritage.

The aim of the project was to promote and raise awareness of the need to protect authentic traditions related to traditional dances, social practices and associated festive events among students and teachers through informal educational programs. Authorities, researchers and teams (project coordinator/ teacher and students 12-17 years old - girls and boys) from ASPnet schools in Romania, Bulgaria, and Republic of Moldova participated in the online events within the project.

The agenda of the online meeting from June 15 - 18, 2021 included activities among which we mention the Conference on the theme "*Traditional Dances, Social Practices and Associated Festive Events on the UNESCO List of Intangible Cultural Heritage*", the presentation of the projects made by the participating teams, virtual documentary visits and comics workshops with the themes of the Căluș ritual and lads dances from Transylvania.

Presentations for the opening conference were given by Ioana Ruxandra Frunteletă, Associate professor, Scientific researcher II, University of Bucharest and the Institute of Ethnography and Folklore "Constantin Brăiloiu", Romanian Academy, Paul-Alexandru Remeș, Research Assistant in Ethnology, Folklore Archive of the Romanian Academy, Cocieru Mariana, Senior Scientific Researcher, Institute of Romanian Philology "Bogdan Petriceicu-Hasdeu", Ministry of Education, Culture and Research of the Republic of Moldova, Desislava Radoslavova Vutova, Curator, Museum of Traditional Crafts and Applied Arts, Troyan, Bulgaria, Laura Cristina Pumnea, Referent, Dolj County Center for Preservation and Promotion of Traditional Culture, Phd. Corina Popescu, Associate professor, Faculty of Letters, University of Bucharest, Andreea Iuliana Olaru, Vice-President, Pupil Municipal Council in Bucharest, as well as teachers from educational institutions in Romania and abroad involved in the project.

The comics workshops were coordinated by Mr. Mihai I. Grăjdeanu, comics author and professor, who was involved in documenting, translating and adapting the subjects for comics and gave live comics workshops, much appreciated by all participants.

An important part of the project was the involvement of several teams of students and coordinating teachers from Bulgaria, Republic of Moldova and Romania in the realization and presentation of projects related to traditional dances, social practices and associated festive events.

The representative of Bulgaria carried out a project on wedding wheat - part of the intangible cultural heritage of the Troyan region. The representative of the Republic of Moldova, Mr. Pavel Popa, Master in Art, gave a communication about the folk dance "Alunelul" - origins, meanings, expressiveness and presented a short film made during the study of this dance with members of the Folk Dance Ensemble "Moldovița", led by him.

Romania was represented by teams from the following educational institutions: "Emil Racoviță" Secondary School (a project regarding intercultural folk song and dance, with an emphasis on Romanian folklore and the Căluș custom), Goethe German College (traditional dances of the German minority in Romania), "Octav Onicescu" National College (the story of „Hora” - a Romanian traditional dance, and the Căluș custom as an emblem of Romanian culture), Dante Alighieri Theoretical High School (a modern version of traditional Romanian dances).

We thank everyone for their involvement in the project.

Cristina Butescu
Expert, National Commission of Romania for UNESCO
Project coordinator



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Intangible Cultural Heritage/ Folklore in Secondary Education: Why It Should Be a Strategic Priority

Folk culture could be compared to digital culture in many respects: for example, the source of information is not precisely known by users both in folk and digital culture but reliability of information is taken for granted according to a shared 'common sense' knowledge. Nevertheless, as different from digital culture, which circulates bits and pieces with uncertain and heterogeneous provenance and consistency, folk culture preserves fragments from a living homogeneous tradition transmitted orally from generation to generation in compact communities. Therefore, folk culture is much older and wiser than digital culture. Intangible cultural heritage is the core of an ethnic/ national/ regional community. It involves not only what we usually coin as folklore, i.e. oral poetry and narrative, music and dancing, but also knowledge about nature and universe, about occupations and crafts, memory of family life and of important historic or local events, skills, empirical norms, values, behaviour patterns, and language. Wherever they live, human beings need to know who they are and that means to know where they come from. They can achieve that goal only by preserving the oral tradition of their native culture/ cultures. Knowing more about intangible cultural heritage enables us share memories with our forefathers. Knowing more about intangible cultural heritage implies accepting difference as part of our identity. Knowing more about intangible cultural heritage opens the gate towards an immense reservoir of human creativity and emotion.

Therefore, it is very important to learn about intangible cultural heritage/ folklore as part of a dense and complex culture, which has been interconnecting people for a very long time, but also has been integrating them into their cosmic and natural environment. That is why we argue that intangible cultural heritage should be more visible in Romanian society and that target could be reached by introducing gradual education for heritage in School.

Reference:

Contributors: Irina Balotescu, Ioana-Ruxandra Fruntelatã, Cristian Mușã, Corina Mihãescu, Iulia Caraiman, Silvia Caraiman, Andrei Chivereanu, within the cultural project "Please, touch the intangible cultural heritage", project supported by the University of Bucharest, through the ICUB Research Center, in partnership with the Șezãtoarea Urbanã Association and co-financed by the Administration of the National Cultural Fund, ArtPRESS, Timișoara, 2020, <http://please-touchpci.unibuc.ro/wp-content/uploads/2020/11/Ghid-de-patrimoniu-cultural-imaterial.pdf>

Ioana-Ruxandra Fruntelatã

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Intangible Cultural Heritage in Ethnochoreology



The concept of intangible cultural heritage, this seemingly invisible entity, is the object of cultural elements which are manifested through the so-called artistic expression. Out of all these elements, the most solid and important unit is dance.

This syncretic autochthonous complex equally embraces body movements¹, music and text². I will present a short speech about the Romanian traditional dance, about which Bela Bartok stated that it deserves the admiration of musicians from all over Europe. Focusing our attention on the UNESCO decision to include the Romanian Lad's Folk Dance in the Universal Intangible Cultural Heritage and on the multiculturalism, it is particularly important to remark the interest of our neighbouring countries, which also have lad's folk dances with a high scientific and practical value. For example, Rachenitsa - the national Bulgarian dance is an intangible element of scientific interest, based on a specific aksak rhythm. This name was proposed by our Romanian scholar Constantin Brăiloiu, contrarily to the tendencies of the time. It is well known that this rhythm receives different forms in the Turkish terminology, and it is spread on the entire globe from the Balkan Peninsula to Africa (particularly in the area of former Yugoslavia). In Greece for example, we find this rhythm in the elegant and suggestive Kalamatianos national dance - an essential indicator of the Hellenistic culture. Talking about the Lad's Dance as belonging to a certain gender, we have to emphasise that originally, the dances were danced only by men or women, in separate groups.

We have as examples the dance of Naiades in universal culture, or more specifically for Romania the dance of Iele, whose spells were fought by the Călușari.

If we were to talk about accessories, in terms of the organisation of kinetic expression, it is good to consider that the most ancient dances attested in the Carpathian areas, and not only, are stick dances, perpetrated over the times by shepherds - also named valahi (Wallachians), gorali, or other names attributed by migratory populations. Some researchers also include in this category the dances with weapons. This aspect shall not be the subject of this communication.

In Transylvania, stick dances are identified under several names: Haidăul, De bătă, De băț, Fecioreasca de bătă, Bătrânescu cu băț, Jocul cu băta, Romana or, in the case of Călușer, Bătuta, Banu Mărăcine or Brău. These nine types of Lad's Dance along with several other subtypes identified by the researchers in the domain represent the ground for the choreographic culture in the Carpathians area. If we go along the mountain chain towards Ukraine, Slovakia, Poland and the Czech Republic, we can find traces or, as a remarkable researcher used to say, we can identify spirituality visual witnesses.

¹ Generally called dance.

² Under the form of hollers (rhythmic shouts in verses), sayings in our national culture.

Concerning their structure, Lad's Dances are composed of rhythm and kinetic elements, which happen simultaneously with the structure of the melodies they accompany. Thus, the extremely talented dancers practically don't need a melody to dance on, but just a rhythmical and instrumental pulsation they can execute their points on. In some cases, the accompanying instrument can be only a drum. Putting things in perspective, a contemporary example can be the virtuous dance moves of the Roma community, who do the so-called body percussion on semiquavers.

It is good to emphasize that Lad's Dance can be found also in the co-living ethnic communities: Hungarians and Roma, under different forms or within an extremely interesting symbiosis.

The main elements of the Lad's Dance are: slapping different segments of the legs, hollers, and not the last musical accompaniment. The adjacent elements accompanying the Lad's Dance enrich the artistic expression and complete this syncretic complex: snapping the fingers, whistles and interjections. With referral to this, Ovidiu Bârlea, one of the most distinguished servants of Romanian traditional culture, accurately describes in his paper *Eseu despre dansul popular românesc* (Essay on the Romanian folk dance) the model of the individual who dances this type of dance.

If you wish to deepen your knowledge about this virtuous dance, I recommend you to read the latest book published in our domain by dr. Zamfir Dejeu - *Jocul Fecioresc din România* (The Lad's Dance in Romania), published in Cluj-Napoca in 2016, Fundația pentru Studii Europene Publishing House.

The last idea I want to put forward refers to my activity. I was personally involved in the projects leading to the inclusion of the Lad's folk dance and the Men's Group Christmas-time ritual into the Intangible Cultural Heritage, which brought me experience in the field research and the joy and pride that our country has so many communities where the tradition, lad's folk dance and dance in general, are being preserved. The Romanian dance areal is a special one, and wherever I travelled into this world I always kept my head up because I perfectly knew what I was representing. I am proud I know how to dance Romanian folk dances and I am convinced that God is with us, otherwise we wouldn't have had so much choreographic wealth.

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„Village Hora” in the context of the traditional culture of the Republic of Moldova

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The investigation of the current context of the ethnocultural phenomenon „Village Hora” implies a trip in the history of the collective mindset in order to penetrate in the essence of what the rural space meant for the Romanian peasant.

The investigation of the current context of the ethnocultural phenomenon „Village Hora” implies a trip in the history of the collective mindset in order to penetrate in the essence of what the rural space meant for the Romanian peasant. In the archaic mentality, the village was associated with a “material and spiritual microcosmos” as an “existential foundation of the nation”, “own Romanian way of being”, “own way of life”, as Ernest Bernea mentions in the Romanian Village Civilization. The prestigious Romanian sociologist emphasized the fact that the Romanian space is characterized by a popular civilization or, as he calls it in his work, a Romanian village civilization. Its appearance is attributed to the archaic type community. Unlike the urban civilization of the peoples of the West, the rural Romanian one was consolidated around the village settlements. Comparatively, the two civilizations are distinguished: the first by “European character” and the second by “authenticity”. Thanks to this feature, the rural environment can still provide visual evidence, as well as oral information, about a world “long past” that “solves history problems where the written document is completely missing” (Ernest Bernea). Therefore, starting from the realities of the rural environment, the investigation of the „Village Hora” in the geo-cultural space of the Republic of Moldova aimed to identify, record, document, research and capitalize on an ethno-folkloric phenomenon still persistent, but insufficiently addressed in specialized studies.

The need to reconsider traditional culture in full postmodernity motivated us to use in the proposed research the methods of visual anthropology: interview and direct observation - passive (observational) or participatory. In this sense, we used for the first time in the study of the folklore of the Republic of Moldova the involvement of an alternative system of documentation, interpretation and communication of human reality by using modern technical means and equipment to obtain, in addition to interpretive discourse, a visual discourse. We also aimed to study the forms, and social and magical-ritual (archetypal) meanings of the „Village Hora” in the current context of folk culture in the Republic of Moldova, focusing on observing and researching the way and social, cultural and symbolic factors that value the phenomenon, as it is found in the collective calendar events. In favor of the topic proposed for research, we also focused on investigating the factors of resistance of the „Village Hora” to the totalitarian regime and urbanization in the postwar period, noting the forced transformation of the phenomenon in various outdoor peasant parties, called “hora”, “dances”, “balls”. Following the processing of documentary information from specialized studies and ethno-folklore field campaigns, a synthesis of the contextualization of the ethnocultural phenomenon „Village Hora” in contemporaneity was made, accompanied by audiovisual evidence that reflected the value potential of traditional culture in the development of Moldova.

As an ancient form of traditional culture, this event includes a syncretic redefinition of the status of popular tradition in which various languages of expression of folklore are favorably combined: oral / literary, musical, mimetic, gestural, choreographic, etc. As a product of the folk “resistance” culture, „Village Hora” is still a manifestation practiced on various occasions for fun, but also ritual, during several calendar holidays (Christmas, New Year, Epiphany, Lăsatul Secului, Easter, Holy Sunday, Feast of the church / village, etc.) or on holidays (Saturday, Sunday). The ethnologist Varvara Buzilă, in a study dedicated to the groups of lads and the „Village Hora”, insists on the contributions of the community institutions to the consolidation of the traditional socio-normative culture, “being oriented by the value system that is specific to this society”. Referring to the central manifestation during the Easter holidays, the musicologist Victor Ghilaș said that “The contemporary „Village Hora” presents an important side of the specifics of the Romanian national spirituality, outlining its identity in the pluralistic and globalizing world. At the same time, it enshrines the result of hoarding some fundamental-human values in the folk tradition, as a living form of sociocultural manifestation of the community that respects and builds collective cultural-artistic goods”. Few specialized studies confirm that, in the context of asserting the new spiritual values of the society, some traditional dances have lost their functionality or have been adapted in other folk events, denigrating their originality, style and character of interpretation. In the absence of specialized approaches, the new creations, sometimes forcibly and artificially implanted in the traditional calendar of folk holidays, led to the change of the dance lexicon, attributing to it elements, foreign movements. In other cases, the people kept in memory the folk dance, attributing to it another functionality, more often of a fun nature, giving it a new life in „Village Hora”, dances, rural parties. The argument of some “specialists” that authentic folk dances are “banal, simple and sad” and not of interest for capitalization has determined the existence of a poor repertoire of folk-dance groups in the Republic of Moldova. Therefore, awareness through research, conservation, capitalization and promotion of national choreographic folk traditions must become a stringent and current priority of researchers and specialized institutions. In such a situation, it is absolutely necessary to return to the spiritual treasure of our people to be included in the artistic programs of professional and amateur groups, documented and studied in anthologies, collections, folk encyclopedias, specialized dictionaries, training programs in educational institutions. education of all levels, in the media, etc. Starting from the existing epistemological situation, in 2018 we set out to study in complexity the popular manifestation „Village Hora” and the inherent choreographic constituents, where we could also reflect on the presence of subsidiary elements.

Studying the functionality of folk dances involved investigating the context of updating the choreographic product. Received as a spiritual entity, dance involves two performance contexts: the social context and the choreographic context. The determining social context for the proposed investigation is the one dictated by the Village Choir, as a new ritual social context, of considerable importance for our traditional culture. Perceived as a collective social manifestation, the viability of the Village Choir is closely related to the existence of the choreographic product. The lack of one constant causes the obstruction of the other. Therefore, the coexistence of the two contexts within the choreographic makes it manifest itself as an institutionalized social phenomenon, subject to rules of organization with a relative periodicity. The social context determines a series of rules and prohibitions related to the age, social and civil status of the actors, and based on the norms of performance and conduct we can establish the features of a distinct collective mentality. The choreographic context provides us with information on the choreographic units’ representative for a certain community. Therefore, one of the priorities of the given investigation was to establish the inventory of dances in the context of the oral phenomenon, which allowed us an essential observation of the ritual framework of performance of certain Korean constituents. For example, the ritual dances within the calendar and family holidays (Călușul, Drăgaica, Capra, Ariciul de la nunta, etc.) are not among those updated at „Village Hora”. Based on choreographic productions, we can also talk about the “village fashion” or the “current background” of the horal phenomenon of a given community. The establishment of the functionality and structure of the dances allows the finding of some choreographic constituents in other social contexts than that of the „Village Hora”, of ritual nature: nedei, recruitment, calendar, family; or non-ritual: fairs, exhibitions, national holidays, festivals, etc. The research of the manifestations of traditional culture contributes major to the coverage of the existing gaps in the education of the growing generation in the spirit of an active attitude, of involvement in the documentation and protection of the constituents of the cultural memory; reconsideration of cultural heritage values; constructive stimulation of initiatives to promote and update traditional phenomena, as conclusive ways and forms of highlighting cultural identity.



