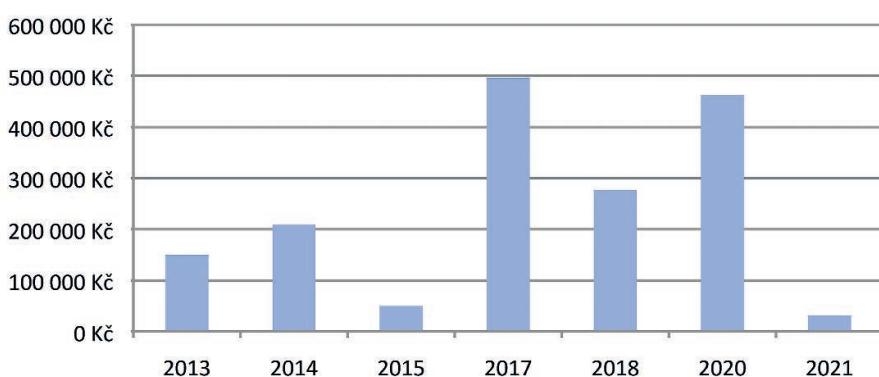


## PRIORITA DOTACE V TIS. KČ

1	14 417
2	14 369
3	65 714

14

## Výše poskytnuté dotace v jednotlivých letech



15

Obr. 14. Dotace dle priorit během let 2008–2021. Zpracovali: autoři článku.

Obr. 15. Dotace pro podporu statku Žatec. Zpracovali: autoři článku.

pularizaci předmětné sériové nominace a její cesty za zapsáním na Seznam světového dědictví.

Pro úplnost je nutné zmínit, že Program podpory pro památky světového dědictví není jediný dotační titul Ministerstva kultury, který je využíván v rámci správy a rozvoje sledované kulturní krajiny. Nejčastěji bylo čerpáno z Programu regenerace městských památkových rezervací a městských památkových zón, který mohl poskytnout největší objem finančních prostředků. V rámci efektivního vícezdrojového financování jsou čerpány finanční prostředky také z dotačních programů dalších resortů, krajů a z jiných dostupných zdrojů. I přes veškeré uvedené alternativní možnosti kofinancování tvorí Program podpory pro památky světového dědictví nenahraditelný zdroj prostředků, který díky svému zaměření pomáhá optimálně pod-

porovat rozvoj statků světového dědictví včetně těch potenciálních a naplňovat tak jejich specifické potřeby.

Mgr. Jiří VAJČNER, Ph.D.  
Ministerstvo kultury ČR  
jiri.vajcner@mkcr.cz

Ing. Mgr. Monika ERETOVÁ  
Ministerstvo kultury ČR  
monika.eretova@mkcr.cz

Ing. Markéta MEISEROVÁ  
Ministerstvo kultury ČR  
marketa.meiserova@mkcr.cz

## ■ Poznámky

7 Webová prezentace je dostupná zde: <https://www.zatec-and-the-landscape-of-saaz-hops.com/>, vyhledáno 28. 2. 2022.

**Cultural heritage in  
war-stricken Ukraine:  
Up close and personal**

This was supposed to be a general informative overview of the present state of Ukraine's cultural heritage – the condition of its monuments, its historical sites, and museum collections on the 80th+ day of the Russian-Ukrainian war. Ukrainians do not count weeks and months now the way they used to, they might not know whether it's Monday or Friday, but they do know the number of days they've managed to survive so far.

With the first written words of this article, I realized that being so immersed in the crater formed by an ongoing epic combat leaves no chance for an impartial and unemotional report, and I ask the readers to kindly forgive me for that.

