

A close-up photograph of a woman wearing glasses and a red patterned blouse, focused on her embroidery. She is holding a circular hoop with a piece of dark fabric featuring colorful floral and bird-like patterns. The background is blurred, showing other colorful embroidered items.

HUNGARY

PERIODIC REPORT

2006-2012

PRESENTED BY UNESCO IN BAKU



*Busó festivities at Mohács
- inscribed on the Representative List*

Cover: Folk art of the Matyó - inscribed on the Representative List

**CONVENTION FOR THE SAFEGUARDING
OF THE INTANGIBLE CULTURAL HERITAGE**

**INTERGOVERNMENTAL COMMITTEE FOR THE
SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE**

Eighth session
Baku, Azerbaijan
2 - 7 December 2013

PERIODIC REPORT NO. 00809/ HUNGARY

REPORT ON THE IMPLEMENTATION OF THE CONVENTION AND ON THE STATUS OF ELEMENTS
INSCRIBED ON THE REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

A. Cover Sheet

A.1.	STATE SUBMITTING THIS REPORT
	Hungary
A.2.	DATE OF DEPOSIT OF THE INSTRUMENT OF RATIFICATION, ACCEPTANCE, APPROVAL OR ACCESSION
	17/03/2006
A.3.	ELEMENTS INSCRIBED ON THE URGENT SAFEGUARDING LIST, IF ANY
	Not applicable
A.4.	ELEMENTS INSCRIBED ON THE REPRESENTATIVE LIST, IF ANY
	Busó festivities at Mohács: masked end-of-winter carnival custom (2009)
A.5.	PROGRAMMES, PROJECTS OR ACTIVITIES SELECTED AS BEST REFLECTING THE PRINCIPLES AND OBJECTIVES OF THE CONVENTION, IF ANY
	The táncház method – a Hungarian model for the transmission of intangible cultural heritage (2011).
A.6.	EXECUTIVE SUMMARY OF THE REPORT
	<p>Safeguarding the country's cultural heritage has had a long-standing and extensive practice in Hungary even before the ratification of the Convention, taking forms such of comprehensive ethnographic research, higher education courses in the field, extensive movements in homeland and folk studies with the related institutional system and, including a highly developed museum network. All of this also provided solid foundation for implementing the Intangible Cultural Heritage Convention.</p> <p>In Hungary, the Convention entered into force in 2006 in the form of Statute XXXVIII of 2006 promulgating the UNESCO Convention which had been accepted in Paris on October 17th 2003. Hungary deposited its instrument of ratification of the Convention for Safeguarding Intangible Cultural Heritage with the officials of the Secretariat for the Intangible Cultural Heritage at the Paris headquarters of UNESCO on March 16th 2006.</p> <p>Act XXXVIII of 2006 on Safeguarding the Intangible Cultural Heritage confers the responsibility of execution on the government minister in charge of culture. In 2008 the minister formed his own advisory body from representatives of the relevant administrative, professional and social organisations (Hungarian National Committee for the Intangible Cultural Heritage), while individual professional functions were delegated to institutions (such as the Association for the European Folklore Institute and other NGOs) and institutions (the Open Air Museum). The Directorate for the Intangible Cultural Heritage was established as a separate organisational unit within the Open Air Museum.</p> <p>As of 2012, functions of the Hungarian National Committee for the Intangible Cultural Heritage have been carried out by the ICH Expert Committee operating under the Hungarian National Commission for UNESCO, whose operation is regulated in Government Decree 17/2012 (II. 16) on the Hungarian National Committee of UNESCO. Secretariat functions are supplied by the Directorate for the Intangible Cultural Heritage. Besides its secretarial</p>

functions, mandates of the latter include participation in the professional tasks flowing from the Convention, managing the national lists, preparing UNESCO nominations based on the decisions of the Committee of Experts, as well as liaising with professional networks and the relevant communities.

The Minister of Culture created two lists in service of the safeguarding Hungary's intangible cultural heritage, the National Inventory of ICH and the National Register of Best Safeguarding Practices.

In Hungary the guiding principle for implementation is that nomination must be initiated by the relevant communities in all cases. Communities must also play a primary role in preparing the bulk of the documentation as well as in developing and implementing effective measures for protecting the integrity of the element. Without the participation of the bearer communities, safeguarding intangible cultural heritage would prove impossible.

Since nomination documents are compiled by members of the community, we may declare that community participation is a key factor and a basic criterion in the process of inscription. During the evaluation of the nominations the Directorate for the Cultural Heritage, the independent experts and the Expert Committee specially check and highly appreciate the broadest possible involvement and contribution on behalf of the community, without which it would be extremely difficult to make any decisions or take significant steps in the nomination procedure.

The implementation of the Convention relies on the support of extensive professional networks. The most crucial component of this co-operation is the system of county level ICH co-ordinators who operate in the individual counties, usually in the county centre, within county level museums commissioned by the Directorate. Co-ordinators' tasks include directly informing the relevant communities, providing professional advice with preparing their nomination documentation, organising county level information forums, liaising with the Directorate and participating at its trainings. National level NGOs and the relevant institutions also contribute their professional capacity and documentation base to the execution process, including use of their own networks. The Directorate offers them regular training courses on capacity enhancement and invites members to events presenting the intangible cultural heritage.

Hungary places a special emphasis on awareness raising at the national level. To this end, the Directorate runs a website, offers information and community forums on the county, national and international level and provides occasions for the communities to present themselves and hold conventions and exhibitions.

There are many ways in which the intangible cultural heritage is integrated in education in Hungary. Various forms of related training range from the school-based curriculum defined in the National Core Curriculum to institutions of higher education. Besides, off-school forms of training and knowledge transfer cover an ever broader spectrum incorporated in local curricula and community-based cultural activity.