МУЗЕЙ НА НАРОДНИТЕ ХУДОЖЕСТВЕНИ ЗАНАЯТИ И ПРИЛОЖНИТЕ ИЗКУСТВА ГРАД ТРОЯН

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Museum, education, intangible heritage (research, documentation, digitalization and presentation of intangible cultural heritage)

Desislava Vutova

Museum of Traditional Crafts and Applied Arts
Troyan, Bulgaria

According to the cultural heritage law (in Bulgaria) the Museum is cultural and scientific organization that searches, studies, preserves and presents cultural values, natural specimens and anthropological remains for cognitive, educational and aesthetic purposes. The Museum of the traditional crafts and applied arts in Troyan, Bulgaria is specialized in crafts. Our permanent exposition presents in details the traditional crafts – ceramics, woodworking, metal working, traditional clothes. We research not only the objects of our material past, but also the people with artistic skills - the masters of the crafts. In the last 15 years we've been trying to document the people that currently work with clay, wood, metal. Some of them are last of a kind that have those skills. Perhaps one of the most popular projects in Bulgaria is the UNESCO program: Living human treasures. The first edition started in 2008. Our Museum was one from the institution in Lovech district with nomination for this list. We nominated the folk artist and craftsmen Dyanko Dyankov from the town of Apriltsi. He was a master of historical weapons – replicas of old samples, of tin flasks for plum brandy, and side-arms. He was very famous person with many exhibitions in Bulgaria and in different other countries. Our nomination was motivated from the fact that he was the last master in this special craft in our region. According to the system rules we also recorded a short movie about with interview. This was our first nomination and Dyanko Dyankov was one of the first five, listed in the Living Human Treasures list for intangible heritage. This also was the only one individual candidature, the other four nomination were for traditional rituals and folklore.

Dyanko Dyankov



After winning the nomination, the museum organized workshop for students. In this education course the students had the opportunity to learn more about this craft. Teacher in this education was the craftsmen Dyanko. The students were from our National school for applied arts. The main task of this meeting was challenge for the young people – to make different patterns for decoration of the tin flasks and the wooden parts of the objects. Working with people that preserve old crafts and skills is a slow process, but we have already more than 20 in our list. With visit in the workshop, video recording, interview, pictures, interesting techniques described etc. In 2019 together with The Regional Center for the Safeguarding of Intangible Cultural Heritage in South-East Europe under the auspices of UNESCO we also organized a conference “Tangible and intangible cultural heritage of the municipality of Troyan as a potential for community development”. Representatives of various institutions took part in this initiative with very interesting stories about our local traditions, rituals, practices. Students from the local schools displayed the different ethnographic and historical collections in their schools. Other people presented traditional local festivals – the potatoes festival – very interesting event with offering of delicious food. The main idea of this conference was to exchange experience in the area of the intangible heritage, to learn more about the potential of our community to offer different and interesting thing to the target groups – tourists, students. The participation of students was very important for us. We managed to combine the conference with education. In 2020 again together with the regional Center for the Safeguarding of Intangible Cultural Heritage we realized our first education catalogue. This edition is meant for students, specialists in applied arts, craftsmen, museum specialists. The catalogue is a result from the digitalization of our collections and selecting of the most interesting and valuable objects, it was realized with the financial support of UNESCO.

The „Căluș“ in Oltenia



Laura Cristina Pumnea, referent,
County Center for Preservation and
Promotion of Traditional Culture Dolj

An inheritance from old people, the „Căluș“, a custom spent on Whitsuntide, is a ritual dance practiced by groups of men named „calusari“, who are led by an unwritten code, Keeping secrets of traditions.

They had healing powers only when they worked together and their dance has a magic charge nowadays. Their dance was often perceived as a communication bridge between the world from here and the world from the other side. Some beautiful creatures with magical powers are named „iele“ in Romanian mythology and they gave supernatural and healing powers to călușari. Also, in the old times, in „călușari“ groups were both women and they were called „crăițe“. There had been existing călușari all around the country and they had different names according to distinct regions: „crai“ in Mehedinți, „călucean“ or „căluțer“ in Transylvania. The călușari were dressed in traditional clothes which were beautifully adorned and made by women. They were dressed in shirts sewed with red thread with shape of flower, belts, girdle, kerchiefs crossed over their chest and over their back, hats (in villages like Pietroaia, Bârca, Dolj county) or red turbans at Giurgiuța, Dolj county, metal bells, tassels fixed around the calves and spurs at heels. They start their ritual 50 days after Easter in order to entertain people, but especially to cure them. Every „călușar“ wears a stick made up of hard wood (oak or branches of dogberry). They use the garlic and wormwood as healing herbs in their ritual. In the Whitsuntide day, people put wormwood under the pillow, they hung it up at the windows or put it in other corners of the house in order to cast out the evil spirits. Their ritual named „Căluș“ is compound from three main actors: the band, formed from an odd number of men, the overseer (the chef) or voivode and the mute man. The overseer is the one who leads the group. Nicolae Veleanu, overseer well-known everywhere in Romania because he led for 70 years the group of călușari from Giurgiuța, confessed with sadness that the youth aren't interested anymore in unravelling the secrets of the „căluș“. The passion and devotement of Mr. Veleanu were rewarded by granting him in 2012 the post-mortem title „Tezaur uman viu“ (Human Living Treasure), during a ceremony at the Romanian Peasant's Museum. The overtures were made by The County Center for Preservation and Promotion of Traditional Culture in Dolj.

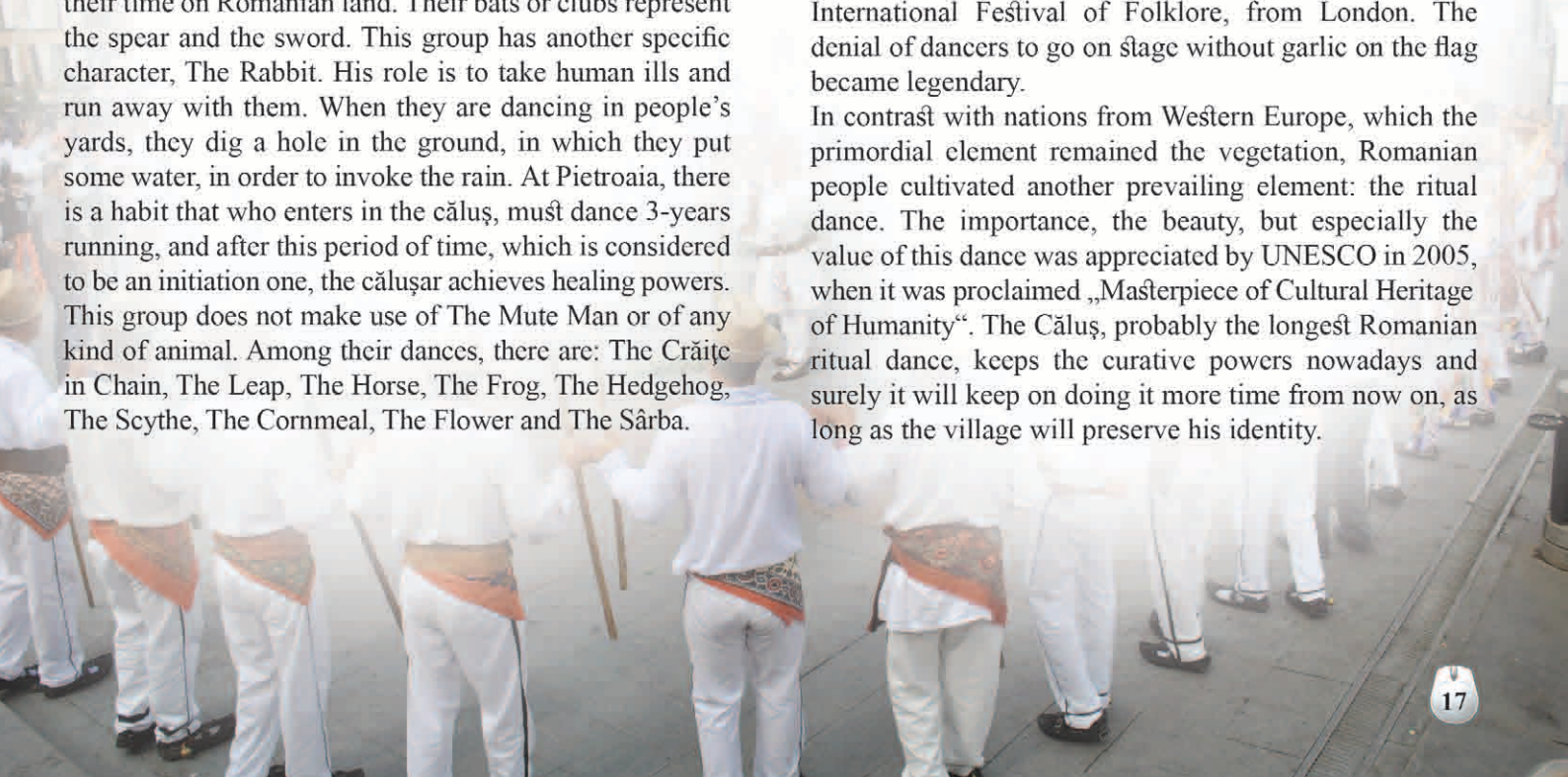
In the period of Whitsuntide, călușarii are considered people with supernatural power and because they don't want to lose those virtues, they are delimited from the rest of the community by interrupting the worldly relationships and they don't deal with house working either. The group has no entity and authority without the flag and it cannot heal the ill people or taken from căluș. The flag, which cannot be touched by the uninitiated and neither let to fall on the ground, is made of an oak, linden or hazelnut tree stick, with a decorated top with a white canvas bounded with a red thread, garlic and wormwood. This stick is taken by the chef, from a place which is chosen by him and is considered special. For initiation ritual, they sit on a mound or on the water's shore. The binding of flag supposes an utterance of a sworn of the flag which suggests to keep the secret of căluș. The sworn is making on the Whitsuntide's Saturday, in the evening, in the established time and place. All călușarii aligned, side by side, with the chef in the middle they put the right hand on the flag and the words of the sworn were said by the chef, as confessed by Constantin Câșlaru, the author of many monographies from Dolj county. The ritual begins in the Whitsuntide's Sunday and hold all the next week, when it is played in the householder's yard, on the town's street or on the scenes, as happens in Craiova where the County Center for Preservation and Promotion of Traditional Culture in Dolj organizes „The Pomp of Oltenian Căluș“. The people receive the călușari in their household, with water, salt, walnut or wormwood leaves or with lime's branches, being assured that in this way, they will be beware by evil for the rest of the year. The parents let the călușari to jump over the children, because, in this way, they were protected by illness. Even nowadays people are looking forward to the meeting with the călușari. To the game are assign the rolls of healing, protection and invocation of fertility. The women played in căluș think that they will get married or will have babies. The circle formed by călușari describes a sacred space. No one from outside is allowed to enter. The roll of călușari is to accure by dancing, the one that were working on the forbidden days or on holy days. The punishment of breaking's interdictions is popular called „taken from căluș.“

The methods used by the groups of călușari consist in traditional dancing. The chef passes the flag over the ill person's head and, when he feels that it is enough, he touches his head, sometimes rapping his face. In this moment, the călușar falls. The diagnostic is usually made by music, and the healing is made by dancing, through a knockdown game when the chef shares to călușari garlic, which they are chewing all the time, to beware by evil spirits. In some groups, there is also a character with a strange look, funny clothes, having the role of ensuring the folk theatre. The Mute man, because we are talking about him, has in his hand a whip that hits everyone around him. His hits have the power to banish the evil spirits and to make people healthier. Another Oltenian specific symbol is The Beak. It is a piece of wood with the shape of a bird's beak, covered with rabbit fur. It must not be touched, because there is a belief that it has evil powers and it brings madness to people. The dance is ceased at sunset. Tuesday, on the 11-th day, on Whitsuntide, the călușari go to amound between borders and perform „The Sun's Dance“ before they end the căluș. In Pietroaia, in Dolj county, the flag is broken and thrown in a water or in a fountain, to bring rain if there is drought, but if there was too much rain, they buried it in a clean, sacred place, usually in a forest. In Bârca and Segarcea, The Vow is performed near water. The flag is soaked in water and passed over the călușari. Then they break up and do not talk any more about the căluș. Dolj county is among the few in the country that has numerous călușari groups. Among the most famous and popular are the groups from Bârca, Giurgiuța and Pietroaia. At Bârca, the chef puts the top of the flag in the water, then he passes it above the aligned călușari and then he puts the flag in the ground. He cuts a splinter out of it and then he dances with the others. The Bârca's căluș has also The Beak, kept by the overseer. The Giurgiuța's călușari differ by their traditionally, long shirts and their red fez, taken from the Turks, from their time on Romanian land. Their bats or clubs represent the spear and the sword. This group has another specific character, The Rabbit. His role is to take human ills and run away with them. When they are dancing in people's yards, they dig a hole in the ground, in which they put some water, in order to invoke the rain. At Pietroaia, there is a habit that who enters in the căluș, must dance 3-years running, and after this period of time, which is considered to be an initiation one, the călușar achieves healing powers. This group does not make use of The Mute Man or of any kind of animal. Among their dances, there are: The Craițe in Chain, The Leap, The Horse, The Frog, The Hedgehog, The Scythe, The Cornmeal, The Flower and The Sârba.



About căluș have been written and have been told many things. Among the first person who referred to it in his writings was Dimitrie Cantemir in „Descriptio Moldaviae“ (1716). He was talking about the beauty and the extreme wealth of călușari dances (with more than 100 dance steps), about the dancers who were having their faces covered with white cloth and who were talking with female voice. Franz Iosif Sulzer remembered in „The History of Transalpine Dacia“ (1781) about călușarii who learns to play in cask to make small steps. He describes the crossed belts encrusted with spike of copper, the stick which is adorned with coloured headkerchiefs and the ornaments of the straw hats. Among the oldest notes is that which belong to the French man Margot, who was present in Craiova at de middle of the 19th century, in the period of Whitsuntide when he saw a călușari's dance. He didn't content just with the description of dance and clothes. He mentioned a possible Roman provenance of the name of ritual: „The dances of căluș represent the celebrations which have been given by Romul in honour of Consu“. Sulzer talks about the origin of călușari, saying that their provenance is Roman (Colisaliile), where they took over the clothes, the dance and the time when they dance. Călușul becomes a dance show and a symbol of national identity in the second half of 19th century, when it was undertaken and adjusted by Iacob Mureșan. In 1935, călușarii from Pădureți, Argeș county, were chosen by the folklorist Constantin Brăiloiu to take part in The International Festival of Folklore, from London. The denial of dancers to go on stage without garlic on the flag became legendary.

In contrast with nations from Western Europe, which the primordial element remained the vegetation, Romanian people cultivated another prevailing element: the ritual dance. The importance, the beauty, but especially the value of this dance was appreciated by UNESCO in 2005, when it was proclaimed „Masterpiece of Cultural Heritage of Humanity“. The Căluș, probably the longest Romanian ritual dance, keeps the curative powers nowadays and surely it will keep on doing it more time from now on, as long as the village will preserve his identity.