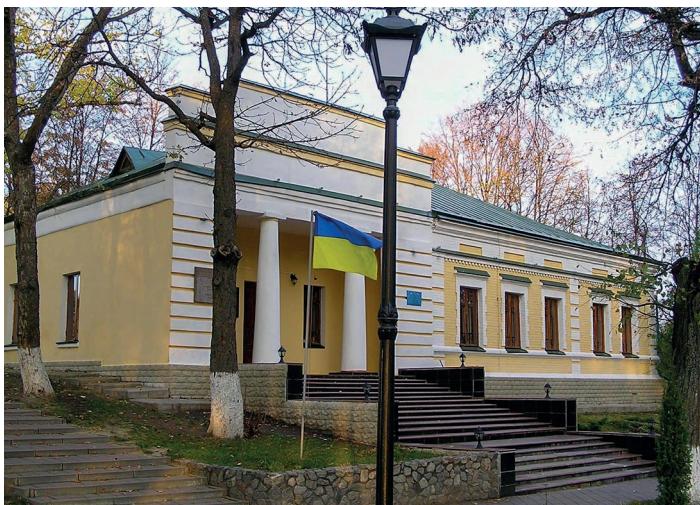
## A safari for Ukrainian cultural heritage

The present war between Russians and Ukrainians is not the first civilisational clash between these nations, but it is most definitely the first one in which Ukraine, surprisingly for its antagonist, is strong enough to win, specifically due to all the international support. The Russian empire as a narrative is unable to exist without Ukraine being its vassal – its very essence was, and continues to be, a looting of Kievan Rus' history, specifically its relics and antiquities. This is because without the latter, the myth claiming that Russia is the successor of one of the strongest states in the Medieval Eastern Europe loses any credibility whatsoever.

Looting Ukrainian rarities became a nasty habit among Russians starting in the 12th century, when Prince Andrey Bogolyubsky,<sup>1</sup> the son of the founder of Moscow, burned down Kyiv and stole one of its most precious relics – the Vyshgorod icon of the Mother of God (attributed to St. Luke, according to legend), which has been named the Virgin of Vladimir ever since. As the Kyivan Chronicle of that time states: *"His troops looted the town for two days, including Podil and Hora, the monasteries, among them St. Sophia's Cathedral and Church of the Tithe dedicated*

## ■ Footnotes

1 To be historically accurate, there were 19 other princes from northern Moscovite lands with him, yet the looting of Kyiv is traditionally attributed to him as to the most renowned one amongst them.



1

2

Fig. 1. The National Literary and Memorial Museum of Hryhorii Skovoroda prior to the Russian missile attack. Author of the photo: Denis Vitchenko, October 22, 2011.

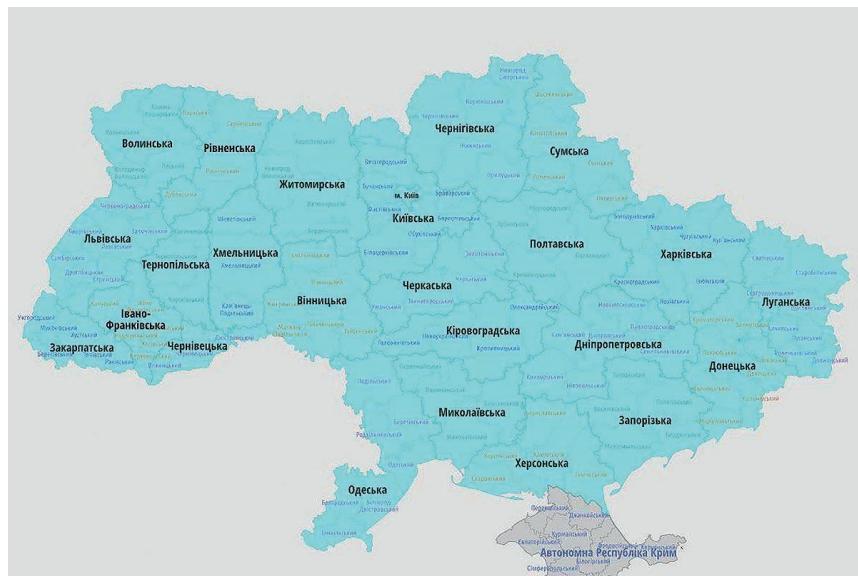
Fig. 2. The museum was hit at approximately 11 p.m., but the fire was put out at 8:05 a.m. the following morning, destroying over 280 square meters. Author of the photo: Main Directorate of the State Emergency Service of Ukraine in Kharkiv Region, May 6, 2022.

