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Cultural Heritage as a Part of Cultural Potential (in the Context of Revitalization of Ethnic Minorities)*

Abstract: Cultural heritage is considered to be a valuable and representative part of the culture derived from the past. Cultural potential is a set of cultural phenomena, elements and complexes used or usable for profit. It consists of five components: heritage; organizations and institutions; events and products; infrastructure; human resources. Cultural mapping is being used for its identification, where the elements of cultural potential are cultural resources. The mapping of cultural potential with an emphasis on cultural heritage is a prerequisite for the success of revitalization of the nearly extinct ethnic group of German woodcutters from the Small-Carpathian region – Huncokars.

Keywords: cultural heritage, cultural potential, revitalization, Huncokars

Słowa kluczowe: dziedzictwo kulturowe, potencjał kulturowy, rewitalizacja,
Huncokári/Holzhacker

The aim of this article is to clarify the position of cultural heritage in the system of cultural potential, as an example of the existing and possible revi-

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talization activities of the nearly extinct ethnic group of German woodcutters in the Small Carpathian region – Huncokars. Definition of cultural heritage is determined by the definition of the culture. The broadest anthropological understanding of culture defines cultural heritage as everything that has been transferred through intergenerational transmission within the society. Cultural heritage is not reduced or selected according to axiological, representative or other criteria. We only focus on the historical aspect. Axiological understanding reduces culture only into positive, representative, artistic and other values. It also reduces the cultural heritage to just that part of the culture from the past that meets these axiological criteria.

Axiological understanding prevails in the public sphere, which can be considered natural. However, the identification, classification, analysis, processing and presentation of the cultural heritage is also not rarely reduced in the scientific sphere, which is diminishing the objectivity of research and reducing the real potential of the cultural heritage. Scientific research can, to a large extent, create historical values and cultural phenomena and interpret them as cultural heritage. Cultural value is the expression of man's relation to culture (element, complex, phenomenon), whose extent today depends on the historical memory of society and the assessment of our own past.

The article is the result of field research realized in 2016–2018 in the Huncokars' environment. The information was obtained by means of interviews carried out with Huncokars and their descendants during special happenings, events and festivals, and through non-participatory observations also by studying promotional materials and public sources. The main research objective of the article is the identification, description and classification of the elements of culture pertinent to Huncokars and their descendants through culture mapping method. At first, the most important are the elements creating Huncokars as a community, culture, collective and group identity. Then it is necessary to reveal an integrated and functional system of cultural values. The aim of this article is the first step, that is, identify and classify the most significant elements of the group in such a way as to show the structure and functionality of the culture potential system. Further research has to complete the system and provide answers for questions about revitalization possibilities, surviving of the Huncokars' community, culture and identity.

Huncokars in Slovakia

The cultural diversity of Slovakia (including cultural heritage) is a result of ethnic and religious diversity, to which many colonizations and migrations have contributed. One of the most numerous and in the context of cultural heritage, historical values of Slovakia, the most important ethnic minorities were

German-speaking colonists. They came in several specific migration streams. One of them was Huncokars. These Bavarian and Tirol woodcutters came to the territory of the Small-Carpathians in the middle of the 18th century. Their arrival was related to the forestry development project during Maria Theresa's reign.¹ They came because of the invitation from the forest owners. Individual families lived in the Small-Carpathian mountain valleys isolated from the majority of the peasant population specialized in viticulture. Although the Huncokars lived in scattered settlements, they maintained strong contacts and relationships, which contributed to the intergenerational transmission of their language, consciousness of their origin, identity, and cultural traditions.² In a reduced form, some have survived to these days. Currently, there are only about 15 people (over 80 years old), who have lived in secluded settlements and worked in the woods. The next generation (now approximately 50) was born in scattered settlements in the woods but did not work in the woods. After 1945, nearly half of them were deported to Germany. Their descendants, about 1500, are still identifying themselves with the Huncokar phenomenon. About half of them are interested in working in the community and educating themselves in this area. On the community principle they are making efforts and activities to preserve what has survived and to restore what has ceased.