Romanian National Commission for the Safeguarding of the Intangible Cultural Heritage: identity and mission

Ioana-Ruxandra Fruntelatǎ

Associate professor and Senior researcher
University of Bucharest and Institute of
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The Romanian National Commission for the Safeguarding of the Intangible Cultural Heritage was founded in 2007, as a structure without juridical personality, subordinated to the Ministry of Culture and having attributes to coordinate activities of protecting and promoting intangible cultural heritage, according to the policies of the Ministry of Culture. At present, the Commission has 21 members, experts in the field of intangible cultural heritage, appointed by order of the Ministry of Culture for a two year mandate which can be renewed consecutively only once. Institutions who propose members of the Commission are: the Romanian Academy (5 members), Universities (5), ethnographic museums (5), the Ministry of Culture (4), the National Institute for Heritage (2).

At the same time, the Commission provides expertise for communities and the Ministry of Culture to submit elements of ICH for inscription on UNESCO Representative List.

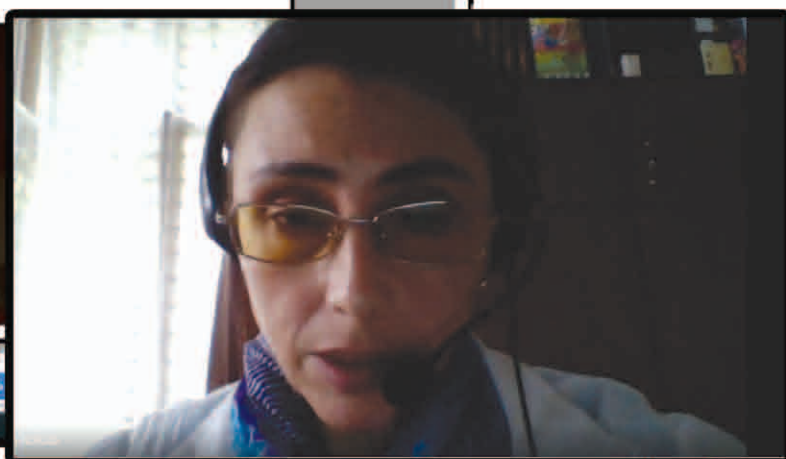
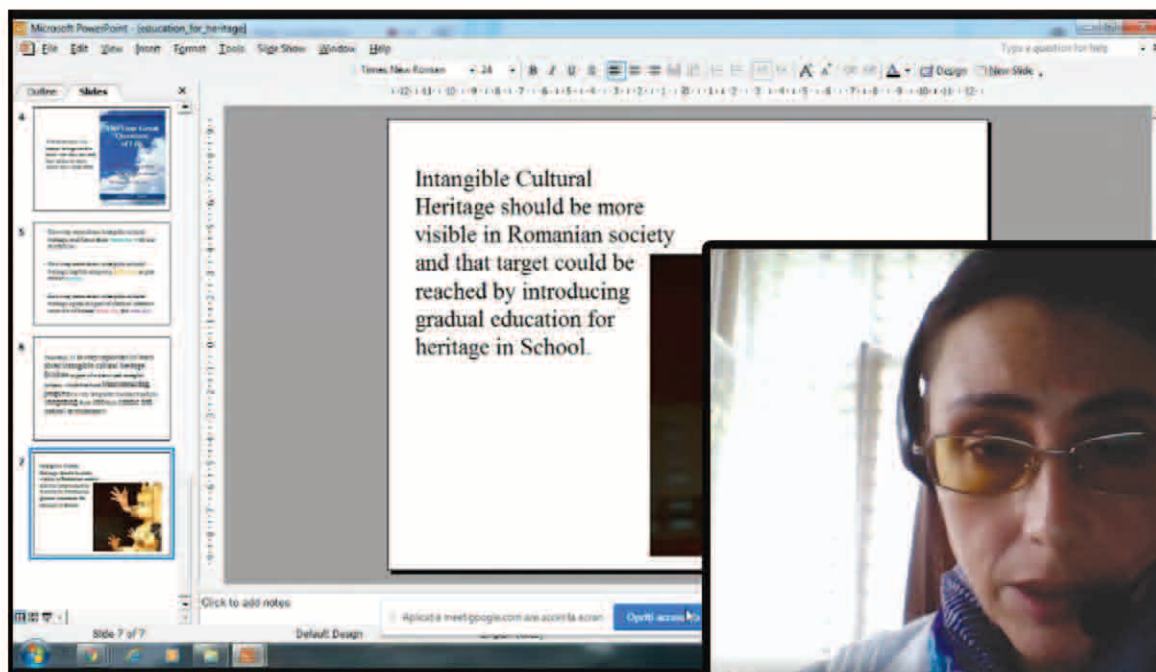
Also, the Commission provides expertise for the Ministry of Culture to run the programme Living Human Treasure, which acknowledges exceptional heritage bearers on the territory of Romania.

Useful links:

<http://www.cultura.ro/comisia-nationala-pentru-salvagardarea-patrimoniului-cultural-imaterial>

<https://patrimoniu.ro/patrimoniu-imaterial/inventarul-elementelor-vii-de-patrimoniu-cultural-imaterial>

<https://ich.unesco.org/en/lists?text=&multinational=3&display1=countryIDs#Romania>



The activity of the Commission is coordinated by a president. In 2021, Mr. Emil Țircomnicu, senior researcher at the Institute of Ethnography and Folklore „Constantin Brăiloiu”, Romanian Academy is the president. The Commission has drawn up the inventory of ICH elements on the territory of Romania (2 published volumes until now and also there is an electronic inventory available on the site of the National Institute for Heritage).

- Knowing more about intangible cultural heritage enables us share **memories** with our forefathers.
- Knowing more about intangible cultural heritage implies accepting **difference** as part of our **identity**.
- Knowing more about intangible cultural heritage opens the gate towards an immense reservoir of human **creativity and emotion**.

Education for heritage or through identity towards the universal





Intangible cultural heritage is today a "sensitive" heritage, consisting of sets of knowledge, experiences, practices, art forms and their performance through word, music and dance, transmitted from father to son or within the same generation, both in the village and in the city. Its rescue now depends more on the community's effort to know and assume it, than on its simple archiving, even with the help of new recording and storage technologies.

Among the factors that can ensure the long-term preservation of heritage, a central role is played by education, which allows its awareness and assumption by the new generations. When it comes to cultural heritage and its preservation, young people are very important, because they carry on the mission of saving it from time and forgetfulness, received from their teachers. Spiru Haret, the great Romanian pedagogic who invested the school with the double role of information and, especially, of spiritual formation of the future adult, intuited and applied an important process of translation since the beginning of the last century. Teaching activities in schools and extracurricular programs, such as school clubs, national and international projects that involve students in identifying and knowing aspects of their cultural heritage or in exchanging information with students from other countries of the world are always effective training methods, both for children, as well as for saving traditions, threatened by the passage of time and oblivion.

Today's young people, the millennials, are largely interested in knowing and preserving the tangible and intangible cultural heritage, to which they had access through the Internet or the culture of the show, embodied in video games that capitalize on folk tales or film transpositions of heritage elements (folk costume, customs, traditional installations, screenings of literary creations with a rural subject, etc.). However, it is the school as an institution that orders this wide range of cultural information, thus forming the consciousness of young people's belonging to a community and a nation well historically located, a fact that determines them to assume the role of custodians and transmitters of national cultural heritage. in the midst of an era with strong globalizing trends. That is why the school's approach proves essential in forming the consciousness identity of the modern man, for which the safeguarding of national cultural heritage must become an act of identity assertion with deep roots in the past and strong branches in the future.

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 Octav Onicescu National College
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How today students view post-pandemic involvement in heritage activities

Andreea Iuliana Olaru

Vice-President

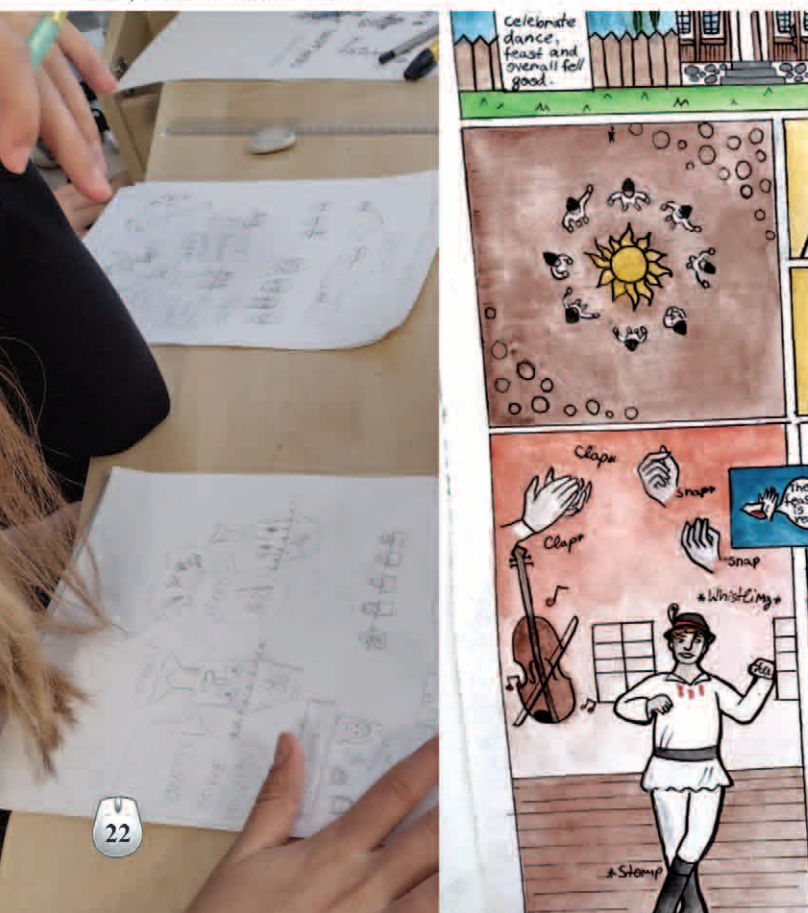
Bucharest City Council of Students



We must admit that the pandemic period was, overall, a minus for the involvement of students in different activities, especially in cultural ones, which often had a physical component, involving more people.


However, I would also like to bring up a relatively positive part of the pandemic and highlight some examples of good practice that I, in my work, have encountered in some high schools in Bucharest or even in the country. Although indeed, the number of activities has decreased by a lot, I was also pleased to see some new ideas: ERASMUS intercultural projects, which we all know, but organized strictly online, many conferences and workshops with people from different areas, and what surprised me, an invitation to a whole new project: a virtual tour, with students from

several high schools who visited together these places, at the same time, through virtual platforms (museums, cities, islands), and exchanged opinions on another platform. Now that we're going back to normal, it may not seem much, but at that point, I can say that it was the only cultural activity that felt a little more normal, though logical, it wasn't. I brought up these examples in order to move a little towards the post-pandemic period and present you how I see the students' perception of these cultural activities, all of them obtained from the discussions and consultations that I had with them during this period. Because any type of physical activity has been lacking, the interest of the students has increased and a very large percentage of them are looking for new opportunities, now that we're going back to normal. Although, before this crisis, cultural activities were not exactly the most sought after by young people, the pandemic period led many of them to rediscover this area. I'm sure they will help us, and the activities that have already started, like our project these days, as well as those in the future, will have something extra because we have many elements that can be used brilliantly post-pandemic, and that really arouse the interest of more young people. Cultural activities will have many more components, because the pandemic has opened the field to opportunities, such as online conferences with interesting people who would not physically arrive, or virtual tours on places that we would not normally see.





I am sure that there will be many more post-pandemic cultural projects, but more important, there will be greater interest from young people, because the events will be currently anchored, and will use all the resources for a truly diverse, interesting and novel experience, putting aside the preconceptions of the new generations that linked the culture to something old and unattractive.



Wedding wheat
- a traditional dish
from the Troyan region



Wheat is very revered in the folk beliefs and we can find it included in many folk songs. It is revered as a plant, as a fruit (grain) and as bread. The levels are still respected as a plant. Ritual songs are sung about the wheat. On the grain it is boiled and burned as a sacrifice called “koliv ó”. Wheat participates in many customs, including the wedding. In 2006, the National Culture Fund under the Authentic Folklore Program financially supported the Museum of Crafts in Troyan. A resident of the village of Shipkovo, Troyan region, shared the recipe for the research and recording of a film about the preparation of wedding wheat. Performers of the custom are members of the village community center. Wedding wheat technology involves cleaning the wheat. After cleaning, it should be finely ground. This action is performed by a girl who is called a "podyavka". This is the second girl in the family. The wheat is then processed by an old woman with little girls.

Again in this composition the women wash the wheat at the spring. The old woman pours the wheat into a copper vessel, and the young girls wash it. Ritual songs are sung all the time. The wheat is washed in the copper vessel as the hand moves in the same direction as the traditional Bulgarian folk dance - horo. This is done three times. The wheat is left overnight, wrapped in a special woolen textil. The next day it is boiled in a special place.

On the wedding day, the wheat is placed on the table first. This is done symbolically, for fertility. The wheat is served with the traditional for the region plum brandy.

Evdokia Dzhigovska
Student, Troyan, Bulgaria



Folk dance "Alunelul" - origins, meanings, expressiveness

Pavel Popa, Master of Arts,
Chisinau, Republic of Moldova

There is no celebration without folk dance throughout Bessarabia. Its form of existence is due to the process of transmission from person to person, from generation to generation and more often from the leader of the traditional dance ensemble to his disciples. They, in turn, keeping it and practicing it carefully, on various occasions, pass it on to those in love with the art of the national game, continuing its existence. Such a fate belongs to the folk dance Alunelul, encountered more often in the Bugeac Steppe of the Republic of Moldova. We will try to outline some characteristic features of this dance found more frequently in Lunca Prutului de Jos - Manta and Crihana Veche localities, Cahul district. In the choreographic tradition of the respective localities, this traditional game was performed with all the occasions of fun, in a mixed form. On this occasion we find that the folklore informants interviewed: Varvara Pascal and Tudor Zberea (s. Manta), Vasilița Surugiu (s. Crihana Veche) told us that 35-40 years ago Alunelul was practiced only by the clumsy men of the village. They also mentioned that traditionally, the Hora (traditional Sunday holiday or held on holidays) from Crihana Veche ended with Alunelul dance, performed only by men. They played until they fell, exhausted, but spiritually satisfied that they had fun caressing not only their morale but also their physique to the fullest. Alunel is the diminutive of hazelnut - alun + suffix -cl. In Romanian folklore, the hazelnut is called «the godfather of the snake»; with him the people drove away the serpents, the clouds of rain and hail. The hazelnut fruit (hazelnut) symbolizes the cosmic egg, the kernels of life, the fruit of wisdom and knowledge [1, p.14]. This shrub is also considered a symbol of marriage and family happiness, authority, prosperity and wisdom. In Celtic mythology, the hazelnut tree had a sacred function, because the witches had a hazelnut wand. The Greeks and Romans used hazelnuts as medicines: Not only hazelnuts were used, but also the bark and leaves of the tree to combat various ailments [2]. In Romanian mythology, the value of the sacred tree belongs to the hazelnut, used in the rituals associated with the enchantments of love or disease, in order to exile the devils with the magical power of hazelnut twigs, which do not enter houses where such a comma is leaning on the wall. The hazelnut tree encountered in the Călușarii ritual dance is represented by their Flag - a 5-6 m high pole, considered magical and at the same time "the pride of the game" and "the symbol of the gag". With the flag, the waddler fulfills the downfall of the nun, and with the chips left over from the making of the rod, the diseases were cured. The downing of the nuns is performed through the ritual of "beating" with the hazelnut stick - a magical-ritual gesture by which the demons are cast out. It is also attested the magical ceremony carried out around the hazelnut fruit (hazelnut) called calus, where with the respective flag a performer is knocked to the ground - a secret ritual, well kept. The symbol of the hazelnut is also found in folk love songs, for example in the song "I had a baby in the world: Green leaf three hazelnuts, / I had a baby in the world, / And I did not know how to hold" [3, p. 214]; or in the song "Come, Ghiță, in the evenings: You, Ghiță, if you don't come, / The path has fenced off, / Not with hazelnuts, not with twigs, / Only with bad words" [4, p. 219].