B. Measures taken to implement the Convention

B.1. INSTITUTIONAL CAPACITIES FOR SAFEGUARDING INTANGIBLE CULTURAL HERITAGE

B.1a COMPETENT BODIES FOR SAFEGUARDING INTANGIBLE CULTURAL HERITAGE

In Hungary competent bodies for safeguarding the intangible cultural heritage are

1. the Hungarian National Commission for UNESCO, Expert Committee on the Intangible Cultural Heritage
2. the Ministry of Human Resources, State Secretariat for Culture (Department of Public Culture)
3. the Open Air Museum, Directorate for the Intangible Cultural Heritage

1. the Hungarian National Commission for UNESCO, Expert Committee on the Intangible Cultural Heritage

The Hungarian National Commission for the Intangible Cultural Heritage was established in September 2008. Comprising 22 members, the National Commission served as an advisory body to the Minister of Culture. It convened on five occasions between 2008-2011. Members were delegated by the heads of relevant institutions, organizations and ministries involved in safeguarding the intangible cultural heritage.

Since 2012, functions of the former Hungarian UNESCO Commission have been fulfilled by the Hungarian National Commission for UNESCO. The operation of the re-formed Commission is regulated by Government Decree 17/2012 (II. 16) on the Hungarian National Commission for UNESCO. Seven sub-committees were established within the organisation, the ICH Expert Committee being one of them. The Commission consists of 22 permanent members with voting rights and 7 permanent invited members with consultation rights. The newly formed Expert Committee convened twice in 2012. The Expert Committee is responsible for developing the procedure of implementing the Convention in Hungary, making recommendations to the Minister of Culture on heritage elements to be considered for inscription on the National Inventory, selecting elements to be nominated for inscription on UNESCO lists, developing and submitting proposals for programs and educational projects facilitating implementation of the Convention, and developing and furthering initiatives of cultural diplomacy for international co-operation regarding multi-national elements of intangible cultural heritage.

Hungarian National Commission for UNESCO, Ministry of Human Resources

President: Dr. Miklós Réthelyi

Secretary-General: Ms Katalin Csillag

Secretariat:

H-1055 Budapest, Szalay u. 10-14

Tel: +36 1 795 4709

<http://unesco.hu>

E-mail: info@unesco.hu

Hungarian National Commission for UNESCO
Expert Committee for the Intangible Cultural Heritage
President: Dr. Eszter Csonka-Takács
Secretariat:
Hungarian Open Air Museum, Directorate for the Intangible Cultural Heritage
H-2000 Szentendre, Sztaravodai út
Tel: +36 26 502 529
Fax: +36 26 502 502
www.szellemiotokseg.hu
E-mail: szko@sznm.hu

2. The Ministry of Human Resources, State Secretariat for Culture (Public Culture Department)

In line with Act XXXVIII of 2006 on Safeguarding the Intangible Cultural Heritage, measures necessary for implementation fall within the scope of responsibility of the government minister in charge of culture. Professional and political control over tasks relating to safeguarding, researching and making accessible the intangible cultural heritage is exercised by the State Secretary of the Ministry of Human Resources in Charge of Culture. Further, the State Secretary attends to cultural affairs flowing from Hungary's UNESCO membership and within that fulfills secretarial tasks for the Expert Committee of the Hungarian National Commission for UNESCO. This latter function is delegated to an organisational unit of the Open Air Museum called Directorate for the Intangible Cultural Heritage.

Ministry of Human Resources
State Secretariate in Charge of Culture
János Halász, State Secretary in Charge of Culture
1055 Budapest, Szalay utca 10-14.
Tel: + 36 1 795 1270
Fax: + 36 1 795 0148
E-mail: janos.halasz@emmi.gov.hu

3. Open Air Museum, Directorate for the Intangible Cultural Heritage

On 1 April 2009 the Directorate for the Intangible Cultural Heritage was established as an organisational unit of the Hungarian Open Air Museum. With this step the then Ministry of Education and Culture (today Ministry of Human Resources) conferred the professional coordination of certain state level tasks flowing from the Convention on Intangible Cultural Heritage onto a department which is the ministry's budgetary institution with its own allocated funds. The professional staff of the Directorate is based on three ethnographers, one acting as department head and two as program assistants. Since August 2012 it has also functioned as the secretariate for the Expert Committee for Intangible Cultural Heritage.

The Department performs the following duties according to a closely defined work plan:

1. keeping contact with intangible cultural heritage bearer communities potentially interested in applying for inscription in the National Inventories, providing comprehensive advice and information and making all relevant documents accessible to interested parties;
2. managing and handling the National Inventories: making available all nomination documents, providing information regarding the nomination process, providing advice during the preparation of nomination materials, receiving, archiving and processing submitted nominations, preparing these for evaluation by the Expert Committee, keeping record of items in the National Inventories and the National Register of Best Safeguarding Practices, ensuring public access;
3. preparing nomination of selected heritage items for inscription in the UNESCO Inventories.
4. promoting the intangible cultural heritage, raising public awareness to its significance, facilitating the flow of information and providing opportunities for show-casing heritage elements;
5. initiating professional cooperation with partner institutions, maintaining and operating the network of experts and co-ordinators, briefing and updating experts, establishing and maintaining the database of experts, guaranteeing free and regular information for database members;
6. preparing related materials and documentation, developing project plans, guides to the intangible cultural heritage, curricula for training experts as well as devising systems to motivate, acknowledge and reward bearer communities;
7. liaising with the ministry responsible for culture, preparing support material, proposals, recommendations, projects and documentation for the ministry, answering UNESCO questionnaires and creating other documents for UNESCO (e.g. country reports).