Culture potential

Cultural potential is the sum of the most extensive cultural values that are used or usable for the profit. For revealing and documenting cultural values (cultural resources) the cultural mapping is being used. The terms cultural values, cultural resources and cultural potential can be understood as synonyms. With an adequate cultural management is the cultural potential transformed into cultural assets. The goal of the cultural mapping, which is the basic precondition for transforming potential into capital, is to identify these resources (identify, determine and describe), classify (divide into categories and classes) and then quantitatively and qualitatively evaluate them. It is the taxonomy of cultural resources.³ Cultural potential consists of: (1) Cultural Heritage, (2) Cultural Organizations and Institutions, (3) Cultural Events and Cultural Products,

¹ M. HORVÁTHOVÁ: *Nemci na Slovensku*. Komárno 2002, s. 28–30.

² K. SLOBODOVÁ Nováková: *Partnerský a erotický život v špecificky izolovanom horskom prostredí (na príklade spôsobu života nemeckých drevorubačov v Malých Karpatoch)*. In: *Erotika v lidové kultúre*. Ed. P. ČÍHAL. Uherské Hradiště 2017, pp. 67–78.

³ M. DUBSKÁ, B. MICHALÍK: *Klasifikácia a evalvácia kultúrneho dedičstva ako predpoklad jeho využitia: Mapovanie a využitelnosť kultúrnych hodnôt a aktivít*. In: "Národná osvetu: mesačník pre rozvoj miestnej kultúry a záujmovej tvorivosti" 2012, Vol. 22, No. 11–12, pp. 33–36.

(4) Cultural Infrastructure, (5) Human Resources (Individual Profession and Cultural / Creative Sector).⁴

Each of these categories has its own evaluation criteria resulting from the different essence of the category. Mapping and evaluation requires gathering specific information about each element. The period of status assessment is present. Every historical period left both the tangible and intangible cultural traces. In the system of mapping, identification and documentation of cultural resources, the material (tangible) elements are more often reflected. However, there are also a number of more complexly measurable non-material aspects (e.g., Genius loci, collective values, identity and attitudes, human resources, symbols, signs, living standards, local ties, or neighbourhood). Their presence is often much more important than the existence of material elements. Community identity mapping, identification and detection are a much more sophisticated system.

Cultural mapping and evaluation create an image of cultural potential in the surveyed community. Selectively, it covers a wide range of cultural fields (such as education, museums, galleries and theatre activities, audio-visual activities, protection of the memorial fund, etc.) and other areas of culture (communal politics and economy, strategic presentation of localities and regions, social life, recreation, tourism, etc.). They create an inspirational and knowledge base, but they also limit the realization framework, in which it is necessary to move within the creative activity.⁵

(1) *Cultural heritage* is a significant component of cultural potential. Identification according to the generic classification (Decree of the National Council of the Slovak Republic about the Protection of Cultural Heritage, Act No. 91/2001) enables all its elements to be identified, characterized and classified within the examined space.⁶

The most prominent parts of the intangible cultural heritage of the Huncokars include their language of the Bavarian-Austrian origin. It was the most significant ethno-differencing and ethno-integration tool. At the same time, it caused some speech barrier between people living in the villages and Huncokars from the mountains. It contributed to endogamy, which, along with a specific way of life (especially in the area of the source of livelihood acquiring), preserved the Huncokar culture and slowed down the assimilation with the surrounding

⁴ L. LENOVSKÝ, J. ČUKAN, M. DUBSKÁ, B. MICHALÍK: *Hodnotiaci model kultúrneho potenciálu*. Nitra 2014, p. 14

⁵ For example, Luther in the context of the area of intangible cultural heritage refers to legislation and key documents, pointing to problems with the application of UNESCO standards at national level.

D. LUTHER: *Nehmotné kultúrne dedičstvo (identifikácia a ochrana)*. In: *Revitalization of Traditional Culture and Local Identity*. Krakow 2013, pp. 9–22.