It is significant the big number of settlements bearing the name: Alun, Alunu, Alungeni, Alunișu, Alunișul, Aluniș - a total of 20 settlements in Romania and one - Aluniș in Râșcani district, Republic of Moldova. The Alunelul dance is frequently found in Oltenia and Muntenia with different variants and names, for example: hand; kneeling; walk; clogged; beaten; as in Dolj; de la Corlata; from Godinești etc., performed in a circle, with a well-determined structure, performed in most cases on its traditional song. In various choreographic language, but with the same specific song, the Alunelul dance is currently practiced by several folk-dance groups in the Republic of Moldova, such as: Frunza nucului, Inești village, Telenești district; Chindia, or. Resin; Miorița, Flori de tei, mun. Bălți; Nișrenii, Copanca village, Causeni district; Nișrenii, or. Soroca; Moldovita, Chisinau municipality; Lia, Abaclia village, Basarabeasca district; Izvoraș, Colicăuți village, Briceni district; Cucoara, Ratuș village, Criuleni district and a. Many artistic groups bear the name "Alunelul" such as: folk dance ensembles (children) from Carabetovca village, Basarabeasca district, from the Children's Creation House "Lăslărel", Chisinau municipality, folk music orchestra at the School of Arts in Straseni, Cimișlia Puppet Theater, etc. For several years there have been: Alunelul children's magazine, Alunelul fairy tale, author N. Rusu, Alunelul Folk Festival, Alunelul park, etc. a. In the past, the people from Basarabia used to weave baskets with hazelnut twigs, made spinning forks, ax tails, shepherds made whistles, etc., significant examples of the Romanian identity in Basarabia that proves the deep rooting of the hazelnut dance and its traditional folk song. There is also another version about the origin of the name of Alunelul dance. In the Romanian musical tradition, we often encounter instrumental songs entitled with the name of the performer or author of the creation, for example: Coștea Munteanu's Dance, Cuza's Dance, Dobrică's Dance, Foca's Dance, Gheorghe's Dance from Vindereu, etc. [5, pp. 244, 245, 246, 246, 247]. Likewise, the name of the Alunelul dance may have its roots in "A Lu Nelu", meaning the dance belongs to Nelu, Nelu being the caress of the name Ion - a more reliable version, than the one that comes from the name of the hazelnut tree or from the names of the villages, or from nickname - it is also assumed that the creator of the respective dance had the nickname Alunu, or deal with the gathering of hazelnuts, etc. The dance consists of two parts, and the song has to two distinct parts. The first part consists of moving the dancers to the right and then to the left, ending with three beats performed with the whole sole and contains 8 musical measures, the second part - steps and beats on the spot based on the musical measures 9-15 of the song, repeating everything twice.



Today, the Alunelul dance is the product of popular spiritual culture conceived in a complex context: music, poetic text, choreographic language, which directly demonstrates its functionality: fun, entertainment, pleasure, pleasant organization of time, etc. Looking at the Alunelul dance from the aspect of the human-environment relationship and investigating it, we find that the analysis of this report has acquired a character oriented towards the nuanced identification and evaluation of human-society-natural environment relations by the following symbolism: hazelnut - snake scarecrow; the flag of the gallows - magical symbol; the rite of overthrowing the gallows; the hazelnut tree - a symbol of marriage, abundance, family happiness, peace, health, a source of power and wealth, wisdom; the wand with the sacred function of witches; the use of hazelnut flowers for the enchantments of love and illness, etc. All this confirms the relationship between man, society and the functionality of that dance. The hazelnut is part of the suite of folk games originating from the ritual of celebrating the Old Year and welcoming the New Year. We understand this from the meaning of the cry with the function of initiation-congratulation: Alunelul, Alunelul let's play / Let us be, let us be lucky - a wish that the new year be lucky. The dance also symbolizes the transition from winter to spring, which influences the development of the natural cycle and ensuring fertility - phenomena that represent not only the end of winter and early spring, but also the revival of nature, the beginning of agricultural work: preparing twigs for weaving baskets, hazelnut wood making ax tails, spinning forks, whistles, etc. Related to spring is the Christian holiday Ispasul (Ascension of the Lord). It is said that on the eve of Ispas, people brought greenery, hazelnut branches that adorned the houses and were kept all year round, being used for people with headaches, etc. On this day, the lads and the big girls from some settlements near the forests go at night through moles and pick hazelnut flowers, which bloom and shake in the night of Ispas, being good for medicine and love. Alunelul did not keep its original meaning, the wide geography of the dance highlights new forms of great transformation, from one locality to another, from one century to another. The insignificant local differences that appeared in the structure of the dance contributed to the preservation of the dance, developing it according to the specific style of interpretation. For these reasons, today, we have the opportunity to talk about the Alunelul dance remarkable for its fun festive character, attractive choreographic language and easy to learn by those interested, analyzing local differences by being aware of the various stages of folk play. The Alunelul dance practiced in southern Basarabia belongs to the Danube style, due to the geographical location of the settlements on the border with Muntenia, Dobrogea and the Balkan influence - a fact explained by the historical conditions in which the ethno-folkloric specificity of the given territory crystallized. The Alunelul dance promoted in northern Basarabia belongs to the Eastern style with Balkan influences. The unity of these two styles is represented by the circle - the universal mystical form of dance, the sign of the absolute, which supports and protects life and important states of human life, maintaining the cohesion between soul and body of the performer. Practicing the dance in a circle gives it a symbolic frame similar to the sky, the earth, because the fun festive atmosphere created by its performers, music, poetic text and game unites the sky with the earth, thus the circle becomes a center of that space symbolizing

movement, life, perfection, homogeneity, eternity which lacks the beginning and the end, like the serpent that swallows its tail, being at the same time the symbol of Christian love, in the center being God, and believers come to him from the perisphere [1, p. 36].

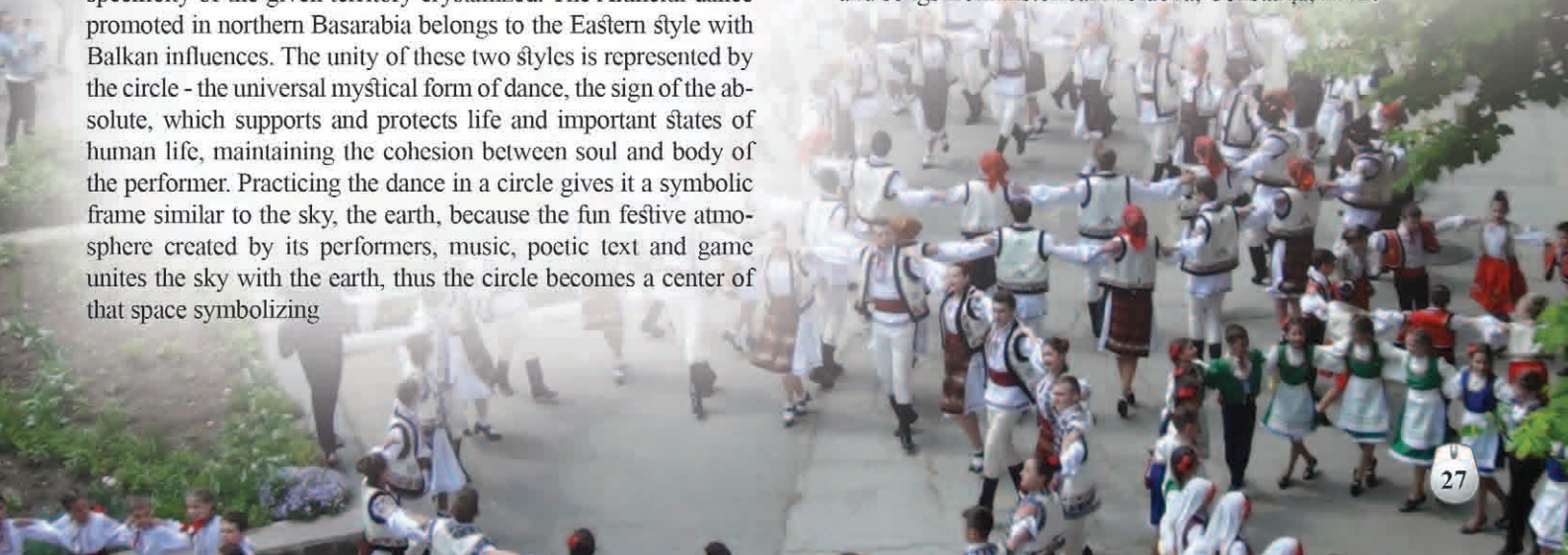
The atmosphere created during the dance by performing as expressive as possible the dance figures in close unity with the sharp and proud outfit of the performers' body gives it a specific expressiveness. The relationship between the Alunelul dance and the performers creates the way the dance is performed. Through the way of interpretation, the dance is a social and artistic phenomenon, which contributes to its integration into community life by highlighting specific choreographic elements in combination with music and shouted, artistically intertwined in the process of the game. The morphological expressive complex of the Alunelul dance includes specific aspects that distinguish it from other dances, giving it a special artistic individuality: • dance formation: closed circle; • the appearance of the composition: mixed, with the arms held on the partners' shoulders; • aspects of the general movement: the development in space of the formation on the left, on the right, on the spot, keeping the circle closed, the tempo of the execution - lively, fast; • dance composition: the game consists of three figures consisting of exact steps with a fixed sequence; • rhythmic structure: the dance melody contains two musical phrases of eight measures each, the first phrase is repeated twice and the second phrase the same; form of rhythmic counting of measures: "1", "and", "2", "and", "1", "and", "2", "and", "1", "and", "2", "and", "1", "and", "2", "and", "3", musical measure - 2/4, lively tempo until fast.

• kinetic structure: consisting of three figures that can be executed countless times, without violating their sequence.

The syncretic complex of the dance is represented primarily by the relationship of the dance with the instrumental melody and the shout sung identical to that song, with the exact overlap (coincidence) of the song with the choreographic phrase and shout, and the dramatic action of the dance according to the kinetic structure and dance, an indisputable contribution on the scale of the expressive values of the national choreographic folklore.

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Intercultural folk singing and dancing

We initiated this educational project in our school unit, starting from the fact that folklore is less and less present in the students' lives, reaching even the ignorance of the traditions and customs specific to the area they come from. Today, even the elderly among us no longer remember the traditional costumes or the Romanian folk songs. If we were aware of our traditions, we could appreciate the beauty of folk costumes, of Romanian dance and song, of traditional crafts so much appreciated by foreigners. Inevitably, the question arises: "What will we leave to future generations of children?" - knowing that, in an age of technology, both children and us adults no longer have the patience to appreciate the traditional values that our ancestors left us.

Therefore, we considered it appropriate for this educational project to consider highlighting the values, traditions and customs that have enshrined us throughout European space. We hope that this project will contribute to the students' knowledge of folklore, and that they, in turn, will

raise awareness among parents, the local community, about the preservation and further transmission of popular culture.

From 2008 until now, seven Romanian traditions and crafts have been inscribed on the Representative List of the Intangible Cultural Heritage of Humanity:

2008 - Căluș ritual in Romania

2009 - Doina in Romania

2012 - Craftsmanship of Horezu ceramics in Romania

2013 - Men's group Colindat, Christmas-time ritual in Republic of Moldova – Romania

2015 - Lad's dances in Romania

2016 - Traditional wall-carpet craftsmanship in Romania and the Republic of Moldova

2017 - Cultural practices associated to the 1st of March in Bulgaria – North Macedonia – Republic of Moldova – Romania

Prof. Cornelia Codilă, prof. Maria Sfetcu
Emil Racoviță Secondary School

Căluș Dance

The temporal context of the development of the habit

Căluș is a Romanian custom practiced during the period popularly called *Pentecost*, more precisely in the nine days between the Orthodox feast of the Ascension and the one called *Pentecost*. On November 25, 2005, the Căluș dance was proclaimed "Masterpiece of Cultural Heritage of Humanity" by UNESCO. Performed in the Olt region of southern Romania, the Căluș ritual dance was also part of the cultural heritage of the Vlachs from Bulgaria and Serbia.

Although the oldest documented music used in this dance dates from the seventeenth century, the ritual probably derived from ancient purification and fertility rites using the symbol of the horse, which was worshipped as an embodiment of the sun. The ritual's name derives from the Căluș, the wooden part of the horse's bridle. The Căluș ritual features a series of games, skits, songs and dances, and was enacted by all-male Călușari dancers to the accompaniment of two violins and an accordion.

The Călușari were the members of a Romanian fraternal secret society who practiced a ritual acrobatic dance known as the căluș. According to the Romanian historian Mircea Eliade, the Călușari were known for "their ability to create the impression of flying in the air" which he believed represented both the galloping of a horse and the dancing of the fairies.

Indeed, the group's patron was the "Queen of the Fairies", who was also known as Irodiada and Arada, and who Eliade connected with the folkloric figure Diana. Groups of Călușari dancers, sporting colorful hats, embroidered shirts and trousers adorned with small jingling bells, perform complex dances, which combine stamping, clicking of the heels, leaping and swinging of the legs.

According to tradition, groups of dancing and chanting Călușari, who were thought to be endowed with magical healing powers, went from house to house, promising good health and prosperity to villagers. Until today, Călușari meet to celebrate their dancing and musical prowess on Whit Sunday. Testifying the rich cultural diversity of Romania, the Căluș ritual is also widely promoted at folklore festivals, such as the Caracal festival in the region of Olt, turning it into a veritable national symbol.

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Romanian Folklore

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Folklore is not only sublime, but it makes you understand everything. It is more scholastic and more melodic than anything. It can be tender, ironic, cheerful, dearful. (G. Enescu)

Folklore represents the wisdom of the people, the creation of the people meant to inspire their soul, spirit, beliefs and laws, the way of understanding the world and life, the way of living. Folklore can be seen as art and tradition, and this art can be literary, musical, plastic, decorative or dance. Folklore is anonymous, collective and oral. It is a symbol of the personality of the people. Its speech crosses the centuries and, through it, the Romanian people resurrect and maintain the purity of their beliefs.

Oltenia, the land of the Romanian dance

The Căluș was first included by UNESCO at the end of 2005 in the list of intangible masterpieces of mankind, along with 43 other ancient customs and traditions from around the world. Oltenia includes choreographic folklore with a varied and numerous repertoire. Oltenian dances are energetic, fast, requiring sharpness and virtuosity, with fast movements and changes of direction in which there are often cross steps, beats and syncopes, fluttering of legs and spurs. Dancing in Oltenia has a unitary character regardless of the geographical area of this region. Oltenia's dance repertoire is very rich and varied. Currently, there are 20, 30, 40 dances in almost every village and there are many villages that exceed these figures. An example in this sense is the village of Orodelu where over 80 popular types of dance were detected.

Căluș from Oltenia

Căluș is a specific dance to this area of our country and dates back hundreds of years ago. The Căluș originates from the village of Dobrun and was originally called "heavy callus" or "earth callus". It was played by the men of the village during Pentecost and other community holidays. The costumes of the gallowes keep alive the tradition of the area, Valea Oltețului, having as symbol the vine leaf. It is the most important folklore manifestation within the customs of Pentecost. The habit of the Rusalii Celebration has an essential role in the normal development of life in the community. It steals and protects the community from aggression.