Hungarian Open Air Museum
Directorate for the Intangible Cultural Heritage
Director: Dr. Eszter Csonka-Takács
2000 Szentendre, Sztaravodai út
Tel: +36 26 502 529
Fax: +36 26 502 502
E-mail: szko@sznm.hu
www.szellebiorokseg.hu
E-mail: csonkatakacs@gmail.com

B.1b INSTITUTIONS FOR TRAINING IN INTANGIBLE CULTURAL HERITAGE MANAGEMENT

Currently in Hungary there exists no separate institution dedicated exclusively to training in intangible cultural heritage management. The central role in training and education programs related to the safeguarding of our cultural heritage is played by colleges and universities.

In the past, the safeguarding of cultural heritage had its typical focuses on archaeology, protection of historic sites, works of art and world heritage sites. The intangible cultural heritage has received heightened attention since the acceptance of the relevant Convention in 2003 and its ratification by Hungary in 2006. Training experts specializing in the safeguarding of cultural heritage and specifically of the intangible cultural heritage became possible after relevant accredited university degree programmes and courses were developed.

Institutions and faculties offering these programs are diverse. Education on the intangible cultural heritage mostly involves institutions in the fields of the arts, humanities and social sciences, adult education, tourism and communication.

All university departments of ethnography (operating at Eötvös Loránd University, the Universities in Pécs, Debrecen, Szeged and Miskolc) offer courses on the intangible cultural heritage among their cultural heritage courses.

Below we describe all university level programs and courses related to safeguarding of heritage:

1. Eötvös Loránd University, Atelier Department of European Social Sciences and Historiography

1088 Budapest, Múzeum körút 6–8. I/129–133.

Tel.: +36 1 485 5208

Fax: +36 1 485 5208

<http://atelier.org.hu>

E-mail: eszabo@ludens.elte.hu

Following the traditions of the Annales school in France, the Atelier was set up in 2007 as an organisational unit (university department and PhD department) of the Institute of Historiography within the Faculty of Humanities, Eötvös Loránd University, Budapest. Students attend courses related to cultural heritage on a number of levels.

On the MA level the department launched a special programme entitled 'The history and practice of cultural heritage' in autumn 2012. Students attend courses throughout four semesters in the following fields:

- The concept of cultural heritage
- Culture, cultural concepts, a turn in culture
- The national heritage
- Cultural heritage in different national contexts
- The heritage of the socialist era
- The historical urban landscape and urban heritage
- The intangible cultural heritage
- Family heritage
- Industrial heritage

Students completing the course qualify as MA in history with a specialization in cultural heritage. The doctoral course offers PhD students the opportunity to listen to lectures on the intangible cultural heritage in every semester. In autumn 2012, for instance, a course was offered on elements with a relevance to the theatre within the national and international inventories of the intangible cultural heritage. (<http://atelier.org.hu/hu/oktatas/ma.html>)

2. University of Debrecen, Faculty of Humanities, Department of Ethnography

4032 Debrecen, Egyetem tér 1.

Tel.: +36 52 512 900/22249

Fax: +36 52 512 958

<http://neprajz.unideb.hu/>

E-mail: kovacsaszloerik@gmail.com

Students completing this course of study are qualified to identify, explore, preserve and safeguard cultural heritage within the scope of ethnography. Students specialising in cultural heritage shall also be made familiar with the following areas: the most influential classical schools of anthropology; critical theories from ethnomethodology through post-modern anthropology to orientalism and post-colonialism; economy, society (kinship, genealogy, local alliances, organizations and networks, gender and age group relations and domains, rites of passage), politics (individual and society, social hierarchies, power relations, local organisations, conflicts, violence), religion (religion, folk religion, local religion, belief systems, belief texts and ritual practices), ethnicity, identity and globalisation.

3. University of Pécs

a) Faculty of Natural Sciences, Department of Tourism

University of Pécs Faculty of Natural Sciences, Institute of Geography

7624 Pécs, Ifjúság útja 6.

Tel.: +36 72 503 600/24118, +36 72 503 600/24486

Fax: +36 72 501 531

<http://foldrajz.ttk.pte.hu/szervezeti-egysegek/turizmus-tanszek>

E-mail: pirisig@gamma.ttk.pte.hu

The Department of Tourism has been offering post-graduate studies in Heritage Management since 2010. Students graduating with a degree in Heritage Management may expect to be employed primarily by local governments and their institutions where their duties are likely to include cultural development, tourist and local marketing, organising heritage related and other and cultural events and festivals, elaborating the means of utilising local collections and creating a supportive local, non-governmental environment for this field of activity.

b) Faculty of Humanities, Department of Ethnography and Cultural Anthropology

7624 Pécs, Rókus u. 2.

Tel.: +36 72 503 600/23500

Fax: +36 72 503 600/23500

<http://neprajz.btk.pte.hu/>

E-mail: pnekat@pte.hu

The Department of Ethnography launched a new course entitled 'Cultural heritage – international processes and Hungarian practice'. The aim of the course was to familiarise students of ethnography and cultural anthropology with a subject which is on the way to becoming a discipline in its own right and is well-nigh indispensable for any expert working within the theoretical or practical dimensions of human culture. Main focuses of the course are the following.

1. The concept of heritage (historical development, process of recognition)
2. Standardization of heritage management internationally
3. UNESCO conventions, European heritage
4. The position and role of Hungary in the international processes
5. The practice of implementating UNESCO Conventions in Hungary
6. Heritage Lists: inventorying cultural heritage internationally and in Hungary
7. Best practices and deterrent examples
8. Heritage Lists - analysis and conclusions
9. Inventories of the Hungarian national cultural heritage – detailed study of the elements, case studies
10. Contemporary impact of heritage recognition (strengthening identity, sustainability, tourism, representation)

4. Eszterházy Károly University, Faculty of Information Technology

Cultural Heritage Studies

3300 Eger, Leányka út 4.

Tel./Fax: +36 36 520 486

<http://informatika.ektf.hu>

E-mail: szamtech@ektf.hu

This master's degree program trains professionals to have a solid foundation of knowledge in the history and theory of culture and thus demonstrate a historical understanding of the economic, mentality related, environmental and information system of the cultural heritage. In the broader sense they shall be able to represent their culture, and within that the viniculture of their country, both in their mother tongue and in foreign languages. Graduates of this MA course shall be qualified to apply their theoretical and practical knowledge

on the safeguarding of the cultural heritage, to mediate the cultural heritage in a reflective manner; to act as competent and state-of-the-art leaders of institutions in charge of managing the cultural heritage, to convey and popularize elements of cultural value to various segments of society, to recognize and draw parallels between the domestic and the universal cultural heritage as well as facilitate the connection between these domains; as well as to do research in the field of cultural heritage. 'Cultural Heritage Management' as a subject constitutes part of the core material of the programme.