⁶ In mapping and evaluating the cultural heritage, it is necessary to find out for each element: STATE OF HANDLING / FUNCTIONALITY, AVAILABILITY / ACCESS, METHOD OF ACCESS, USE, USERS / ADDRESSERS, MEANING / DOSAGE.

majority.⁷ Nowadays, descendants of the Huncokars are interested in learning the dialect of their ancestors. Knowledge of the language is the revitalizing pillar of their minority identity.⁸ The Huncokars dialect at the native level is spoken today by only three people. All of them are members of the generation over 80 years of age.⁹ The preparatory courses – language workshops are attended by an approximately 50-member, age-diverse group. To the intangible values of Huncokar descendants include, for example, folk narratives, especially life stories, interpersonal relationships, family and kinship stories that are still preserved in collective memory and partly recorded in writing or audio recordings.

An example of a tangible cultural heritage that has potential for use in tourism in the region is the Huncokars School in Piesok. It is a one-storey building that partly represents the history of the entire minority. The school was opened in 1890 and was visited by children of the Huncokars from Piesok and also from distant woodcutters' settlements. The official language of teaching was Hungarian, but according to the list of teachers who taught there, it is likely that even Slovak language was used. At the time of the Slovak state it was taught in German (hence the name German school). After 1945, all German schools in the state were abolished.

In the building, there was a gamekeeper's house on the ground floor, until recently used as a grocery store. Currently, the building is uninhabited and in poor technical condition. While restoring its original importance is problematic, its use for educational (school in nature), cultural (Huncokars Museum), or recreational purposes (refreshments) is still real. In November 2015, the town of Modra ensured cleaning of the school land and planting of fruit trees (amounting to €5,560, of which €4,000 was the contribution the Slovenská Sporiteľňa Foundation). With this the first town's orchard was established (as a specific category of cultural heritage – cultural landscape) with great potential for use for cultural events. However, a much higher amount is needed for the overall renovation of the school building. The Association of Huncokars Descendants organizes a public collection for this purpose.¹⁰

The most important sacral monument of the Small-Carpathian Huncokars, which is still preserved as a material cultural heritage with a distinct landscaping function, is the cemetery. Located in the middle of a forest in the town Modra-Piesok recreation area, it has a trapezoidal shape with a surface of 946 m². In

⁷ O. Pöss: *Karpatskí Nemci*. Bratislava 2002, pp. 45–50.

⁸ O Huncokároch. Online at http://projekthuncokari.sk/?page_id=12.

⁹ The issue of huncocary strikes closer D. FEDIČ: *Analysis of Huncokars' Dialect*. In: "Ethnologia Actualis: the Journal of Ethnographical Research" 2014, Vol. 14, No. 2, pp. 109–119; M. HORNÁČEK BANÁŠOVÁ, S. DUJKOVÁ, D. FEDIČ: *Tvorba učebnice pre špeciálnu cieľovú skupinu Huncokárov. Designing a textbook for the special target group of Huncokars*. In: *Schola nova, quo vadis?: sborník recenzovaných příspěvků 2. ročníku mezinárodní vědecké konference*. Eds. K. BERKOVÁ, L. PASIAR. Praha 2017, pp. 52–57.

¹⁰ J. GRAUSS: *Huncokárska škola na piesku*. 2016. Online at <https://www.ludialesov.sk/skola/>.

2005, new wooden fence was built thanks to the initiative of the town Modra, and in 2014 the Huncokars descended restored 21 wooden crosses, following the pattern of the last two preserved original crosses.¹¹ In Slovakia, nowhere else a Huncokary cemetery was preserved in such a form and size. Examples of other material values of Huncokars are private archives of their descendants, consisting of family chronicles, photographs and family trees. Gradually, they are digitized and presented and made accessible through specific events and electronic media.