This dance was initially played by an odd number of men, but in some areas of Oltenia, they are joined by an equal number of women who were seen as their wives and helpers in the fight against bad fairies.

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Traditional dances of German minorities from Romania

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Today we will present you a hidden traditional part of the Romanian minorities, the dances, but first, in order to do so, some information is needed in regards to the country itself. So, I will commence by offering you general insight. Romania is a country of diversity. Various cultural influences have marked the evolution of this country. In the new national state, which only after the First World War took its current form, there are big differences despite uniformity measures started over time by various political projects. Thus, in today's Romania we find surprisingly different regions, starting with the level of economic development and up to the mentality of the inhabitants. Along with the majority Romanian population, 19 historical national minorities live on the territory of the state, which amounts to 10% of total population. I will now talk about the minorities themselves: The first minority that I will present you is the Transylvanian Saxons minority. Already in the middle of the 12th century we have attested groups from the Germanic space, which have colonized Transylvania, at that time part of the Hungarian Kingdom. The name of Saxons or Saxons does not have connection with the region of origin; this name first appeared in the documents of the Hungarians chancellery long after the settlement of the "Saxons" in Transylvania. Another very important minority is the Swabians from Banat and the Germans from the mountainous Banat. The Banat, which after the wars with the Turks, in the year 1718, became part of the Habsburg Empire, had a very small population. For economic development settlers were brought mainly from the German space. Although they came from different regions of the German Empire, they were generically called "Swabians". A third group is called the Landlers. They are the descendants of some communities in Austria which were deported to Transylvania between the years 1734 and 1776 because of their Protestant denomination. Most of them were from an area of Upper Austria called "Landl" which means "country". Only in three localities from Sibiu County have the Austrian dialect and their specific dress been preserved. Another minority is called Tippers the first German settlers settled in Maramures in the 13. and 14th centuries, but their community did not survive. Between 1776 and 1812 German speaking settlers came to the Vaser Valley in particular at Viscul de sus. Now that we know some basic information regarding our country and the minority groups, I would like to present you some personalities that are deeply connected to those groups: Herta Muller: Born 17 August 1953 is a Romanian born German novelist poet essayist and 2009 Nobel Prize Laureat for Literature. Born in Nițchidorf, Timis County in Romania. Her native language is German. Her works have been translated into more than 20 languages.

Hermann Oberth: Was an Austro-Hungarian born, German Physics and Engineer, considered to be one of the founding fathers of astronomy along with the Russian Konstantin Tsiolkovsky, and the American Robert Goddard.

Cristina Vlad

Student, Goethe German College

First of all, I will explain the main difference in terms of traditional costumes belonging to two German minorities: Swabians from Banat and the traditional Saxon costumes.

1. Traditional costume of Swabians from Banat

The costumes of the Swabians from Banat not only differs from the Saxon one, but they are specific from one area to another inside Banat. The Swabians are divided into two large groups: the Swabians from the plains and those from the mountains (Banat Mountains). And those from the plain are divided into two: those from Banatul de șes (Gottlob, Lovrin, Biled, Teremia) and those from Banatul de deal (Zăbrani, Nițchidorf). The mountain costume is simpler, they didn't even have a separate one. They wore a saffron dress, a white blouse (laibar), a longer apron and a petticoat. The part of the Pemas from Gârâna and Brebu Nou, which come from Bohemia, is different; resembles the one from the plain Banat. With three petticoats, a white, loose blouse, a scarf, a crocheted collar around her neck, all against a black and white background. Colorful costumes decorated with flowers are worn on the plain. The explanation is that a village was not colonized with people from a single area. They came from many places and mingled here. Those who had more money and influence imposed their tastes. Music was an important part of the Swabian community. Each village had at least one marching band. There were villages with three orchestras competing. The music that is danced is waltz, polka, only the rhythm differs depending on the area.

2. Traditional Saxon costume

The folk costume describes the individuality of an ethnic group. Along with the buildings and the spiritual life, the costume is a strong element of identity and an expression of the values and order of the traditional world. Like any costume, it is an artifice through which the wearer communicates about himself. Saxon clothing is a sumptuous costume, rich in embroidery and ornaments, harmoniously chromatic and well-tailored. These characteristics were determined by factors such as ethnographic area, occasion, community status and age. There are in the Saxon costume very old pieces, of medieval and renaissance inspiration, through which it is related to the costume of the areas of origin (Flanders, Luxembourg, for example): wrinkled coat (Krauser / Kroner Mantel) in black fur, shirt with crease around the neck, the belt with metallic reliefs, the bow on the chest (Heftel), the velvet cylinder worn on the head (Borten), certain types of head covering (Viscri). All the articles of clothing of the family were skillfully worked by the Saxons in the ancient weaving wars or, in the case of the wealthy, commissioned by famous craftsmen. The clothing of the Saxons also stands out due to the splendid embroidery, sewn by hand, with care and patience. The embroideries were made with arnica in primary colors (red, blue, yellow, black) on leather, cloth or cotton cloth, linen and hemp spun and woven at home.

The favorite motifs were the floral ones, with a special symbolism. Depending on age, status (girl, confirmed girl, married woman, older woman) or occasion, there were several costumes, each with its own clothes and ornaments. The young, confirmed girls wore a high, black velvet (Borten) top hat, highlighted by the colorful ribbons that hung from the back to the hem of the dress. Married women wore their heads covered with a veil, fastened in needles, and the wealthy were recognized by the gilded belt around their waists and the bows on their chests. Pieces made of precious metals were generally intended for the urban population, and those made of brass, glass and rarely silver or precious stones were common in rural areas. The older woman wore on her head a horse (Haube) richly adorned with embroidery and stones, on a black background, tied under the chin, also with embroidered ribbons flowing on the back. In the upper part, the chest was clogged, arched, with rich ornaments, depending on the region. Over the wide skirts of differently colored fabrics are worn the apron masterfully sewn, which is often found the name of the one who wore them and the year in which it was sewn. In some areas, both girls and women were covered with a black cloak, created from cloth, in the shape of a cape. Elsewhere, it was a white coat, embroidered with colorful ornaments and fur inserts at the edges. Compared to Saxon women's clothing, men wore simpler suits, usually in black and white, but also more colorful, by region, highlighted by the chimera or coat above, adorned with colorful embroidery. Depending on the area, there were a few specific pieces of clothing. In general, the Saxons wore a hat, with a specific tie, made of embroidered black velvet, over a white shirt, with the middle heated with a snake. The black trousers were tight on the leg, always tucked into high black boots. A leather vest or coat was worn over his shirt. The German minorities have different traditions, such as:

Der Webertanz

Before having exact concepts at hand, man felt the need to express his feelings through movement, to give shape to a certain inner rhythm through dance steps. Even if the props and rhythms have diversified in the cultures of the world, the essence remains the same: dance descends from myth, expresses old beliefs and adheres to community life. Traditional dance means repeating a ritual, being present and being with others. One of the most complex and beautiful Saxon traditional dance is called: Webertanz / Weavers Dance and, as the name suggests, was specific to the weavers' guild. This dance has the effect of the impeccable trick of a magician: it leaves you speechless, always thinking: How did they do that? The weavers' dance involves 8 pairs sitting face to face. At first, they all sing the lyrics that are actually the key to the movements that will follow:

*Weben wir Leinen, das grobe, das feine,
Weben Leinen, weben Leinen,
Lasen Schifflein durch-gehn.
This is how we weaved the cloth, the rough, the fine,
I have woven cloth, I have woven cloth
Let the shuttle pass*

As if the dancers were colorful threads arranged, their steps weave exactly the pattern of a meticulous fabric. The movements imitate the weaving process, hence the alternation and joining of pairs, the arrangement in rows or in a spiral, the departures and returns at the same point. Unraveling a long thread, the dance is fluid, flowing in elegant and well-calculated movements until, at the end, they all sing: Der Faden zerbricht - The wire breaks. It reassembles math and craft in dance steps.

Das Kronenfest

The Crown Festival has an age-old tradition in Transylvania. As early as 1764, Martin Felmer, pastor of Sibiu, mentioned this "usage", which was celebrated on St. John's Day (June 24th) or at Peter and Paul (June 29th) in Saxon towns between Alt and Kokel. The roots of the festival around the flower-adorned "crown", which is actually a wagon wheel, are likely to be found in pre-Christian solstice celebrations. As a harvest festival, it remained in some villages in the "Altes Land" until the early 1990s. Then the festival disappeared, tradition seemed to be a thing of the past. Since the beginning of the new millennium, however, it has awakened to new life here and there and has since become part of the course of the year in some communities. The basic building blocks of the Kronenfest are still present everywhere in a similar form. A trunk, between eight and twenty meters high, is mounted and adorned with a corolla tied by the women of the community, which is different in shape and type of flower in all places (in Candle the typical flower was and is the St. John's flower, in Scholten the lily, in Malmkrog there are various meadow flowers). A brave young man from the congregation climbs up under the eyes of the spectators who gather around the crown and a sermon preaches upstairs in the crown. Today the speeches are freer and often simply a greeting of the guests, who today come mostly from outside. Even today, a basket with a bottle of wine and sweets is hidden in the crowns. The climber throws the candy down to the children, who rush on it wildly; when they get back downstairs, he shares the wine with his friends and church or state authorities who are present. These basic elements have remained at the Kronenfest, but the focus of the festival has changed: After the Second World War, the Kronenfest gradually lost its character as a harvest festival. It had to do with historical and economic development. Due to the expropriation in 1948, the Saxons lost their land and many were forced to commute to the cities, where a number of factories were created as a result of a new industrialization surge. Young people in particular lost contact with everyday rural life and the customs of the crown festival became more and more representative gestures. In addition, the Kronenfest has become a cross-community festival to which visitors from other communities and even from abroad come. It is a folk festival that has to be geared towards the audience it attracts. With sausage stands, drinks stands (like in Malmkrog) and a program such as performances by dance groups, choirs and brass musicians, who often no longer come from the place where the festival takes place. That is to be accepted today for the existence of the tradition. And also shows that a custom that used to be a matter of course has now become an attraction. The youth used to dance around the crown, and were admired by the elderly and tested for pair formation, because the crown festival was also a bit of a marriage market. That too had to change and adapt to the circumstances. There is little youth in the villages. In return, the commitment of those who are committed to bringing about the crown festivities can be admired today. Often there are only one or two handfuls who take care of everything: those who tie the crown, set up the trunk, organize food and the marketplace. Often the focus of the activities are the pastors as well as teachers and educators who encourage people to keep the custom. That the Transylvanian Saxons managed to keep their identity in the over 800 years spent in Transylvania and later, after their relocation to Germany, scattered in all lands, is undoubtedly due to the maintenance of customs ancient, of the part, of the dances, of the folk songs, of the religious and country celebrations. The event is an opportunity to meet, dance and sing, to wear the clothes of the folk costume from the areas of origin of Transylvania spend with traditional dishes and drinks.

Hora as Emblem of Romanian Faith



An integral part of the rural universe, the folk dance called „Hora” (Romanian round dance) has acquired the status of a cathartic factor, supporting the process of inner perfection of the simple man, who relates his existence to the values of the village. If *Doina* descends on the stage a whole world of the soul, a deep inner monograph, the „Hora” mirrors life, in all its beauty and complexity, the rhythm on which the dancers move being in agreement with the great events of human existence.

Note that it is no coincidence that the scholar who makes a descriptive insertion dedicated to the „Hora” is Dimitrie Cantemir (*Descriptio Moldaviae*), the dance being artistically processed in the literary creations of the great Romanian writers, because the dance represents the game of life and death, passions and unleashed passions.

In the opening of the novel „Ion” by Liviu Rebreanu, *Someșana* (a form of this round folk dance) captures the effervescence of the Dionysian experience of young people, the joy generated by song and dance, the verbs of movement (escaping, bubbling, swirling, intensifying, colliding, cracking) rendering the dizzying rhythm of the game. It is a dance of fate (Nicolae Manolescu, „Noah's Ark”), which connects symmetrically to the image at the end of creation, expressing the pathos of dancers who seem to remain anchored in a closed universe, perhaps self-generating, textually accentuated idea using verbs to the imperfect, time of projecting the events in a temporal continuum, but also by lexemes from the semantic field of the circle (swirling, twisting, twigs).

We owe to George Coșbuc the most plastic description of the „Hora”, an artistic landmark for the entire history of Romanian literature. In a single *stanza*, Coșbuc renders visually and aurally, as in a complete synesthesia, the sacred mechanism of the game, synchronizing it with the authentic living of the traditions dedicated to the wedding ritual.

The verbs of movement reflect, through the eternal value of the present, the temporal indeterminacy, a sign that the choir is part of the national heritage, overcoming the barriers of time, as an unwritten law, passed down from generation to generation.

Ion Creangă puts in the foreground an archaic world, a universe crossed by the thrill of ancestral traditions and customs, *Humulești* becoming the hearth village of Romanian spirituality. If the first part of his childhood memories outlines the image of the Romanian village in all its fundamental dimensions, focusing on the „Hora”, the fourth part closes symmetrically, like the circular movement of the „Hora”, the golden age. Undoubtedly, the book is a true expression of joy, which the narrator recalls, from the point of view of the mature who will always remain emotionally connected to his homeland, topos of exuberance and frenzy, masterfully reflected by the „Hora”.



Beyond the ethnofolkloric meanings, the „Hora” claims its status as a historical emblem of the Romanian nation, which aspires to national unity, freedom and independence. How could the Romanian people express these ideals without transposing them into V. Alecsandri's “Hora Unirii”? In fact, Mihai Eminescu considers it the most beautiful „Hora” of the Romanian nation, because it has become the symbol of the Romanian brotherhood. The visual image of the hands uniting across the Prut, over the Carpathians, in a huge „Hora”, suggests the call to fight to achieve national ideals, evoking, in the sacred rhythm of the whistle or horn, the heroic deeds of the Romanian people, context in which the „Hora” it is a metaphor for our national rebirth.

The history of „Hora”

This round dance is an essential element in the cycle of life and calendar customs in Romania and is danced at certain times during the holidays and for certain purposes.

At weddings, „Hora” is the first dance, usually danced when the couple leaves the church and is led by the bride, groom and godparents. At baptisms, „Hora” has a similar function and is led by parents, usually holding the child, and by godparents. „Hora” is danced on different occasions to mark the transition from one stage of life to the next.

In the past, „Hora” was the first dance that teenagers joined in the Sunday dance (village dance), their entry into „Hora” marking their transition from childhood to adolescence. This Romanian round dance was also danced by young people who leave their native village to join the army or even in the case of those who leave the village as migrants.

„Hora” also has historical meanings. The painter Theodor Aman captures through the art of color the wonderful peasant „Hora”, leaving us the famous canvas with "Hora de la Aninoasa". The burnt clay figurines discovered by archaeologists and symbolically called "Hora de la Frumușica" are a testimony to the millennial existence of this dance in our lands. He is not found in other peoples, as the great Dimitrie Cantemir mentions.




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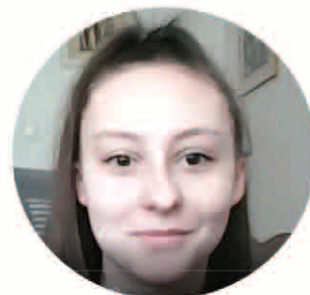
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Școala de căluș
Căluș costume

**Colegiul
National
"Octav
Onicescu"**



A modern version of traditional Romanian dances



Over time, we have all experienced difficult moments, which have made us stronger, causing us to fight for the things we love deeply. The last one which applied to all of us was the Covid-19 pandemic, the crisis being on a global scale. I strongly believe that this year has made us all wiser, stronger and brought many opportunities to help us discover who we really are.