5. University of Szeged, Institute of Ethnography and Cultural Anthropology

6722, Szeged Egyetem u. 2.

Tel.: +36 62 544 216

www.etnologiaszeged.hu

E-mail: barna@hung.u-szeged.hu

The Department of Ethnography at Szeged University has offered courses regularly on the cultural heritage in general and the intangible heritage in particular since 2004. Under the guidance of their leading lecturer, students participate in examining communities which carry some form of the intangible cultural heritage and produce papers on their findings. The English Department of the university also offers courses related to cultural heritage.

6. Central European University

1051 Budapest, Nádor u. 9.

Tel: +36 1 327 3000

www.ceu.hu

E-mail: public@ceu.hu

According to its announcement of June 2012 this university is launching a new MA training programme in Cultural Heritage Studies in September 2013. With an emphasis on academic research and on political studies and management skills, the programme offers participants a complex set of skills and knowledge required for safeguarding and sustaining the cultural heritage. Graduates shall be qualified to work as cultural heritage experts at any of the specialist institutions of this broad and complex field.

<http://www.ceu.hu/news/2012-06-05/academic-senate-approves-two-new-masters-programs>

7. Moholy-Nagy University of Art and Design

1121 Budapest, Zugligeti út 9-25.

Tel.: +36 1 392 11 80

<http://mome.hu/en>

E-mail: textil@mome.hu, voros@mome.hu

Moholy-Nagy University of Art and Design has launched university courses on the concept and types, management, related awareness-raising, marketing and promotion of the intangible cultural heritage.

- Tradition and Cultural Heritage (since 2008)

A reading and research seminar, this course examines the academic and everyday aspects and interactions of the three key concepts of culture studies and historiography, 'culture', 'tradition' and 'heritage'. Students analyse and compare classics on the subject, consider their central claims and unique approaches and carry out minor research assignments. The aim of the course is to write a case study on symbolic elements of our cultural heritage.

Syllabus

Concepts of culture in Aesthetics and Anthropology; Culture – an overview of the history of this concept; Culture in time and space: Territorialisation and the ethnographic present; Identity and imagination: Discovering tradition in modern societies; Authenticity: recognizing authenticity and authenticating the past; Definition and use of folklore and the intangible cultural heritage; Transnational discourse on heritage: policies and practices; UNESCO World Heritage and Intangible Cultural Heritage Lists (discussion of case studies); the Hungarian Open Air Museum and the intangible cultural heritage (a field excursion); 'Hungaricum' [products uniquely Hungarian] and branding (presentation of research); Heritage production and marketing in cultural tourism; Conclusion: construing cultural heritage in the societies of the turn of the millennium.

- Cultural Heritage Management (since 2010, offered in English)

Combining theoretical explorations and critical reflections with the development of practical skills of project conceptualization and management, this reading and research seminar broadly examines the emergence of a new conceptual approach in cultural and historical studies in the early 1980s called social constructivism. During the first half of the course students read and discuss key texts published in this genre and then the attention gradually turns to a specific field of debate: the cultural heritage discourse of the last thirty years. We intend to explore how this discourse has influenced our conceptions about history, culture and identity, and led to the institutional development of heritage tourism in an increasingly globalized cultural landscape.

Course outline:

Identity and imagination: culture, tradition, heritage, authenticity; The invention of culture: freezing the cultural flow; The invention of tradition: discussion of a concept (student presentations); The uses of folklore and intangible heritage; Intangible heritage at the Hungarian Open Air Museum in Szentendre; Transnational heritage discourse: policies and practices; Manufacturing, promoting and consuming cultural heritage; World cultural heritage sites (student presentations); European cultural capitals; Presentation and discussion of heritage management and promotion projects.

- Concept and Types of Folk Costumes and Attire - degree program focusing on the connection between folk arts and applied arts

Ethnography: Hungarian folk costumes

Instructor: Edit Katona, Museum of Ethnography

Concepts and classifications of folk art; Connection between folk art and the applied arts; The concept of applied folk art; Textiles, cut, style and ornamentation of Hungarian folk costumes; Historical development of Hungarian folk costumes and regional distinctions; Hungarian folk costumes as sources of design

Non-university training courses

ISES Institute for Social and European Studies

Európa Ház

9730 Kőszeg, Chernel utca 14.

Tel, fax: +36 94 563 055

<http://www.ises.hu/>

E-mail: info@ises.hu

In 2009 the Institute for Social and European Studies, operating at Kőszeg, launched its own Cultural Heritage Management and Sustainable Development course which proved extremely popular. This course in heritage management aims to train versatile professionals with both a theoretical and a practical orientation who view the cultural heritage as a functioning system and thus focus, beyond its preservation, also on its sustainability and utilisation.

Training Modules include: Cultural heritage - theory and practice; Levels of heritage: tangible and intangible; Safeguarding heritage; Economies and the management of heritage; Regional economy and management, sustainable development; Technical terminology in the field; Practical experience in the field. Instructors are guest lecturers from a variety of related disciplines (ie. heritage safeguarding experts, economists, sociologists, artists, historians, managers, urban planners, sub-regional and regional project managers). The programme is currently in the process of being recognized as an accredited university degree course under the auspices of Corvinus University, Budapest. Areas of potential employment for graduates include specialized administrative departments and agencies, local government institutions, heritage institutions, tourism and travel organizations, NGOs, ministries and professional chambers.