(2) *Cultural organizations and institutions* are different entities that document, preserve, reproduce, make available and mediate cultural values. Institutions are entities with a higher degree of formality, with clearly defined roles, competencies, long-standing activities and a significant share of professional staff. Organizations represent less formally organized groups of people and resources that share common interests and goals.¹²

The Huncokars did not live compactly in the Small-Carpathian area as an enclave, though they colonized several localities of the Small-Carpathian region – Sv. Jur, Limbach, Pezinok, Modra (part of Piesok), Píla, Častá, Doľany, Smolenice, Sološnica, Rohožník, Pernek. Like Huncokars in the past, their descendants are still being distinguished by these locations (ones from Červený Kameň, Smolenice, Pezinok, Záhorie, Huncokars from Modra-Piesok and others).¹³ Therefore, they set up several associations with the same goal of preserving the special culture of their ancestors, passing it on to the next generations and informing the public about it.

Civic Association (CA) Grausova lúka (Graus's Meadow) was established on April 15, 2007, in order to restore the historical region of Modra – Piesok at Grausova Lúka. The Association was organized as a voluntary and non-political organization with an amateur management system. Its members created the website www.grausovaluka.sk to promote its activity. CA members have sought to restore the historical significance of this site as a potential for tourism development in the region. They focused on supporting the traditional homestead sectors of Huncokars and recultivation of the area Modra – Piesok.¹⁴ A number of projects were completed. In 2011 they received support from the SPP Foundation within its program Heritage of regions, to restore the Huncokar culture. They invested in promotional materials and built information panels to restore the awareness of visitors about Huncokar sites. In 2012, the members of the associ-

¹¹ Huncokársky cintorín na Piesku. 2016. Online at <https://www.ludialesov.sk/cintorin/>.

¹² In the mapping and evaluation of cultural organizations and institutions, it is necessary to find out: GENERAL INFORMATION, MEMBERSHIP, MATERIAL, ADMINISTRATIVE AND FINANCIAL RECORDS, ADDRESSES / CONSUMERS, SCOPE AND ACTIVITIES.

¹³ K. SLOBODOVÁ Nováková: Malokarpatskí Huncokári ako unikátna súčasť európskeho a slovenského kultúrneho dedičstva. In: *Kultúrne dedičstvo a identita: medzinárodná vedecká konferencia 25–26 máj 2016*. Ed. Z. KRIŠKOVÁ. Banská Bystrica 2016, pp. 28–37.

¹⁴ Dedičstvo regiónov. 2012. Online at <http://www.grausovaluka.sk/index.php?id=dedicstvo-regionov>.

ation self-repaired the road to the cottage area of Grausova Lúka. CA is currently not active, but its members are still active as a community at Grausova Lúka.

Civic Association Huncokári na Piesku was founded on January 24, 2014. The founding members were the descendants of local Huncokars who lived here since the 18th century. The main objective of the association is to preserve the cultural heritage of Huncokars. It is a cemetery, a school and a chapel where the association actively participates on their protection. Other activities include the organization of cultural and social events with an emphasis on Huncokars historical and cultural traditions. The CA seeks to establish contacts with Huncokar families from other areas and to cooperate with institutions with a similar focus. After its request, the town Modra on April 17, 2014, entrusted this association with the custody of the Huncokar cemetery at Piesok. This historical monument is being maintained thanks to the voluntary work of the descendants of Huncokars and sympathizers of the CA. In the future, association wants to participate in the planned reconstruction of the school and the natural swimming pool.¹⁵

Civic Association Potomkovia Huncokárov (Huncokars' descendants) was founded on December 23, 2015, as an initiative to preserve the forest cemetery in Modra – Piesok, which was successful. Currently, CA extends its activities to preserve the entire cultural heritage of Huncokars in the Small-Carpathian region. It focuses primarily on the restoration and use of the building of Huncokar school. From the initiative of the descendants of several Huncokar families and sponsors (especially Poštová banka and Gemeinnützige Hermann-Niermann-Stiftung) during the period 2016–2018, a permanent exhibition devoted to the life of Huncokars was created at the castle Červený Kameň. Exhibition includes archive photographs, working equipment and traditional clothing of this ethnic minority.¹⁶