Fig. 3. The online map of air raid alerts on May 18th, 2022.

to the Mother of God (...) Churches were burning and Christians massacred, while others were made slaves (...) Their loot was abundant as they had taken all church interior icons, religious books, chasubles, and bells (...)." <sup>2</sup> As the latest events demonstrate, so little, if anything, has changed since then.

Almost everyday, the online map of Ukraine, <sup>3</sup> which in real time format demonstrates the regions on air raid alert or under missile attacks, goes completely red at some hour of the day or night. Since February 24, Russia has launched over 2,200 missiles, and there is no way of identifying their destination from the start. As all the destroyed schools and hospitals prove, the final target might not be an object of military infrastructure at all.

There are 14,004 heritage sites located in these air-stricken regions and 11,334 heritage sites located in the regions of heavy ground fighting. <sup>5</sup> At present <sup>6</sup> there have been 353 documented crimes against Ukrainian cultural heritage committed by Russian troops, with the most severe damages to the cultural sites of Kharkiv (94), Donetsk (72), Kyiv (65), Chernihiv (37), Sumy (26), and the Luhansk (24) regions. <sup>7</sup>



3

The Ministry of Culture and Information Policy of Ukraine has launched a platform where all the continuously renewed data, gathered by

#### ■ Footnotes

2 Original text in latin transcription:

"I hrabuvaly vony dva dni uves horod — Podollia, i Horu, i monastyri, i Sofiu, i Desiatynnu Bohorodysiu. I ne bulo pomyluvannia anikomu i nizvidky: tserkvy horil, khrystyan ubyvaly, a druhyh viazaly, zhinok veli v polon, sylomits rozluchaiuchy iz muzhamy yikhnimy, dity rydaly, dyvliachys na materiv svoiakh. I vzialy vony maina bezlich, i tserkvy ohololy od ikon, i knyh, i ryz, i dzvony poznimaly vsi (...)." Oleksa Myshanych (ed.), 'Litopis ruskij' (Kyivan Chronicle). Translated into modern Ukrainian by Leonid Makhnovets, Kyiv 1989, p. 295, available on-line: <http://litops.org.ua/litop/lit19.htm> or [http://history.org.ua/LiberUA/LitRusIpSp\\_1989/LitRusIpSp\\_1989.pdf](http://history.org.ua/LiberUA/LitRusIpSp_1989/LitRusIpSp_1989.pdf), retrieved

24. 5. 2022. – More details on the relic see Dmytro Stepovuk, 'Vyhvorod Icon of the Mother of God', *Dienj*, 16. 8. 2011, <https://day.kyiv.ua/en/article/history-and-i/vyshhorod-icon-mother-god>, 19. 5. 2022.

3 'Мапа повітряних тривог' [Map of air alarms], <https://alerts.in.ua/>, 19. 5. 2022.

4 See Fig. 1.

5 Based on the system implemented in the USSR, the historical sites are registered by the state officials, specifically the Ministry of Culture and Information Policy of Ukraine, after they have been suggested by regional councils or institutions, etc. and been verified as being significant to the history and culture through a detailed analysis of the properties by certified professionals. The State Register of the Immovable Heritage of Ukraine comprises of two parts: The Register of Monuments and Sites of National Significance (see 'Perelik pam'yatok



4



5

**Fig. 4.** The National Museum after the Russian missile attack. Author of the photo: Oleh Synegubov, May 7, 2022. A full-scale model for the statue of Hryhorii Skovoroda, located since 1992 at the National pedagogical university named after H. Skovoroda (Kharkiv).