My experience (Maya Popovici) and my sister (Briana Popovici) was a wonderful one, as we had more time to focus on our hobbies and come up with new ideas, creating something beautiful for people who missed concerts, festivals, shows and even the pure joy of music.

Within this project we made a choreography that represents a modern version of the traditional Romanian dances. For those who don't know, folk dance is a way to get in touch with clothes, traditions and customs from different parts of the country. We all feel the desire to be proud of our compatriots and to have recognized our uniqueness as a people.

We structured the choreography in two parts, the first consisting of what we call the "positive piece", because we felt grateful for life and its meaning that gives birth, mixing with the beauty of nature in its pure glory. In the second part we wanted to express positivity, energy and greatness, so that we can show the world that you can't find happiness, but you can look for it in the things you like.

The essence of this dance derives from the fact that, no matter what we go through, there are things that make us happy, beautiful memories, a brighter future and so on! We want everyone who looks at us to at least smile and believe that if they want to be successful, they must be reconciled to themselves!

Maya Popovici

Student, Dante Alighieri Theoretic High-School



Romanian Traditional Dances on the UNESCO List of Intangible Cultural Heritage



Căluș ritual in Romania was inscribed in 2008 (3.COM) on the Representative List of the Intangible Cultural Heritage of Humanity.

The Căluș ritual dance is performed in the Olt region of southern Romania, and features a series of games, skits, songs and dances. Groups of Călușari dancers, sporting colourful hats, embroidered shirts and trousers adorned with small jingling bells, perform complex dances, which combine stamping, clicking of the heels, leaping and swinging of the legs. According to tradition, groups of dancing and chanting Călușari, who were thought to be endowed with magical healing powers, went from house to house, promising good health and prosperity to villagers. Until today, Călușari meet to celebrate their dancing and musical prowess on Whit Sunday. Testifying the rich cultural diversity of Romania, the Căluș ritual is also widely promoted at folklore festivals, turning it into a veritable national symbol.

Lad's Dances in Romania were inscribed in 2015 (10.COM) on the Representative List of the Intangible Cultural Heritage of Humanity. Lad's Folk Dances are practiced all over Transylvania. Each village however small has its dancers and music players. Performers of the dances are men: villagers and their children but also town inhabitants of different nationalities: Romanians, Hungarians, Rroma, and Germans. Lad's Folk Dances are performed in group and they can be considered as a combination of competition solo dances and group dances in which arms are fully used for choreographic expression. The technique of slapping different leg segments was recorded in documents of the 18th century. In certain circumstances, for example during parties or weddings, Lad's Folk Dances are performed solo and causes competition among men. Skilled performers have their moves, so difficult that the others could not imitate them. Lad's Folk Dances are also part of the repertory of professional assemblies throughout Romania. Children and grown-ups alike are organized in folk groups and they take part in cultural activities at local, county or even national level.

Sursa: <https://ich.unesco.org/>

Maria Samfira

Student, Dante Alighieri Theoretic High-School

Promoting UNESCO Cultural Heritage through Comics



There is no "I cannot" or "I do not know"! Or, as I always tell to my students: there is no wrong drawing, but a different approach. This was the starting point of the comics workshops that I coordinated within the Pleading for Intangible Heritage Project. As it was a first-time approach in the educational programs organized by CNR UNESCO, we considered that we must first set our idea: what we want to do and how we will do it. Then we delved into the topics to understand their meaning and message.

Using the technique of the 21st century, we resorted to digital images and video presentations of the two themes: the Căluș ritual and the lad's dances. Thus, we were able to go, together, in a short journey in the world of traditional Romanian dances, and we could note and sketch certain moments, costume details and key movements of the dancers, who were to become characters in the comic book story that each of the participating student would create. This approach was basic because it acquainted us with lesser-known things about the topics we were going to approach in the technique of the 9th art. The creation of the comics later highlighted the imagination of each student, and through this method the new knowledge was settled.

The language of comics is a universal one, and the approach by this technique of some subjects like those in the above-mentioned project, only widens our horizon, moreover, to attract us to less studied sources which have a rich content when it comes to national benchmarks and values. All these treasures of cultural heritage protected by UNESCO easily find their place in the dialogue of young people, if this dialogue is directed and built in a language appropriate to their age, and comics can have this role, they can become the engine of gladly searching for any information, even if they are very technical.



Through these workshops, another important point was reached: that of interacting, of working in a team, of carrying out a work with which one can go further and, most important, the young participants discovered talents perhaps less known. Many, in high school age, are afraid or ashamed to make a script, a comic book story, but guided and attracted to authentic values, all these inhibitions disappear and creativity has no limits.

I worked with the students participating in these workshops using "Comics applied" - a comics method that belongs to me and which was published in the "Comics Didactic" Magazines, and first promoted through comics workshops and now directly applied in schools. It is a technique that allows teachers to teach the lesson in a different style. Through this method we also promoted the advantages of studying comics at school, both pedagogical and multidisciplinary: the ability to develop complex perception skills, multimodal reading and communication, studying and building a scenario, character typology, observing and analyzing aesthetic, graphic or compositional of the ninth art. The results are encouraging, both for me and for the teachers, and the students can express themselves or express their thoughts, feelings or stories that they discovered, much easier and more attractive.

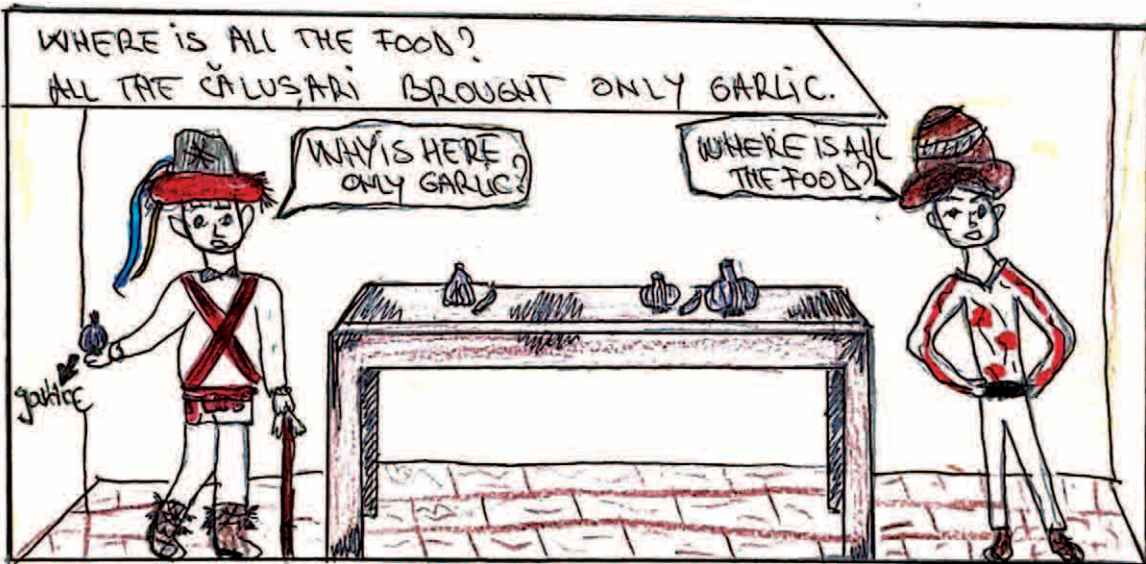
"There is now more access to diversity in comics," says Dr. Sheena C. Howard, an award-winning author, producer and educator (npr.org). and for this reason, there are more and more comics that address all types of ethnicity and culture, telling stories with which they grew up.

Grăjdeanu Mihai Ionuț
Comics author and professor

DINNER WENT

99

WRONG



BY PURICE REBECA
CIUBEICA ALEXANDRA
TANASIE ALEXIA

"COLEGIUL NAȚIONAL "OCTAV ONICESCU"
NATIONAL COLLEGE "OCTAV ONICESCU"

BUCUREȘTI, ROMÂNIA
BUCHAREST, ROMANIA

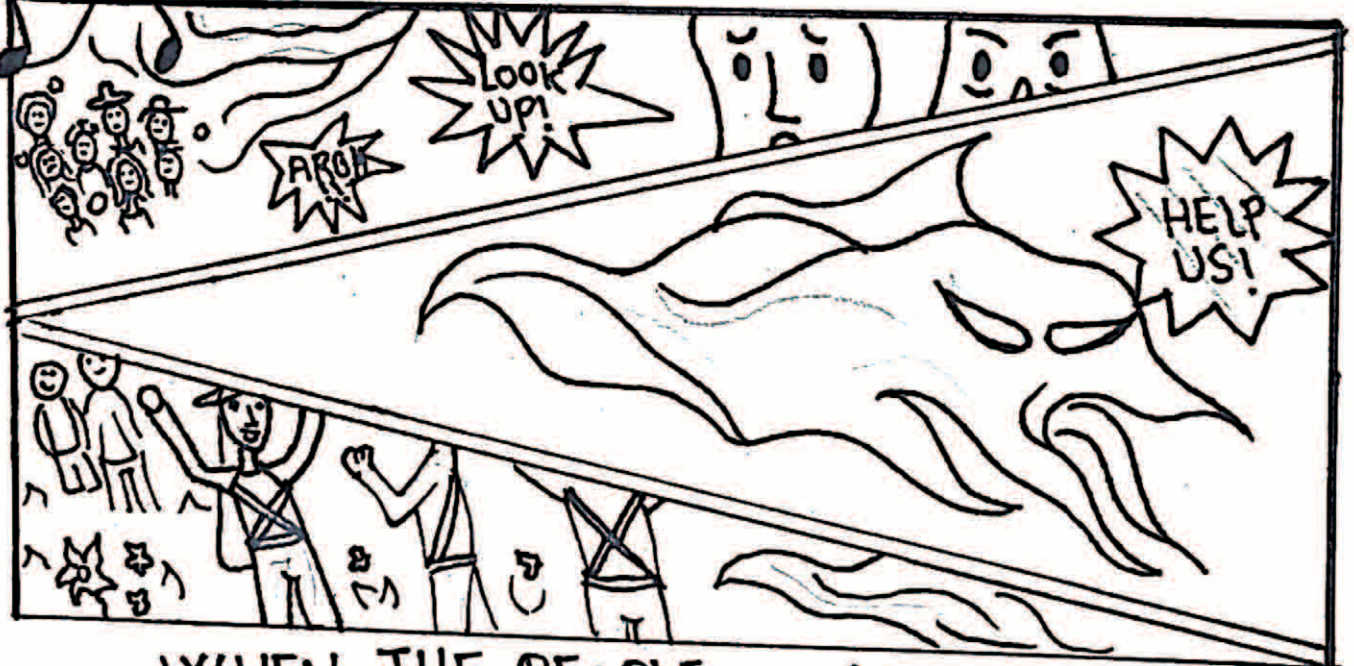
CĂLUȘ RITUAL ON

RUSALII



TWO FRIENDS
MEET UP FOR THE
CĂLUȘ RITUAL

... BUT SOMETHING
FEELS OFF...



... WHEN THE PEOPLE STARTED DANCING,
THE MEAN SPIRIT RAN AWAY AND THE TOWN
WAS SAVED !!!

THE HAPPY HOUSE

MADE BY: GEANTA LARISSA, 16 YEARS, COLEGIUL
NATIONAL OCTAV ONICESCU, BUCURESTI

PEOPLE OF THE VILLAGE MEET IN
THIS HOUSE TO SING, DANCE, EAT
AND ...