<http://www.ises.hu/programmes/cultural-heritage-management>

B.1c DOCUMENTATION INSTITUTIONS FOR INTANGIBLE CULTURAL HERITAGE

Since the time when Hungary became a party to the Convention, no separate institutions have been established solely for the purpose of intangible cultural heritage documentation, since this is already the function of a number of national and local collections and archives.

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In Hungary the documentation of traditional folk culture, including the intangible cultural heritage, has been an extensive, ongoing and exemplary process ever since the second half of the 19th century. The national museums (the Open Air Museum and the Museum of Ethnography), county and local level museums, local history collections, as well as the Institute for Musicology and the Institute for Ethnology (both part of the Research Centre for the Humanities at the Hungarian Academy of Sciences) and the Hungarian Heritage House provide for the systematic collection and appropriate storage of amassed objects, photos, audio and visual recordings, notation and documents and render it accessible to research and the broader public.

1. Hungarian Open Air Museum Directorate for the Intangible Cultural Heritage

2000 Szentendre, Sztaravodai út

Tel.: +36 26 502 529

Fax: +36 26 502 502

E-mail: szko@szozm.hu

www.skanzen.hu

www.szellemtorokseg.hu

The Hungarian Open Air Museum in Szentendre is recognized nationally and throughout Europe as a centre for academic research and an intellectual hub for the transmission of knowledge, while it also serves society and social development. Core tasks of the institution include the study of traditional folk architecture, interior decoration and way of life, as well as to collect, preserve, promote and make accessible to the public traditional tangible and intangible artefacts and remnants. Basic research fostered by the institution contributes to the safeguarding and preservation of the tangible and intangible cultural heritage of Hungary and also renders significant help to the social and cultural development of various communities in the country. (Thus, for instance, after the recent floods, as well as in the wake of an environmental disaster where villages were flooded by the 'red sludge' of an aluminum plant, knowledge stored in the museum helped restore destroyed housing and territory in an environment friendly fashion.)

Through its exhibitions, publications, educational and leisure programs the Museum presents artefacts, traditional customs and lifestyles and conveys theoretical as well as practical knowledge, enhancing broader public awareness of rural heritage.

The Museum complex comprises 304 reconstructed traditional buildings. Of the 71,399 ethnographic museum objects and the 3,000 demonstrative objects some 30,000 are visible at present in the permanent exhibition of the Museum.

The department for documentation (collectively termed the Hungarian Traditional Folk Architecture Archive) stores documentation relating to the rural architectural heritage, mostly surveyors' data, ethnographic and historical data collections, records relating the objects preserved in the museum and the proceeds of the museum's scientific collecting and processing efforts.

The structure, collections and contents of the Hungarian Traditional Folk Architecture Archive (MNÉA) are as follows.

- General Collection: 6451 items
- Historic Collection: 6121 items
- Photo Negative Collection: 89,850 items
- Slide Collection: 21,118 items
- Collection of Building Documentation: 400 buildings
- CD/DVD collection: 525 CDs/DVDs
- Video Collection 167 items

Hungarian Traditional Folk Architecture Collection (MNÉGY, from the estate of László Vargha):

- Data Store: 2,597 entries
- Slide Collection: 3914 items
- Photo Negative Collection 17663 items

Csilléry Collection:

- Data Store: 784 entries

Kriza Collection:

- Photograph Collection: 10,948 items

Digitalized content accessible on the www.skanzen.hu website amounts to 65,563 items and 191,726 photographic items

Since 2011 more than 90,000 digitalized items have become accessible on the website [europeana.com](http://www.europeana.com), the largest database portal of European collections.

<http://www.europeana.eu/portal/>

The Directorate for the Intangible Cultural Heritage at the Hungarian Open Air Museum also established the Intangible Cultural Heritage Collection (2012) for the purpose of systematic collection and documentation of material related to elements on the National Inventories. Today the collection already contains 50 items. Besides, the archive of the Directorate collects publications, PR material and the full documentation of developments (written documentation, books, maps, photo and film footage) that relates to heritage items in the Inventories. The Directorate also collects and stores seminar papers and degree theses on the intangible cultural heritage.

2. Hungarian Museum of Ethnography

1055 Budapest, Kossuth Lajos tér 12.

Tel.: +36 1 473 2410

Fax: +36 1 473 2411

E-mail: info@neprajz.hu

www.neprajz.hu

One of Europe's earliest ethnographic museums, the Hungarian Museum of Ethnography has been collecting, archiving, protecting, studying and making publicly accessible traditional and modern cultural heritage and artefacts of European and non-European communities since 1872. Collections include objects, photos, texts, audio and visual recordings which offer a rich resource of knowledge on worldwide heritage. As a museum with a focus on society, it is a place for reflection on the tangible culture of the past and the present, as well as for studying and presenting social phenomena. It acts as a core institution in Hungary for ethnography, European ethnology and cultural anthropology – a museological hub. Thanks to its collection and the knowledge amassed among its walls, the Museum serves as a point of departure for other disciplines as well as the fine arts when it comes to understanding, accepting and respecting cultural remembrance, versatility and a variety of identities. By demonstrating a harmony between knowledge, perception and experience, it offers an opportunity for individuals and communities to articulate their interpretations and attitudes. The Museum of Ethnography is an open cultural space where the past merges into the present and scholarship merges into teaching, where cultures and generations meet and talk to each other.