(3) *Cultural events and cultural products* are both formal and informal events, both regular and irregular, in which cultural values are protected, developed, made available, presented and used in the widest possible sense. These are, in particular, celebrations, anniversaries, competitions, exhibitions, shows, feasts or festivals. Events need to be seen as an essential part of cultural resources as they have the ability to attract public attention and can achieve economic profit. Their documentation is rather complicated, as some of the major events often consists of a few minor ones, which need to be identified as separate units. The segment of cultural products consists of thematic routes, accompanied by cultural-sightseeing circuits or a system of quality of local products.¹⁷

¹⁵ Huncokári na Piesku. 2016. Online at <http://piesok.huncokari.sk/>.

¹⁶ Otvorenie stálej múzejnej expozície. 2016. Online at <http://zahoraci.huncokari.sk/otvorenie-stalej-expozicie/>.

¹⁷ In the mapping and evaluating, all activities and products need to be identified: GENERAL CHARACTERISTICS, PROCEDURE, MATERIAL, FINANCIAL, ADMINISTRATIVE CONDITIONS, ACTORS / PARTICIPANTS, VISITORS / RECIPIENTS.

The most important Huncokar cultural events are the Winter Huncokar Festival and the Summer Huncokar Festival, which have the character of feasts. They started to be organized by Civic Association Huncokári na Piesku in co-operation with the city of Modra and Guest-house Huncokar in 2005. Winter Huncokar celebrations take place annually on the nameday of St. Vincent in January. Traditional gastronomy is offered in Guesthouse Huncokar within three days. In 2018, UCM workers in Trnava expanded the event to a workshop about the patron of Huncokars – St. Vincent and the feasts in the past, the Huncokar language and the presentation of photos from private archives.¹⁸ Summer Huncokar celebrations take place during the name-day of St. Mary Magdalene in August. Part of the feast is always the Holy Mass in front of the chapel of St. Mary Magdalene, which is devoted to the dead woodcutters and their descendants. Event attendance is increasing every year. Traditional gastronomy, cultural program and an exhibition of photos at the Guesthouse Huncokar are part of the festivities.¹⁹ An important contribution to the presentation of the Huncokar culture and awareness of their historical presence in the region was the theatrical performance “Our Huncokars,” which was studied and performed by members of the folklore and singing ensemble Obstrléze from town Pezinok as part of the Winter Huncokar Festival in 2017 and later in Pezinok.²⁰ The show captures the destiny of the Huncokar family during the inter-war period, their folklore, traditions, working life in a distant community, and its extinction after the Second World War.

Professional activities focused on collecting, documenting, preserving, interpreting and promoting the cultural heritage of Huncokars are being developed by the Municipal Museum of Pezinok. In 2013, the museum established an exhibition about the culture of the “mountain people” which contained the documented memories of the oldest personal observers.²¹

In the years 2010–2013, Civic Association Grausova Lúka organized an annual sports meeting of the population of Grausova Lúka called Fox Cup. During the meeting, various sports games for the youth and the elderly were held, complemented by the tasting of the traditional food and accompanied by live music.

The minority identity of the current descendants of Huncokars is largely constructed on the basis of origin and family. Family and kinship relationships and bonds are the most important motive and line for the Huncokars cohabitation. In particular, family gatherings within individual Huncokar families are used to establish and consolidate them. For example, the Weber and Gschill descendants met eight times during the last 33 years (in 1979 in Slošnické mountains in

¹⁸ *Huncokárské hody*. 2018. Online at <http://projekthuncokari.sk/?p=100>.

¹⁹ *Potomkovia Huncokárov hodovali na Piesku*. 2017. Online at <http://zahoraci.huncokari.sk/potomkovia-huncokarov-hodovali-na-piesku/>.