**Fig. 5.** Cultural heritage workers and volunteers securing the relics in Lviv prior to the war, specifically, the polychromatic figure of Jesus Christ from the Armenian Cathedral. The statue is a centerpiece of a wooden altar, dated mid-18th c. Nevertheless, the statue itself is attributed to the 15th c. Medium: linden, larch, pine, stained glass. Author of the photo: André Luis Alvez, March 5, 2022.

professionals and activists throughout the country, is presented, supplemented with numerous photos of the damages. There is also a similar database, formed by UNESCO, via which the organization presents information it has cross-checked with multiple sources, yet this specific platform lacks visual data.<sup>8</sup>

It's important to point out that sanctuaries and sacred architecture suffered the most, with 130 such sites being heavily damaged or completely destroyed. Unfortunately, it is obvious that the number of damaged sites will increase, as heavy ground fighting is ongoing in the eastern and southern parts of the country, and missile attacks strike all over Ukraine. At the same time, it is nearly impossible to assess the damages to the cultural heritage in the regions recently occupied by the Russian military due to the lack or complete absence of Ukrainian cell coverage in these territories.

It is crucial to note that the majority of the damage to Ukrainian cultural heritage were

made deliberately – Russian military most cynically and obnoxiously target the sites that are especially valued by Ukrainian people.<sup>9</sup>

For example, practically the first thing Russians did when they occupied the southern part of Zaporizhzhya region was to mine one of the most ancient cultural sites of Ukraine – an archaeological complex from the Tentative List of UNESCO World Heritage Sites, the National Kamyana Mohyla (Stone Grave) Historical and Archaeological Reserve, which is often called “The Ukrainian Stonehenge”. Although its exact age remains uncertain, petroglyphs prove that prehistoric people used it as their shrine and it continued to serve as a place for rituals until the late 12th century AD.<sup>10</sup> Unfortunately, the state of the complex remains unknown due to the fact that the surrounding area was heavily mined as well, and the region remains under Russian occupation.

#### ■ Footnotes

kul'turnoyi spadshchini Natsional'nogo znatchenn', Ministerstvo kul'turi ta informatsiynoi politiki, <https://mkip.gov.ua/content/perelik-pamyatok-kulturnoi-spadshchini-nacionalnogo-znachennya.html>, retrieved 19. 5. 2022, and The Register of Monuments and Sites of Local Significance (see 'Perelik pam'yatok mistsevogo znatchennya', Ministerstvo kul'turi ta informatsiynoi politiki, <https://mkip.gov.ua/content/derzhavniy-reestr-pamyatok-miscevogo-znachennya.html>, retrieved 19. 5. 2022).

6 This article was completed on May 19, 2022.

7 Recorded war crimes, see <https://mkip.notion.site/mkip/e9a4df6e6aa284de38673efedbe147b51?v=f43ac8780f2543a18f5c8f45afdc5f7>, retrieved 19. 5. 2022.

8 'Damaged cultural sites in Ukraine verified by UNESCO', UNESCO, <https://www.unesco.org/en/articles/damaged-cultural-sites-ukraine-verified-unesco?hub=66116>, retrieved 19. 5. 2022.