The following figures describe collections of the museum:

1. Artefact Collection: 200 thousand artefacts
2. Manuscripts Collection: 32 thousand manuscripts
3. Picture Archive: 30 thousand prints, drawings, sketches and paintings
4. Photograph Collection: 450 thousand photos and a collection of slides
5. Motion Picture Collection: 37,800 minutes of film and video footage
6. Audio Collection: 134,500 minutes of audio recordings of folk music, accompanied by notation

One of the top priorities of the Museum is to digitalise its collections in order to enable online accessibility. Currently the Museum's website provides access to

- 62,000 artefacts with images,
- 30,000 photographs,
- 8000 prints, drawings and paintings,
- 4,100 phonograph cylinder recordings
- and 21,000 pages of MS.

**3. The Hungarian Academy of Sciences,
Research Centre for the Humanities, Institute for Ethnology**

1014 Budapest, Országház utca 30. I. emelet

Tel.: +36 1 224 6700

Fax: +36 1 356 8058

E-mail: etnologia@etnologia.mta.hu <http://www.etnologia.mta.hu>

Since its establishment in 1976, the Documentation Department of the Institute for Ethnology has been managing, preserving and documenting data related to ethnography. The Department has four collections:

1. the MS Collection: using the ISIS data storage system introduced in 1994, the collection stores some 200,000 pages of manuscripts by nearly 500 authors;
2. the Film and Video Collection: 14 films, 14 video films;
3. the Sound Archive: 722 audio tapes and cassettes, also available in digital form since 2004;
4. the Photograph and Slide Collection contains documents primarily from Hungarian language areas from 1938 to the present, covering themes from the traditional way of life, agriculture, customs, dwellings, clothing and objects of the different peoples of the greater Carpathian Basin. At present collection amounts to 8,938 slides and 53,151 photographs.

Archives and collections of the Institute are accessible to researchers. Items may be used in publications subject to the regulations prescribed.

4. The Hungarian Academy of Sciences, Research Centre for the Humanities, Institute for Musicology

1014 Budapest, Táncsics M. u. 7.

Tel.: +36 1 214 6770

Fax: +36 1 375 9282

E-mail: zti@btk.mta.hu

www.zti.hu

The Folk Music Archive of the Institute for Musicology contains 160,00 hours of folk song and instrumental music collections, including between 25,000 and 30,000 folk songs. The folk dance archive contains 400,000 metres of motion picture footage with 25,000 dance sequences from 1000 communities (www.zti.hu)

Between 2004-2008 an online database was developed and is accessible on the Institute's website to facilitate the efforts of local communities in safeguarding their own heritage. The Folk Dance Archive contains nearly 500 archive recordings; the Dance Notation Archive nearly 500 motifs written in Laban notation; the Photograph Archive approx. 3000 photos; the Folk Music Archive offers audio recordings of approximately 15000 folk songs; while the Béla Bartók Folk Music Archive contains 15,000 tunes, some in audio recording and some in music notation. Digitalization of the 30,000 tunes in the Kodály Folk Music Archive is currently underway. Visitors to the database number approximately 100,000 annually from all over the world (<http://db.zti.hu>).

5. Hungarian Heritage House

1011 Budapest, Corvin tér 8.

Tel.: +36 1 225 6049, +36 1 225 6000

Fax: +36 1 225 6077

E-mail: hhinfo@hagyomanyokhaza.hu

www.hagyomanyokhaza.hu

The Hungarian Heritage House was established in 2001 as a national institution financed from central budget to facilitate the documentation, safeguarding and promotion of traditional folk heritage of Hungary and Hungarian ethnic groups in neighbouring countries. In line with its Deed of Foundation, as a national institution its goals and tasks are defined in harmony with the Convention on the Safeguarding of the Intangible Cultural Heritage. The documentation centre of Heritage House provides guidance to members of the general public and experts interested in traditional folk culture and heritage.

László Lajtha Folklore Documentation Centre (a part of Heritage House) covers the heritage of Carpathian Basin and grants public access to audiovisual and textual documentation recording the folk culture of the region, containing recordings of academic archives and collections of folk music and folk dance from any ethnicity living within the Carpathian Basin (and, within that, in Hungary). Access is granted through the use of digital technologies and the internet.

Sections of the László Lajtha Folklore Documentation Centre are the following.

- Táncháztalálkozó Archive: comprehensive collection, systematisation and documentation of the Hungarian dance house movement (photos, film recordings, posters, publications, flyers, announcements)
- Martin Media Collection: 12,830 hours of audio recordings, 2,640 hours of film recordings, 28870-item photo archive (<http://regi.hagyomanyokhaza.hu/index.php?menu=484>)
- Book and Manuscript Collection: 65000 items (<http://isis.hagyomanyokhaza.hu/>)

Local communities are partial data providers of national documentation centres. Several communities or ethnic groups which constitute part of the intangible cultural heritage have at some point been the scene of ethnographic research and collection work which has been steadily underway in Hungary and the broader Carpathian Basin for over a hundred years. As a result, most of the items included in the National Inventories today have been subject to some type of documentation (archive film footage, photographs, written records and descriptions, audio recording) or have yielded artefacts for museum collections. As the safeguarding of heritage becomes increasingly a conscious activity (particularly in the course of compiling the nomination material), members of these communities visit the collections mentioned, so as to become familiar with the material stored there about their own community and incorporate it in their application.

B.2. INVENTORIES

a) The names of the inventories and the entities responsible for them

- National Inventory of the Intangible Cultural Heritage
- National Inventory of Best Practices

Both inventories are the responsibility of the government minister in charge of culture, who has conferred management of the inventories on the Directorate for the Intangible Cultural Heritage within the Open Air Museum of Ethnography.