²⁰ M. ONDRIŠOVÁ: *Divadelné predstavenie Naši Huncokári a Huncokárské hody*. 2016. Online at <https://www.modra.sk/divadelne-predstavenie-nasi-huncokari-a-huncokarske-hody/a-1427>.

²¹ *Výstavy. Ľudia lesov*. 2018. Online at <http://www.mestskemuzeumpk.sk/vystavy/>.

Rinlein – Žliabky, in 1984 at Šenkárka in mountains above the town of Limbach, in 1999 at Píla below Červený Kameň, in 2002 in Sološnica next to grave of Juraj and Paula Gschill and at hunting lodge in Malacky, in 2003 a meeting in Stará Bohatá, in 2007 in Malacky at Včelnica in Bažantnica, in 2010 in Malacky at Včelnica in Bažantnica, and in 2013 in Malacky at Včelnica in Bažantnica.²²

(4) *Cultural infrastructure* consists of (a) cultural spaces and facilities; (b) organizational and informational background and other conditions and assumptions. Category (a) are places of business, premises and facilities, enabling the preparation, implementation and presentation of cultural activities. The quality, scope, level, equipment, ownership and status of these facilities can significantly affect (stimulate and restrict) cultural events and influence with that the passive and active participation of the population in the development of the culture. Category (b) are tools, mechanisms and elements that enhance the availability of the culture in the broadest sense.²³ During the mapping of cultural potential, for example, two different halls of cultural houses are recorded as the same unit, but when assessing their quality, it is necessary to analyse the current building-technical condition, technical background, safety, representativeness of the space, availability, capacity or ownership and operational relations. Each space can be unique in character and suitable for different types of activities.²⁴

The Guesthouse Huncokar and its adjoining premises is the place that is used mostly for Huncokar events. Except providing the accommodation and catering facilities, it also offers a TV and community lounge, a summer terrace, a fireplace and a garden. Religious and memorial events are also held in the chapel of St. Mary Magdalene and at the cemetery. The German school has a great potential. The advantage is good accessibility of these sites and the natural environment. Beside this also the connection to the main traffic infrastructure. Other originally populated Huncokar localities with potential are Vyvieračka, Rybníček, Juriška, Piesok – Huncokar's school, Piesok – chapel of Mary Magdalene, Piesok – Huncokar's cemetery, Pekná lúčka, Papiernička, Findlova lúka, Gabčova lúka.²⁵

An important part of the organizational and informational background and other conditions and assumptions in the context of Huncokars' cultural potential are the web portals: <http://projekthuncokari.sk> (FF UCM in Trnava within

²² M. AMBRUŠ: *1. stretnutie v Sološnici dňa 15. septembra 1979.* (2018) Online at <http://zahraci.huncokari.sk/1-stretnutie-v-s-o-l-o-s-n-i-c-i-dna-15-septembra-1979/>.

²³ R. ZIMA, B. PAVLÍKOVÁ: *Marketingová komunikácia kultúrnych pamiatok v Banskej Štiavnici.* In: *Cestovný ruch v regionálnom rozvoji: zborník z konferencie s medzinárodnou účasťou.* Nitra 2013, pp. 147–159.

²⁴ In the mapping and evaluating of cultural infrastructures and othe conditions need to be identified: GENERAL CHARACTERISTICS, PROCEDURE, MATERIAL, FINANCIAL, ADMINISTRATIVE CONDITIONS, OWNER / PROPERTY MANAGEMENT, AVAILABILITY / ACESS, STATUS OF USE, CONDITIONS OF USE, RECIPIENTS / USERS / CONSUMERS.

²⁵ V. SCHWANDTNER: *Články pre kategóriu "Huncokárske lokality".* 2018. Online at <http://www.huncokari.sk/rubrika/huncokarske-lokality/>.

the project APVV-15-0360: Dimensions of revitalization of the ethnic minority in Slovakia: Interdisciplinary Rescue research on the disappearing ethnic group Huncokars), <http://www.huncokari.sk> (portal of Vladimir Schwandtner), <http://zahoraci.huncokari.sk> (the portal of Dušan Dobrovodský), <http://www.graus-ovaluka.sk> (meadow), <https://www.ludialesov.sk> (The Portal of the CA Potomkovia Huncokárov). They serve as a platform for collecting, presenting, and researching the cultural content of the Huncokars' phenomenon.