9 On February 28, the All-Ukrainian Council of Churches and Religious Organizations gathered for an urgent meeting due to the information from the Intelligence Office that Russian troops are planning a missile attack on St. Sophia's Cathedral (Kyiv), one of the 7 UNESCO Heritage sites in Ukraine and one of the oldest Ukrainian churches, dating back to the 11th century. It could be specifically targeted due to the fact that it is the St. Sophia's Cathedral that: has the fresco image of the Prince Yaroslav and his family – his wife, the daughter of Swedish king, his sons, married to Byzantine princesses, and his daughters – future queens of France, Norway and Hungary, being the material proof of the blood connection between Kyivan Rus' elite and the European royal families. For details see Sergiy Visots'kiy, 'Rekonstruktsiya portretiv rodyn Yaroslava Mudroho v Sofii Kyivskii' [Reconstruction of portraits of the family of Yaroslav the Wise in Sophia of Kyiv], Archeologija, 1975, issue 17, pp. 3–14, on-line here: [http://www.vgosau.kiev.ua/\\_a/Archaeology\\_1975\\_17.pdf](http://www.vgosau.kiev.ua/_a/Archaeology_1975_17.pdf), retrieved 20. 5. 2022. On March 1 the All-Ukrainian Council of Churches and Religious Organizations publicized an appeal to the Russian leader in order to prevent the attack by making its deliberate character known to the public: Vira Perun, 'Rosiy's'ki viys'ka gotuyut' aviaudar po soboru Sofiyyi Kiyiv'skoyi, – UGKT' [Russian troops are preparing an air strike on the Cathedral of St. Sophia of Kiev – UGCC], LB.ua, 1. 3. 2022, available online here: [https://lb.ua/sociey/2022/03/01/507555\\_rosiyski\\_vyyska\\_gotuyut\\_aviaudar.html](https://lb.ua/sociey/2022/03/01/507555_rosiyski_vyyska_gotuyut_aviaudar.html), retrieved 19. 5. 2022.

10 More about the site can be found here: Simon Radchenko, 'The language of ancient stones and prehistoric art in Kamyana Mohyla', Ukraine, Frida. Forum della ricerca di ateneo, online available here: [https://frida.uni-to.it/wn\\_media/uploads/radchenk\\_1611142474.pdf](https://frida.uni-to.it/wn_media/uploads/radchenk_1611142474.pdf),

More evidence of the Russian army's criminal intent to destroy Ukrainian cultural heritage is one of the most recent tragedies – a direct missile attack on the National Literary and Memorial Museum of Hryhoriy Skovoroda in the Skovorodynivka, Kharkiv region on May, 6.<sup>11</sup> It was an estate of the landowners Kovalevskys, in which the most prominent Ukrainian philosopher, poet, and enlightener of the 18th century Hryhoriy Skovoroda resided and passed away – his grave remains on the premises even now. 2022 is the year of his 300th anniversary, and prior to the war Ukraine was planning on celebrating the event on a state level.

The director of the museum, Natalia Mytsai shared with Ukrainian media<sup>12</sup> that she woke up from a blast, and her daughter-in-law cried out that the museum was on fire – the director's 35-year-old son went to spend the night in the estate in order to guard the part of the collection that hadn't been evacuated yet. By the time the women got to the museum, it was all up in flames. Luckily, the selfless self-appointed guard was saved from underneath the debris with minor injuries from which he will shortly recover. Which brings us to the people safeguarding the Ukrainian cultural heritage...

## *The (wo)men of Ukrainian monuments*

Unfortunately, despite all the foreign intelligence data warning the state regarding the immediate threat of a Russian invasion, the cultural sector was not ready to face such a challenge at the system level.<sup>13</sup> Acknowledging that, the Ukrainians did what they usually do under similar sinister circumstances – they self-organized and formed a number of grass-roots initiatives led by the museum and cultural heritage workers themselves. The first week of the war made it rather clear that nowhere in Ukraine is safe, yet there are places which suffer less from the airborne and artillery attacks, such as Lviv and Vinnytsia. It is worth mentioning that there are 573 state and community museums in missile-stricken regions, and more than half of them, 353, are located in the regions of heavy ground fighting.<sup>14</sup> At present more than 20 of them were damaged and/or looted.

Thus, while their colleagues in the northern, eastern, and southern parts of the country did their best to preserve the collections and the lives of museum staff, museum and cultural heritage professionals in its western part joined their efforts to help those in

desperate need of money, packing materials, guidance, etc.