At the founding session of the Hungarian National Commission for Intangible Cultural Heritage in September 2008, establishment of a National Inventory of the Intangible Cultural Heritage was proposed. On May 19, 2009 the Minister of Culture made a public appeal to communities, groups or individuals with a commitment to Hungarian culture to apply for inscription on the Inventory for intangible cultural elements they identify as their own. In 2009, the National Commission recommended establishment of a National Inventory of Best Practices. The objective of these inventories is partly to identify and make accessible all those expressions of cultural heritage which any community in Hungary still practices or identifies with and partly to make accessible, promote and popularize all those projects, practices and activities in Hungary that proved effective in the safeguarding, preserving and transmission of intangible cultural heritage on a national level.

b) Ordering principles used for structuring the inventories

The inventories apply no particular structural ordering principles – all elements inscribed are on the same level, regardless of their geographic location, theme or community. The ever expanding list will in all probability shortly require the introduction of a system of internal divisions. A system recommended by an expert from UNESCO's open-ended working group (whereby elements are grouped according to type) seems feasible for use for the entire country. Nevertheless, introduction of any structuring system will need to be preceded by comprehensive study.

c) Criteria for inscription:

The criteria for inscription of nominated elements is a nationally tailored version based on the criteria for inscription to the UNESCO Lists. (In terms of content, the criteria are the same as those created by UNESCO, omitting the obligation to prove the inscription of the element in the National Inventory and substituting mention of international impact with national significance.)

Inscription in the National Inventory of the Intangible Cultural Heritage

N.1. The element must be compatible with the definition of ICH element as described in Article 2. paragraphs 1 and 2 of the Convention.

N2. Inscription on the Inventory provides for greater visibility of and public access to the intangible cultural heritage, as well as increased awareness of its significance. Thus the Inventory and the elements inscribed thereon reflect the cultural diversity of the nation and serve as examples of human creativity.

N.3. General policies and programs are in place to facilitate the safeguarding, viability and sustainability of the element.

N.4. The element was nominated for inscription with the widest possible participation, involvement and prior informed consent of the communities, groups and, where applicable, individuals who are the bearers/practitioners of the element.

Inscription in the National Inventory of the programmes, projects and activities which have best served the safeguarding of the ICH

J.1. The programme, project or activity serves the objective of safeguarding as described in Article 2.3 of the Convention on ICH.

J.2. In the case of a completed programme, project or activity, it has proven effective and contributed to the sustainability and viability of the relevant ICH element. If still in progress, or planned, the programme can fairly be expected to contribute significantly to the sustainability and viability of the relevant ICH element.

J.3. The programme, project or activity is implemented with the widest possible participation, involvement and on the prior informed consent of concerned communities, groups and - where applicable - individuals.

J.4. The programme, project or activity is potentially suited to serve as a national model for safeguarding ICH.

d) Taking into account the viability of the element of intangible cultural heritage

During the implementation of the Convention Hungary did not create a list similar to UNESCO's international list of items in danger or requiring urgent protection. Although a constant change in the conditions of life and the rapid progress of modernisation often render it difficult to practice or transmit certain heritage elements, at present it is possible to provide the kind of support and the educational framework which can effectively help survival of the cultural heritage. Nevertheless, reflecting on the topicality of this issue, the National Commission has incorporated a question in the application form for inscription in the National Inventory enquiring about possible difficulties which hinder or even prevent practice of the element.

e) The format and approach of the inventories

Elements of the ICH inscribed in the National List, as well as the list and total application material of best practices (application form, photos, films) are posted on the website www.szellemtorokseg.hu.

The inventories are also regularly released in a publication format, containing all of the heritage elements in the inventories, offering a description and a characteristic photograph. This booklet is updated annually by the Directorate for the Intangible Cultural Heritage and is published in September of every year on the occasion of the opening ceremony of Cultural Heritage Day. This is also when inscription of new elements is formally announced by the Minister of Culture and endorsement documents are handed over. The booklet is also regularly published in English.

Nominations, summaries and professional reports, as well as the decision about nomination qualify as public documents from the moment of the decision being passed. (Before the decision, in line with Hungarian data protection legislation, the documentation is handled confidentially.) The original nomination material of the elements inscribed in the inventories and expert reports are accessible in the archives of the Directorate and edited and digitalised versions are also available on the ICH website (www.szellemliorokseg.hu).

F-g) The method and frequency of updating inventories, participation of the relevant communities

The Inventories are regularly updated and are continuously expanding with the involvement of the practitioner/bearer communities. Nominations are submitted directly to the national level by concerned communities without any intermittent steps. There are no limitations as to the number of elements that can be inscribed on the Inventories. Nominations are accepted continually without any time constraints or deadlines.

Communities apply for inscription in either of the Inventories by completing a prescribed and regular nomination form. The nomination form was created by supplementing a Hungarian translation of the UNESCO nomination forms with adjustments tailoring it to the national level. Applicants are also required to append compulsory documentation which consists of 36 photographic items some of which may be archive but most of which should present contemporary conditions, as a film of no more than 20 minutes. Applicants may also append maps, books, publications and audio material to their nomination material. Further important appendices of the application material are declarations by the community proving the approval, involvement and participation of the community regarding nomination of the element. The nomination form, as well as the accompanying completion guidelines and criteria may be downloaded from www.szellemliorokseg.hu.

The bearer/practitioner community must be informed in advance of the intention to nominate the element and be asked to consent and to participate in the nomination process. The process which professionally plans controls and assists the steps initiated by the bearers in order to define, interpret and preserve their own heritage takes account of the spirit of the Convention in every respect and to the highest possible degree. Since nomination is initiated by the bearer community, members are not only aware that they are practitioners of an element of the intangible cultural heritage but also consider it important for the element to survive and be transmitted in the location. Thus the will of the community is in itself the elemental guarantee of the viability of the element. The community producing the nomination must state its plans for preservation and offer a detailed description in point 4.b. Without commitment to do so, inscription in the inventories is not possible, therefore the Directorate, the relevant experts and the Expert Committee examine this issue in every case and take it into consideration in the inscription procedure.