(5) *Human resources* (the individual professions and the cultural/creative sector) is a specific category of individuals who work professionally (in particular as freelancers) or on an amateur basis in the cultural sector. In addition to, in the Slovak environment the most widespread, traditional manufacturers, craftsmen and artists are those all other creative and cultural activities and jobs – individual creators and workers whose work is focused on the creation, dissemination, development and protection of cultural values. This category also includes culturally active people, natives, enthusiasts, collectors. They can be authors who are recognized and unrecognized, active and passive, socially appreciated, or not even registered. If within the location only the local traditions are present, without active carriers, then this reduces the real potential of its use.²⁶ Neither a lumberjack, nor a forester, is any more active in the Huncokars' descendants community. The last forester-Holzhacker Vincent Juriš died in 2012. However, with Huncokars' descendent communities, we identify individuals, as well as entire families who are either passively or actively involved in maintaining the cultural heritage, participate in events, meet, search and collect materials, artefacts, etc. Within them, there are some key personalities on whom the continuity of tradition and the revitalization of culture is dependent, such as prof. Beranek, Fleischhacker, Šikula, O. and L. Weber, Ing. Markus, Schwandtner, Bertová born Hirnerová, Dr. Tačovský, Ing. Graus, Kantek, Reisinger, Dobrovodský, Krško, as well as scientists from Slovak Academy of Sciences in Bratislava, Dr. Habáňová, Dr. Panczová, Dr. Kowalská, Dr. Gašparíková and Dr. Švecová from Charles University Prague.²⁷

Conclusion

Among the various components of cultural potential, there are often intense, pulsing and conditional links and connections that create a cultural network.

²⁶ In the mapping and evaluating of human resources need to be identified: GENERAL CHARACTERISTICS, REALIZATION OF ACTIVITY, ACTIVITY CONDITIONS, USE OF PRODUCTS AND SERVICES, CONTINUERS / ACTIVITY CONTINUATION.

²⁷ K. SLOBODOVÁ Nováková: *Possibilities of Cultural and Linguistic Revitalization of a Specific German Ethnic Group in Slovakia*. In: *International Conference Language, Literature and Culture in Education 2016: Book of Abstracts*. Nitra 2016, p. 79.

These linkages can exist naturally, but they can also be created. The more sophisticated and more elaborate the relationships, the larger space opens for the use of its potential. Intensive relationships between the various components support the creation of one of the most modern tools of cultural development – cultural clusters and networks.

The output of the mapping is the creation of a knowledge / information base (database). In practice, access to data on a unified communications portal, open source use, GPS, creating web maps, applications, and so on has proven successful. The creation of spatial cultural mapping also makes it possible to recognize how the individual resources are located, where they are clustered and where the so-called cultural gaps are.

Cultural mapping is a basic tool for cultural policy and effective municipal cultural planning. It helps to create and strengthen the knowledge society, but especially the future society of the creative age and creative economy. The mapping of cultural potential directly and indirectly increases (physical, emotional and intellectual) accessibility of the culture and access to cultural content, not only in the sense of receiving this information, but also to create and participate in the creation of cultural content. It stimulates the revitalization of cultural life at local and regional level, promotes civic engagement, community development and strengthens local identity.²⁸ At the same time, it is an instrument of socio-economic development, for example in creating an offer for cultural tourism and a tool of real (not only formal) preservation of cultural specifics.²⁹ Its outcomes are usable in a variety of forms and for a variety of interest groups, such as local communities, local authorities, visitors or the business sector, also in related areas such as land use, land use planning, community revitalization, community development or tourism, which is also an obvious example of the extinct, however in its own way, still-living Small-Carpathian German woodcutters – the Huncokars.