The two major initiatives – the Heritage Emergency Rescue Initiative<sup>15</sup> (HERI) and the Museum Crisis Center<sup>16</sup> – emerged in Lviv and united a network of museum and heritage workers and activists from Lviv, Kyiv, Vinnytsia, Ivano-Frankivsk, Chernihiv, Ternopil, and Uzhgorod. The main challenge for these initiatives, as well as others, is to provide as much help as possible without overlapping.

Thus, HERI, led by the director of the National Memorial Complex of Heroes of Heavenly Hundred – Museum of the Revolution of Dignity – Maidan Museum Ihor Poshyvailo and director of the State Historical and Cultural Reserve “Tustan” Vasyl Rozhko, focuses on institutional help, assisting the museums in need with guidance and recommendations regarding evacuation, packing, emergency response, and even firefighting. In these 80+ days the team provided packing materials for 45 museums, cloud repositories to 8 museums, helped evacuate 7 museums, and supported 12 museums financially.

The Museum Crisis Center, led by the director of the Museum of Totalitarian Regimes “Territory of Terror” Olha Honchar, is more focused on individual aid for the museum personnel, although institutional financial aid is an option as well. At present the center supported 90 institutions and 577 museum workers in the most threatened regions of Ukraine and in occupied territories as well. Quite often, museum staff in the regions of heavy ground fighting or in the towns occupied by Russian troops, haven’t received their salaries since February 24th, which makes them both unable to leave and unable to survive under such circumstances. The case of a museum director who bought a sack of flour with the money sent by the Center and divided it equally amongst his employees in order for them to get through these tragic times, is an illustrative example of what the Center’s team deals with every day.

Other initiatives, such as the Center to Rescue Ukraine's Cultural Heritage (Lviv) and "The Museum is Open for Renovation" project (Vinnytsia-Kyiv), focus mostly on packing materials, supplies, and equipment, generously provided by European and American colleagues and on transporting them to those in need. At the same time, "The Museum is Open for Renovation"

assisted with evacuating a number of collections and is working on providing professional guidance in the most needed areas of expertise, such as correctly packing or preserving collections and lives under occupation.

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## ■ Footnotes

retrieved 19. 5. 2022. – Idem, 'Rediscovered Mesolithic Rock Art Collection from Kamyana Mohyla Complex in Eastern Ukraine', Open Archeology, 2022, <https://www.degruyter.com/document/doi/10.1515/opar-2022-0230/html>, retrieved 19. 5. 2022. – Nadezhda Kotova – Oleg Tuboltsev – Dmytro Kiosak et all., 'Preliminary results of excavations at the multilayer Kamyana Mohyla 1 site (2011–2012)', in: Sergey Makhortykh – A. de Capitani (eds.), Archeology and paleoecology of Ukrainian stepp, Kyiv 2017, pp. 28–50, on-line: [https://www.researchgate.net/publication/324389041\\_Preliminary\\_results\\_of\\_excavations\\_at\\_the\\_multilayer\\_Kamyana\\_Mohyla\\_1\\_site\\_2011-2012](https://www.researchgate.net/publication/324389041_Preliminary_results_of_excavations_at_the_multilayer_Kamyana_Mohyla_1_site_2011-2012), retrieved 19. 5. 2022.

**11** More information here: UkrInform, 'Skovoroda Museum destroyed in fire caused by Russia's missile strike', Kyiv Post, 7. 5. 2022, <https://www.kyivpost.com/ukraine-politics/skovoroda-museum-destroyed-in-fire-caused-by-russias-missile-strike.html>, retrieved 19. 5. 2022.

12 'Bil' za sina, bil' za muzej — vse odrazu zmishalosya direktorka muzeju Grigoriya Skovorodi zгадує nitch obstrilu (VIDEO)', *Dom*, 15. 3. 2022, <https://kanaldom.tv/uk/bil-za-syna-bil-za-muzej-vse-odrazu-zmishalosya-dyrektrorka-muzeju-grygoriya-skovorody-zgaduye-nich-obstrilu-video/>, 19. 5. 2022

**13** Sarah Cascone, 'Hiding Art in Basements, Returning Loans, Reopening as Bomb Shelters: How Ukraine's Museums Are Handling the Russian Invasion', Artnet, 25. 2. 2022, <https://news.artnet.com/art-world/ukrainian-museums-under-invasion-2078113>, retrieved 19. 5. 2022

**15** Shtab poryatunku spadshchini [Heritage Emergency Response Initiative], *Facebook*, <https://cutt.ly/5HHbQn0>, retrieved 19. 5. 2022.