SHARE TRADITIONS
AND CUSTOMS

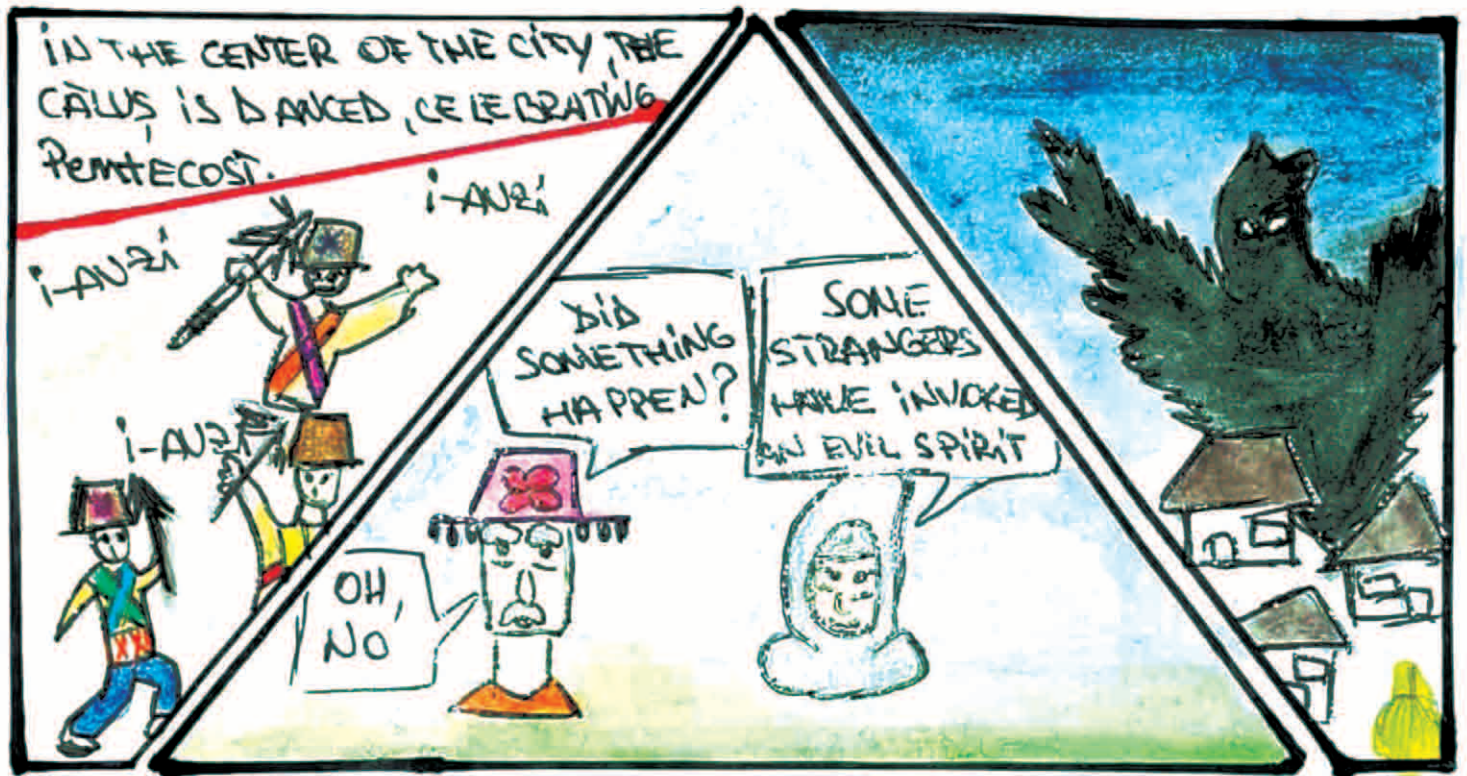


DANCE
KEEPS US
TOGETHER

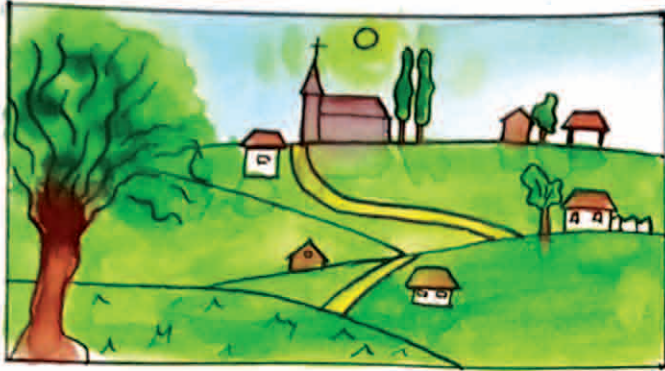


S'VE DANCED
SO FAR

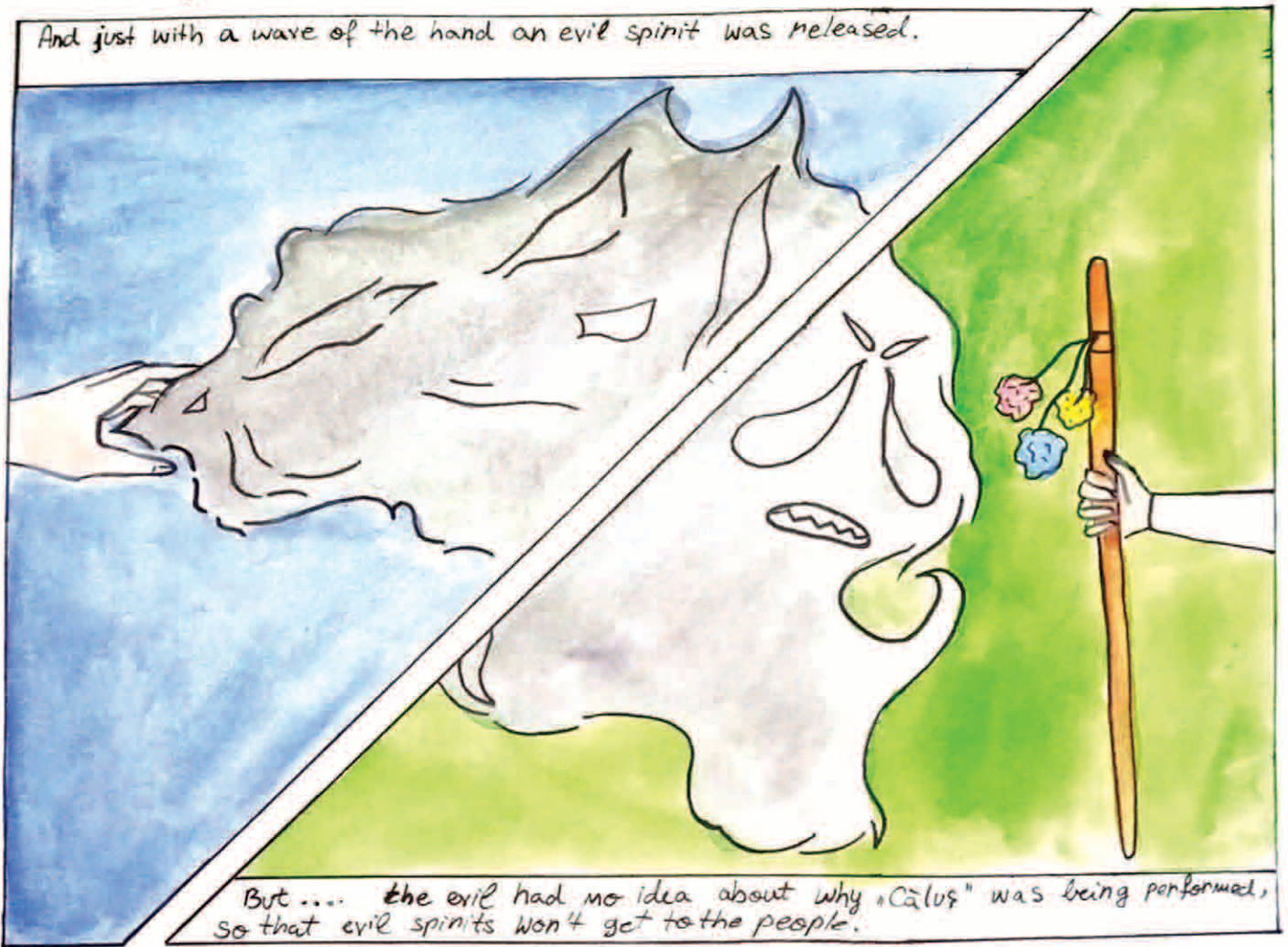
THE RESCUERS



MADE BY GEANTA LAZISA



What they didn't know is that evil was among them.

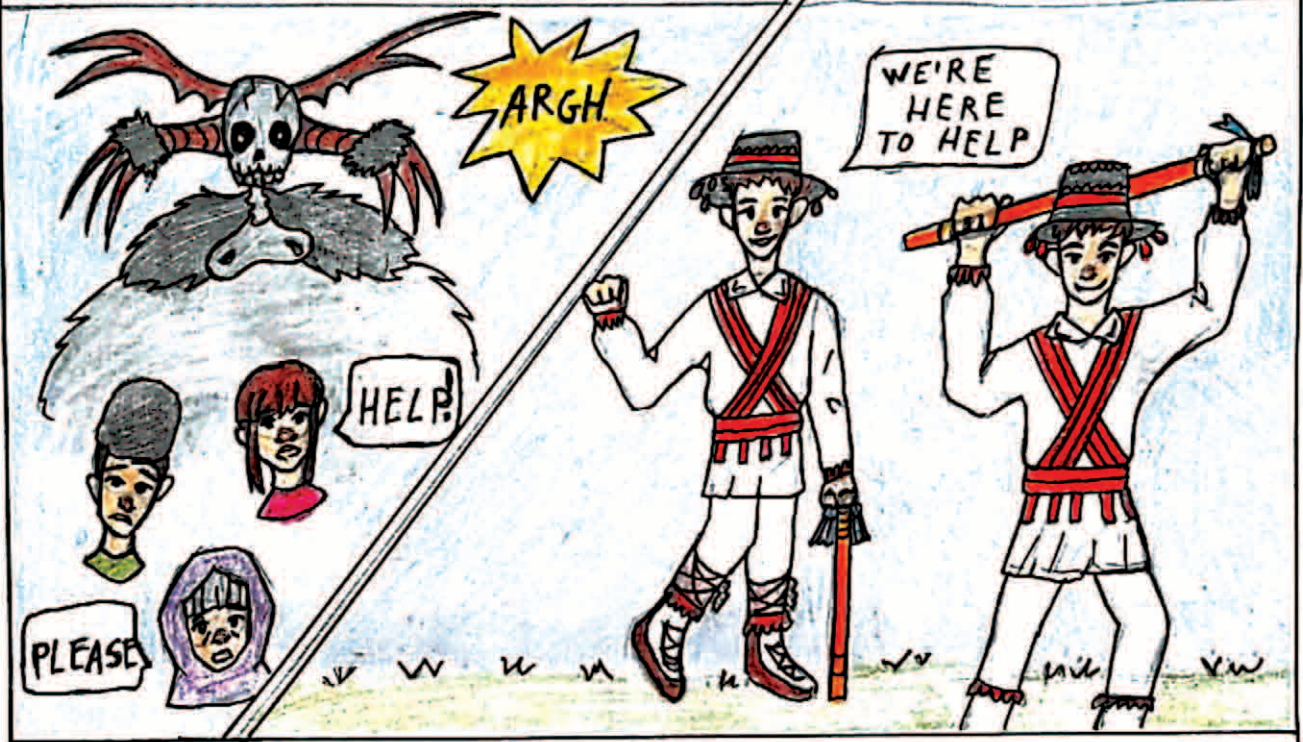


But the evil had no idea about why „Căluș” was being performed, so that evil spirits won't get to the people.

THE POWER OF TRADITION

ON A DAY OF RUSALII AN EVIL SPIRIT ATTACKED THE VILLAGE

BUT CĂLUȘARIÎ WERE READY TO FIGHT



THE PEOPLE FROM THE VILLAGE JOINED THEM, AND TOGETHER DESTROYED THE SPIRIT



AND, LIKE THIS, WITH THE POWER OF TRADITION THE VILLAGE WAS SAVED FROM THE TERRIBLE EVIL SPIRIT

LET'S DANCE

PREOTESEI BEATRICE

IN A QUIET VILLAGE, MUSIC WAS ECHOING FROM A BIG HOUSE



INSIDE THERE WERE PEOPLE DANCING AND LOUD MUSIC ALL AROUND



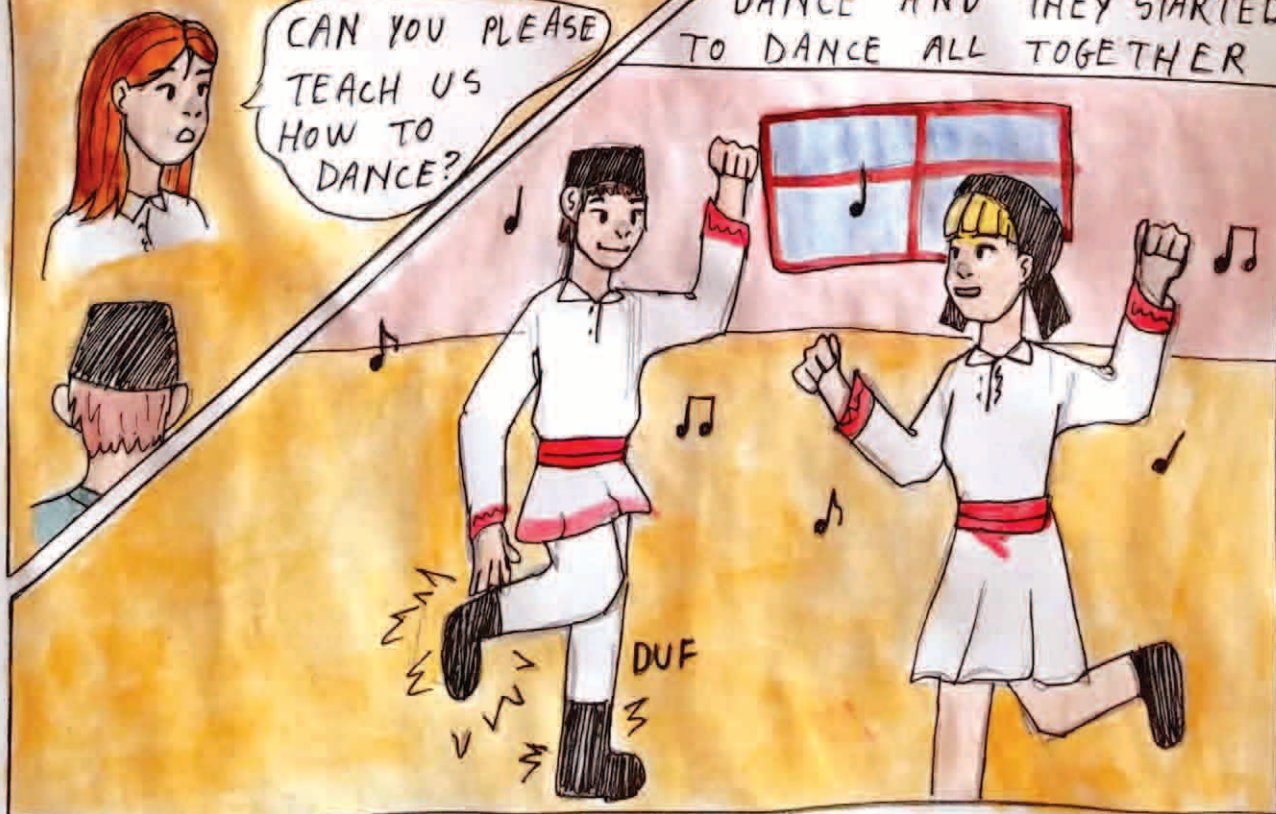
PEOPLE STARTED GATHERING TO THE HOUSE TO SEE WHAT WAS HAPPENING



THE PEOPLE DIDN'T KNOW HOW TO DANCE THE LAD'S DANCE

AND THE LAD'S TOUGHT THE PEOPLE HOW TO DANCE AND THEY STARTED TO DANCE ALL TOGETHER

CAN YOU PLEASE TEACH US HOW TO DANCE?



COLEGIUL NAȚIONAL OCTAVIŢA ONICESCU, BUCUREȘTI

~THE STORY OF THE CĂLUȘ RITUAL~

ON A DAY OF RUSALII CĂLUȘ RITUAL DANCING IS STARTING



SUDDENLY ONE OF THE CĂLUȘARI ACCIDENTALLY STEPS ON OTHER CĂLUȘAR



BOTH CĂLUȘARI STARTS TO ARGUING AND CALLING BY MISTAKE THE EVIL SPIRIT OF CHAOS



THE DANCE CONTINUES AND EVERYONE REALIZES THAT ONLY TOGETHER CAN DEFEAT THE EVIL THROUGH THEIR DANCE BRINGING PACE AND PROSPERITY



THE CĂLUȘARI REALIZE WHAT TROUBLE THEY HAVE CAUSING AND MANAGE TO DEFEAT THE SPIRIT TOGETHER

COME, COME TOGETHER!