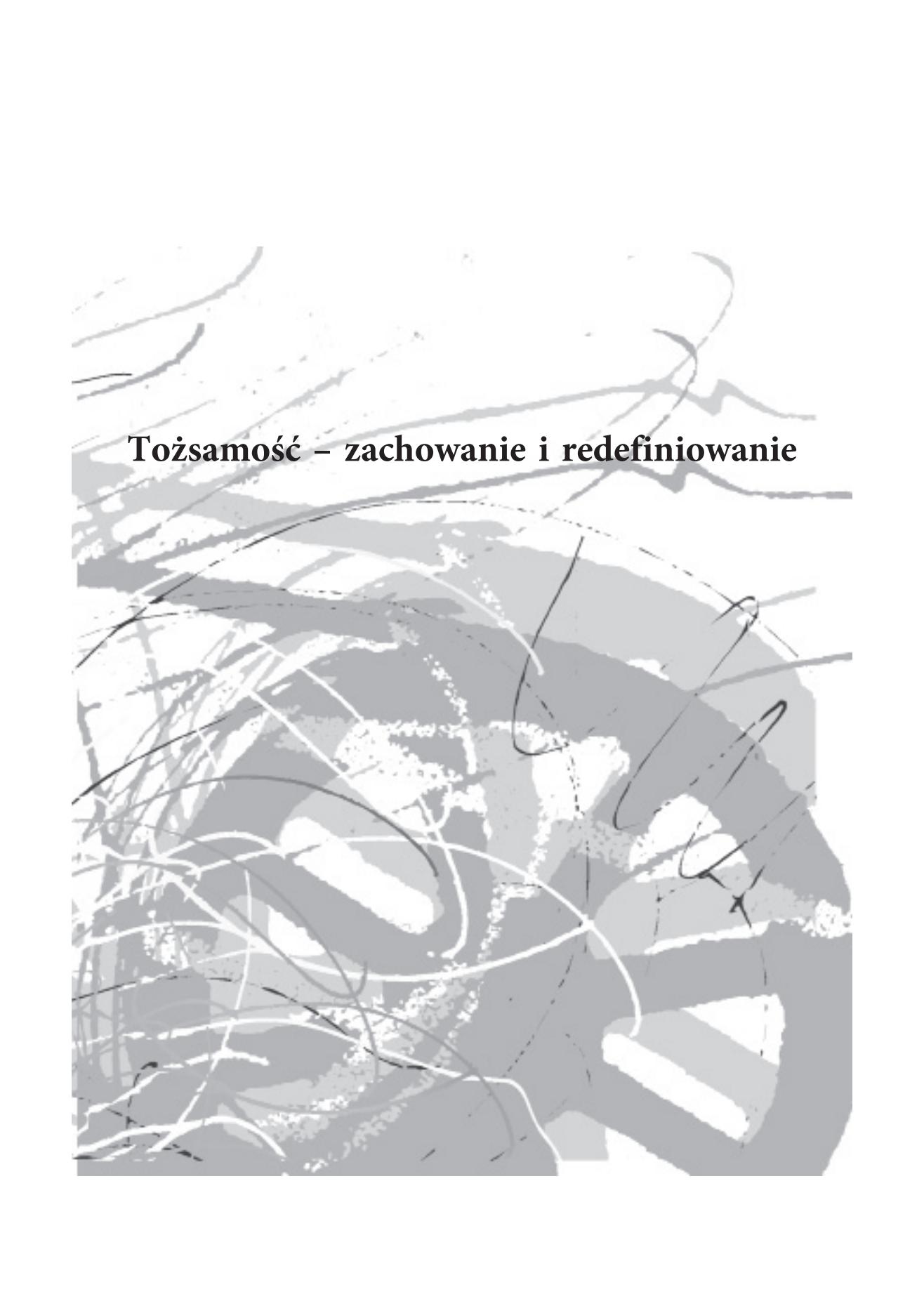
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Tożsamość – zachowanie i redefiniowanie