**16** Muzeynyi krizovyi tsentr [Museum Crisis Center], Facebook, <https://cutt.ly/HHHbTpB>, retrieved 19. 5. 2022.  
Центр порятунку ку́гтурного спа́ції [The Centre to Rescue Ukraine's Cultural Heritage], Facebook, <https://cutt.ly/NHHbbBL>, retrieved 19. 5. 2022.

Being to some degree or another engaged in three of these initiatives out of four, I can definitely state that those are the true Monument (Wo)Men of Ukraine – the protectors of the national cultural heritage, which deserve a separate article or even a book written about them. This would include the story of the director of Chernihiv historical museum named after V. Tarnovsky Serhiy Layevsky, who lived in the museum since the first days of war and hosted dozens of locals in the basement for almost two months; the story of the head of the museum collections department of the Galagan Art Museum Maryna Hrytsenko, who moved in with her little daughter to safeguard the collection from looters, living without electricity, water, or heat all through the siege of Chernihiv by Russian troops; the story of the director of Melitopol Museum of Local Lore Leila Ibragimova, a Crimean Tatar and twice refugee, whom Russian soldiers kidnapped and interrogated in order to find the museum collection of Scythian gold, which she never gave up, and many-many other stories of personal bravery, true dedication to one's mission, and indisputable patriotism.

As a conclusion, it seems important to note that Russian troops are on a mission to extinguish Ukrainians as a nation, as there is no other possible explanation to all their atrocities. And in doing so, they are aiming at cultural heritage, as it is the evident material proof of the Ukrainian millennia-old culture which they cannot claim and possess, and therefore feel the need to destroy. They aim for the cultural DNA of Ukrainians – our intangible and tangible cultural heritage, our historical sites and museum collections. But our museum and heritage professionals fight back as fiercely and selflessly as do our soldiers on their frontlines, and with such outstanding support from our international partners we are destined to win in this epic existential clash. The only open issue is the price to be paid – both human and cultural. At least, that is how it appears to be on the 88th day of the Russian-Ukrainian war.

Milena CHORNA  
State Agency of Ukraine on Arts and Artistic Education  
Museum and Monuments Studies Institute  
milena.chorna@gmail.com

## Fórum mládeže světového dědictví a Fórum site managerů světového dědictví

Úmluva o ochraně světového kulturního a přírodního dědictví (dále jen „Úmluva“) a její prováděcí směrnice určují aktéry a procesy, kterými se řídí sestavování Seznamu světového dědictví a péče o něj. Hlavní každoroční událostí je zasedání mezivládního Výboru pro světové dědictví (dále jen „Výbor“), kde jsou projednávány všechny potřebné agendy.<sup>1</sup> Zasedání Výboru je velmi sledovanou událostí a účastní se ho především delegace reprezentující členské státy Výboru daného volebního období, zástupci oficiálních poradních organizací, Centra světového dědictví a dalších subjektů. Ostatní signatářské státy Úmluvy mohou být zastoupeny delegacemi v roli tzv. pozorovatelů (observers), což většina smluvních stran Úmluvy využívá.

Se vzrůstajícím důrazem na transparentnost a participativní povahu ochrany světového dědictví vzrostl i zájem orgánů UNESCO o zapojování dalších aktérů a specifických skupin do témat, která se světovým dědictvím souvisejí. Roste důraz především na informování a zapojování místních komunit a jejich představitelů, mládeže a zejména těch osob, které přímo na místní úrovni v jednotlivých státech nesou odpovědnost za péči o památky globálního významu.