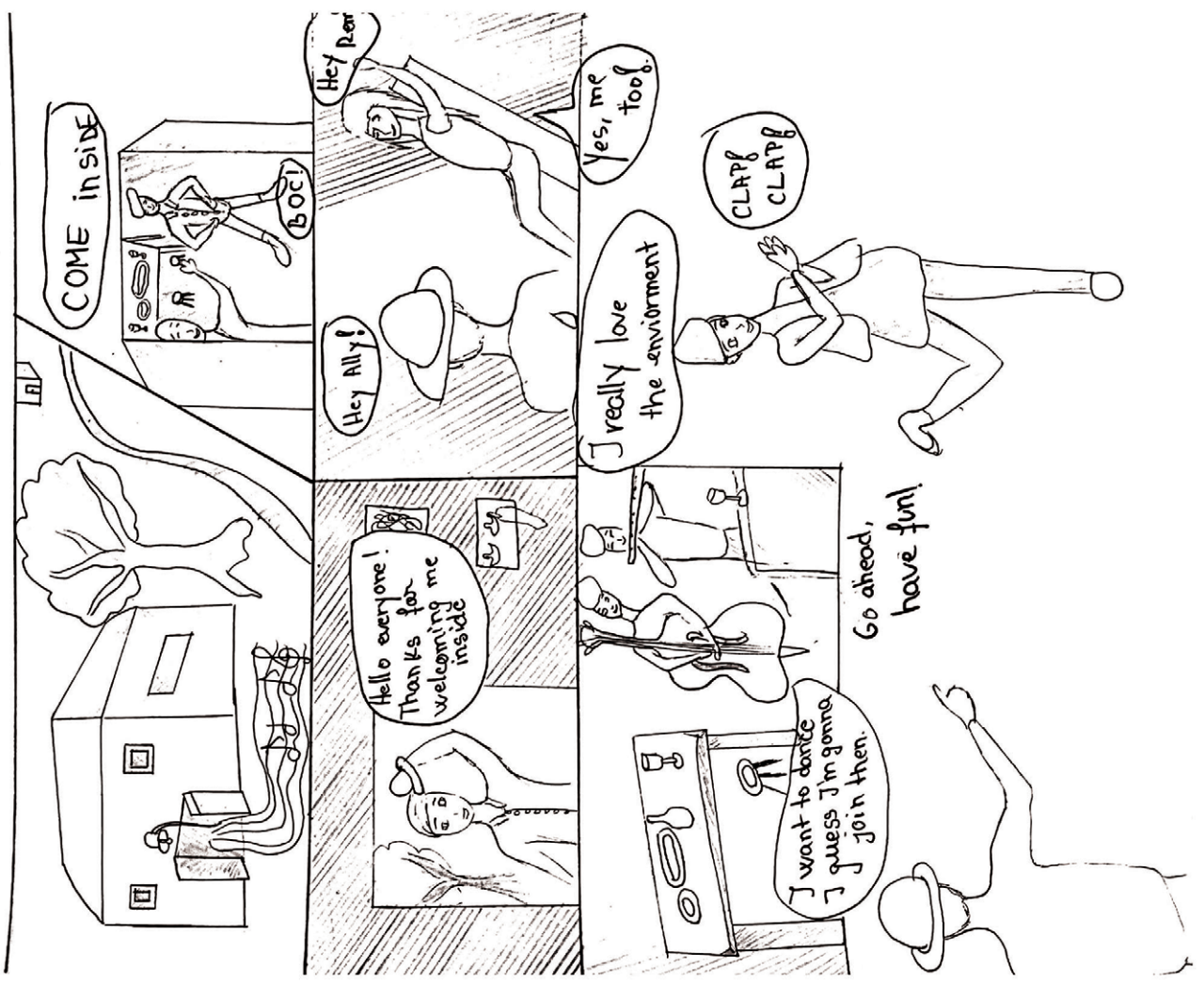
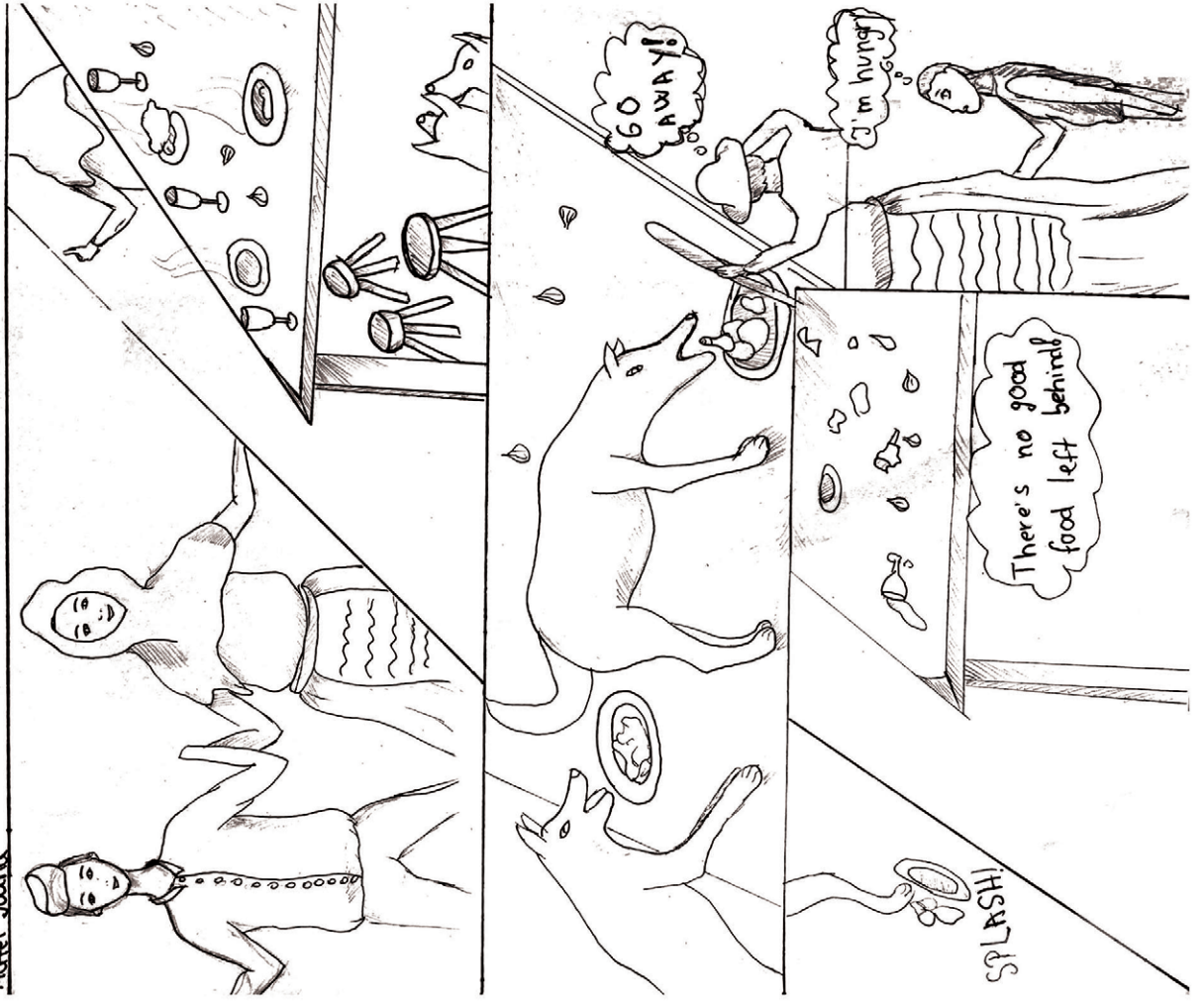


Script by ZAHARIUC ALEXANDRA
 Sketch by ZAHARIUC ALEXANDRA, MINA REBECCA and CLAUDIU ANDRESCA
 Drawing by ZAHARIUC ALEXANDRA, CONSTANTIN ANTONIO and CĂZIU ELENA

The happy house

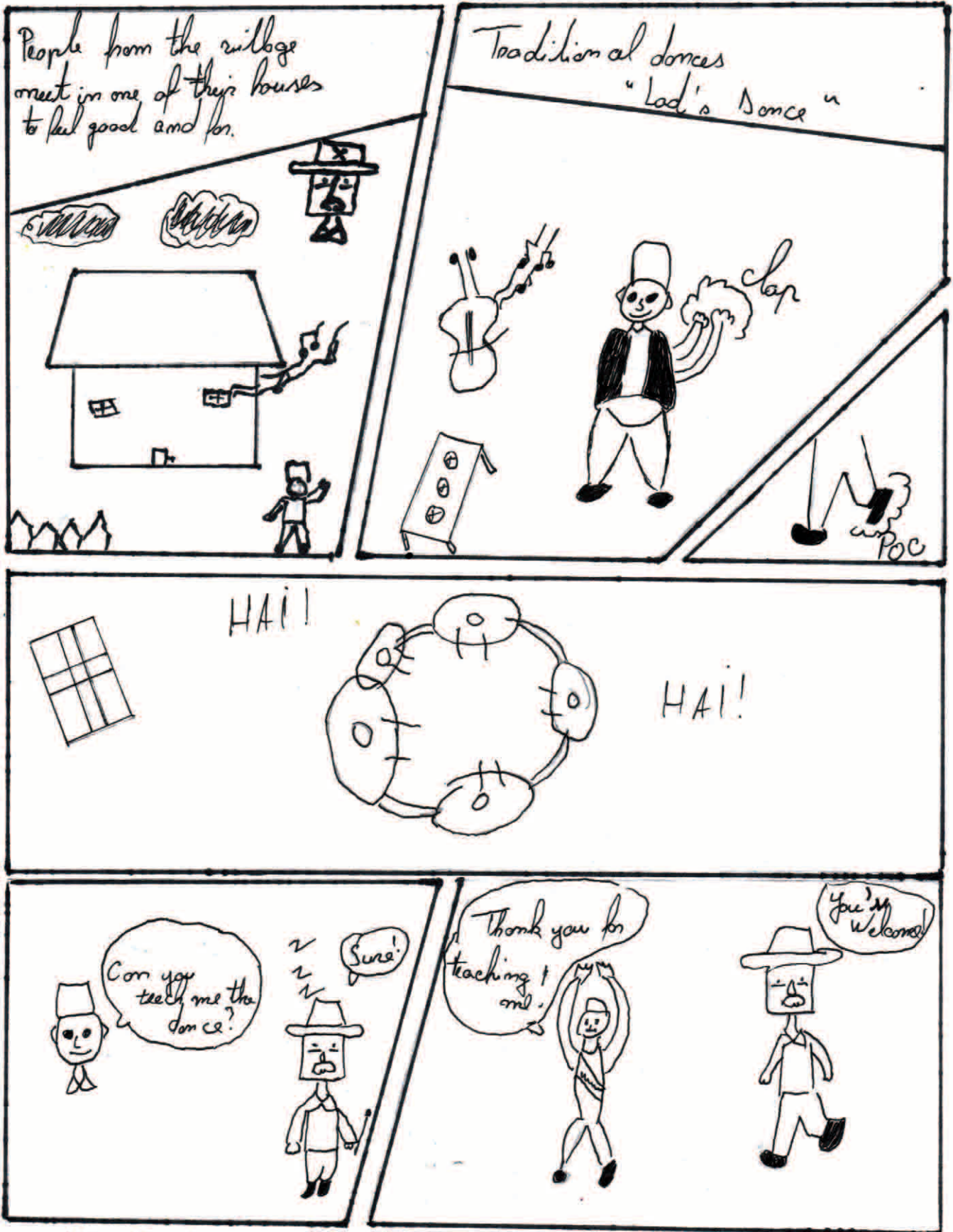
Madei Joana

Madei Joana



THE MAGIC VIOLIN

BY ROTARU TRAIAN



CLASSE VII A

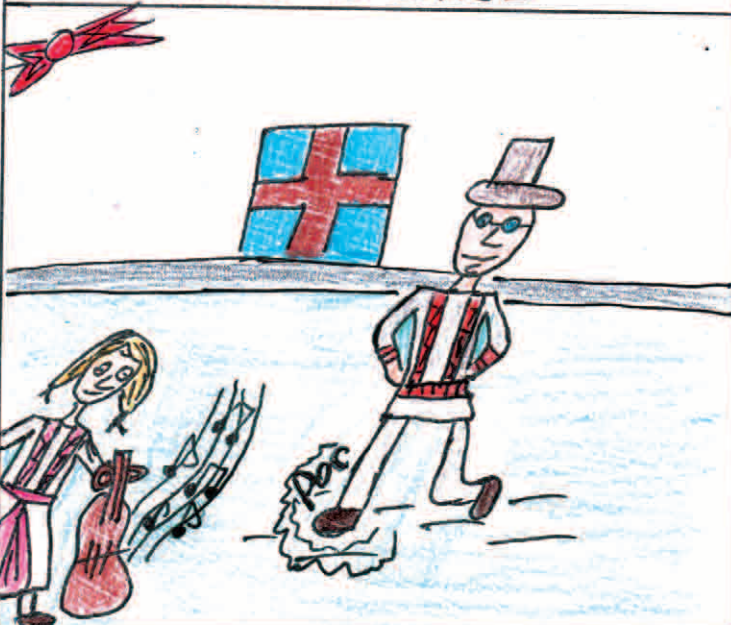
SECONDARY SCHOOL "EMIL RACOVITĂ", BUCHAREST

Hidden talent
de IONESCU ȘTEFAN

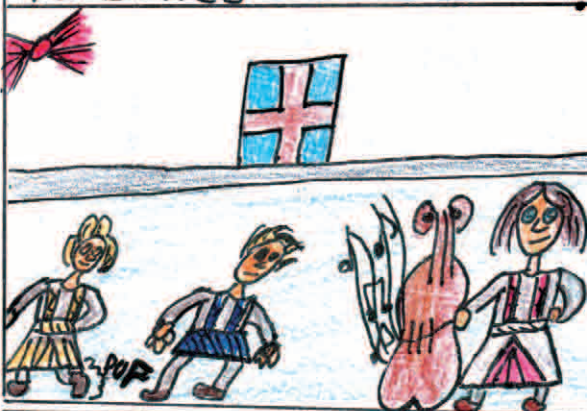
THE VILLAGERS DANCED
AND FELT GOOD



THE GIRL STARTED TO SING AND
EVERYONE STARTED TO DANCE



AND THE LITTLE ONES BEGAN
TO DANCE



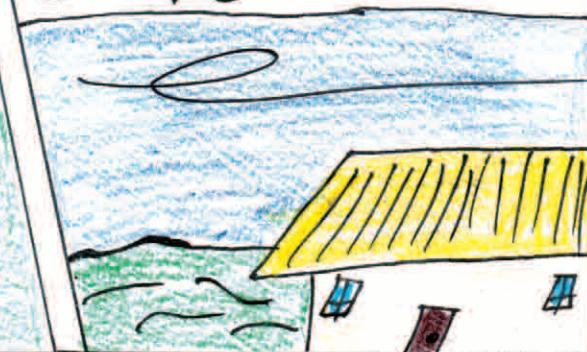
THE SUN BEGAN TO SET
AND PEOPLE LEFT TO THEIR
HOMES



BUT THE GIRL HAD A HIDDEN
TALENT



AND THE HOUSE WAS
EMPTY



CLASS E VI-AB

SECONDY SCHOOL "EMIL RACOVIGĂ" BUCHAREST, ROMANIA

THE TALENTED VIOLIN AND OLD MAN

de GURBAN DAVID

THE OLDER MAN
GREETES GUESTS WITH
A VIOLIN SONG.



THE OLD MAN
BEGINNS THE DANCE WITH
THE HELP OF
HIS VIOLIN.



THE OLD MAN GATHERS THE
GUESTS IN A GRAT CHORUS.



CLASSE 07A - a A
SECONDARY SCHOOL "EMIL RACOVITA", BUCHAREST

How do you evaluate the project?

- The dialogue between generations - even online - out of a desire for traditions and customs to be passed on to young people
- The opportunity to work with people having different backgrounds, from different countries and generations
- Diversity, presentations, comics workshops
- The fact that the project helps and stimulates the young generation to study the elements of intangible cultural heritage and to protect them
- The involvement of project coordinators in an educational activity that emphasizes good practices and the exchange of experience for safeguarding and enhancing the intangible cultural heritage

What do you propose to improve?

- More activities with the participating students
- Better promotion in the Republic of Moldova, maybe even among the Romanian from abroad

**How was your experience within the comics workshops?
How did you choose the characters, the story, the dialogues?**

- The comics workshops were creative and educational, reflecting the competence and passion of the coordinating teachers, but also the skills and waiting horizon of the young participants.
- Activity oriented towards the knowledge of the intangible cultural heritage through accessible and interesting means for the young generation
- An inspired idea to bring in concrete the elements of cultural anthropology.
- A means to get closer, to dissolve the physical distance caused by the current epidemiological context.
- It was very fun!

Please suggest other partners.

- Folk creators, living human treasures, folk ensembles
- The Village Museum in Bucharest, the Museum of the Romanian Peasant, the Astra Museum in Sibiu and similar museums in the country and / or abroad.
- Representatives of NGOs working in the field and representatives of the media, but also of the business environment (entertainment industry, cultural tourism, food)
- Partners from Ukraine, the Romanians from abroad

How do you see the further development of the project?

- Presentation of other crafts, customs, traditions more or less known from various parts of the country, as well as from other countries.
- Creative outdoor and public workshops, heritage education modules, dedicated camps, if possible, in the future.
- Promotion at local and national level in each of the participating countries.

How will you capitalize on this experience in your subsequent activity in the field of safeguarding and promoting intangible heritage?

- The experiences within this project can also be capitalized on during the Counseling and Orientation (Leadership) classes.
- Making presentations inspired by the materials that have been shared, searching for other valuable creations that can be capitalized on in future projects.
- It will be narrated to colleagues, we'll make posters, comics will be published in the school magazine
- The experience gained in this project can be applied in the implementation of similar projects in other participating countries, in order to help prepare the young generation for an adequate reception of the importance of cultural heritage for the future and for their own identity.