Přibližně před deseti lety se zcela změnila povaha zasedání Výboru, jež původně probíhala „za zavřenými dveřmi“, s pečlivým hlídáním registrací a akreditací médií. Nyní jsou přenášena na internet, s možností zpětného dohledání konkrétních částí. Tím se pro kohokoli záinteresovaného otevřela příležitost pochopit mechanismy jednání. Přesto je velmi potřebné zájemcům o kulturní a přírodní dědictví aktivně vytvářet podmínky, aby se mohli tématu věnovat koncentrovaně a s odborným vedením.

Takovými novějšími nástroji a nyní již i standardním obohacením každoročního zasedání Výboru pro světové dědictví a období před ním jsou i dvě významné aktivity: *Fórum mládeže světového dědictví* (World Heritage Youth Forum) a *Fórum site managerů světového dědictví* (World Heritage Site Managers' Forum). S ohledem na zatím nižší míru účastí zástupců České republiky na těchto fórech, ale zároveň i na určité analogie ve střední Evropě doplňuje tento článek ve větším detailu základní informaci, která je obsažena v úvodním článku tohoto čísla.<sup>2</sup>

## Fórum mládeže světového dědictví

Starší iniciativou, rozvíjenou od poloviny 90. let 20. století, je Fórum mládeže světového dědictví.<sup>3</sup> Navazuje na vzdělávací programy zaměřené na světové dědictví, jejichž cílem je podporovat mezikulturní poznávání a výměnu tím, že spojuje studenty a učitele z různých částí světa. Tako je ostatně formulován i článek 5 Úmluvy o ochraně světového kulturního a přírodního dědictví a celá její hlava VI (Vzdělávací programy), které signatáře zavazují k vyvějení co nejširších forem vzdělávání a informačních nástrojů ve prospěch světového dědictví. První Fórum mládeže světového dědictví proběhlo v roce 1995 v norském Bergenu<sup>4</sup> a od té doby se po celém světě konalo již více než 30 mezinárodních, regionálních a národních setkání mládeže.<sup>5</sup>

Pro studenty je Fórum příležitostí k setkání s mladými lidmi z jiných zemí, ke sdílení názorů na téma kulturního a přírodního dědictví a pro mnohé z nich i možnost objevit pro sebe novou roli v jejich ochraně. Pro učitele, kteří se fóra účastní, je to příležitost diskutovat o nových vzdělávacích přístupech, přispět ke vzdělávacímu materiálu *Světové dědictví v mladých rukou*,<sup>6</sup> který vede mládež ke vztahu ke světovému dědictví, a rozvíjet předpoklady pro rozvoj vzdělávacích aktivit v oblasti světového dědictví. Kdykoli je to organizačně možné, jsou do agendy fóra začleněny praktické aktivity pro rozvoj dovedností účastníků.

### ■ Poznámky

**1** Více k úlohám Výboru obsahují články 8–14 Úmluvy a články 19–26 Prováděcích směrnic k jejímu naplňování.

**2** Viz Věra Kučová, *K 50. výročí přijetí Úmluvy o ochraně světového dědictví* v tomto čísle.

**3** Faktické údaje této části byly připraveny podle údajů dostupných v příslušné části portálu Centra světového dědictví, dostupné zde: <https://whc.unesco.org/en/youth-forum/>, vyhledáno 31. 3. 2022.

**4** Podrobně o úvodní myšlence, cílech a závěrech zde: <https://whc.unesco.org/en/activities/132/>, vyhledáno 31. 3. 2022.

**5** Přehled všech setkání a jejich lokací je dostupný zde: <https://whc.unesco.org/en/youth-forum/>, vyhledáno 31. 3. 2022.

**6** The World Heritage in Young Hands Kit, <https://whc.unesco.org/en/educationkit/>, vyhledáno 31. 3. 2022.