In practice (in the administrative and professional sense) the Inventories are managed by the Directorate for the Intangible Cultural Heritage of the Hungarian Open Air Museum. Therefore communities submit their complete nomination package to the Directorate in the form prescribed by that organisation (digitally and on paper). If necessary, the Directorate requests applicants to supplement missing required documents. When the material is complete, the Directorate commissions two independent experts to evaluate the nomination. Based on their evaluations, the Department prepares a professional evaluation and a report for the Expert Committee on the Intangible Cultural Heritage of the Hungarian National Commission for UNESCO described under point B1, and a summary of nominated elements. The Committee of Experts at its next regular meeting reviews the reports and

makes recommendations to the government minister responsible for culture as to which elements should be inscribed.

The National Inventories are updated at meetings of the Expert Committee. Sessions for selecting elements for recommendation to the Minister for inscription are held twice a year. The agenda for sessions of the Expert Committee can only cover elements whose complete nomination material, including requested missing material, had been received by the Directorate no later than eight weeks prior to the planned date of the Expert Committee's next session and which at that time comply with the criteria for inscription. Nominations received after that date shall be evaluated at the subsequent meeting of the Expert Committee.

The Directorate for the ICH at the Hungarian Open Air Museum informs applicants about the Minister's decision in writing. Decisions are also announced on the websites of both the Ministry and the Directorate (www.szellebiorokseg.hu).

Ceremonial promulgation of the inscription of elements of the intangible cultural heritage in the National Inventories, as well as the presentation of certificates of inscription take place annually at the opening ceremony of the national 'Cultural Heritage Days' event. At this ceremony, representatives of the community receive the documentation about being inscribed in the Inventory, while the subsequent two days give them an opportunity to present their heritage to the wider public.

After being inscribed in one of the inventories, elements of the intangible cultural heritage receive increased publicity and experience heightened attention from the general public. Experience so far has shown that increased visibility and access do not jeopardise the existence of these heritage elements. The communities are able to regulate the degree of access and publicity also triggers useful internal processes. Members of the community come to think more highly of their own heritage, recognition from the outside increases their own sense of identity and their attachment to their own heritage. They attach importance to being and remaining worthy of the status of figuring on the inventory of the intangible cultural heritage and to presenting themselves in a worthy manner.

The ICH Expert Committee, based on the report and summary prepared by the Directorate for the ICH, makes proposals as to which element on the National Inventories should be nominated by Hungary for inscription on the UNESCO Lists. These nominations are prepared by the Directorate for the ICH – usually through a working group – with the involvement and participation of the practitioner/bearer communities.

h) Participation of relevant non-governmental organizations

Compiling the nomination material requires a high level of preparation and calls for a complex and many faceted presentation of the element. Therefore it is common to involve professionals from local and occasionally national professional organisations, local governments, churches and religious communities, as well as the broadest spectrum of the relevant communities in defining and exploring the cultural heritage and compiling the nomination. County co-ordinators also contribute their professional advice and guidance to the process.

Elements on the National Inventory of Intangible Cultural Heritage in 2012:

1. Busó Festivities of Mohács – masked end-of-winter carnival custom (2008) (UNESCO Representative List inscription 2009)
2. Recipients of the title ‘Master of Folk Art’ and their knowledge and activity (2008)
3. Mutton Stew of the Cumanian (Kunság) Region according to the Karcag Tradition (2009)
4. Living traditional heritage in the cultural space of Kalocsa: embroidery, ornamental painting, traditional dress and folk dance (2009)
5. Pottery tradition of Mezőtúr (2009)
6. Falconry in Hungary (2010) (UNESCO Representative List inscription 2012)
7. Living tradition of lace-making in Halas (2010)
8. Matyó Heritage – living traditions of embroidery, dress and folklore (2010) (UNESCO Representative List inscription 2012)
9. Church Decoration at Whitsun in Mende - Rite of Spring Festivities (2011)
10. ‘Tikverőzés’ Ritual in Moha - Masked Carnival Tradition (2011)
11. Emmaus Procession in Bóly - Easter Monday Folk Tradition (2011)
12. Miller’s Wafer Making Traditon of Borsodnádasd (2012)
13. Sárköz Folk Art - Weaving, Embroidery, Beading and Traditional Costume (2012)

Elements on the National Register of Best Practices of Safeguarding ICH

1. Táncház Method: a Hungarian model for the transmission of intangible cultural heritage (2010) (UNESCO Best Safeguarding Practices Register inscription 2011)
2. Kassai Method of Archery on horseback (2012)

B.3. OTHER SAFEGUARDING MEASURES

Promoting the function and significance of ICH in society:

The Directorate for ICH at the Hungarian Open Air Museum, as the coordinating body responsible for implementing the objectives of the Convention, has initiated and established several series of programmes for increasing visibility, public awareness and popularity of the intangible cultural heritage in society. The target audience of the various programmes and series is the widest possible spectrum of the general public. The objective is to facilitate and foster mutual recognition and respect for human creativity by exposing the broadest possible audiences to the diverse expressions of the intangible cultural heritage in Hungary and around the world, and familiarising them with these expressions as well as the practitioner/bearer communities sustaining them. Experiences show that a comprehensive, complex presentation of heritage elements, accompanied by personal contact with practitioner communities and direct experience of the element prove immensely effective in awareness-raising, promotion and the integration of the objectives of the Convention into society. Events facilitating ICH visibility, popularisation and promotion

Whitsun Festivities - International Gathering of Intangible Cultural Heritage

For many years now the Hungarian Open Air Museum (Szentendre) has been hosting the Whitsun Festivities to familiarise the public with traditional folk culture and make it more palatable and popular.

Building on this tradition, since 2011 the focal point of the event has become intangible cultural heritage. Invited practitioner communities of ICH elements from Hungary and abroad convene not only to present their heritage, but also to exchange their experiences in handling and safeguarding their heritage, thereby facilitating cooperation between these communities.

Thousands of visitors entering the museum grounds (including representatives of the media) can become familiar with the diversity of ICH elements through workshops, presentations, *táncház*, and active participation in this two day event.

Apart from practitioner communities with elements inscribed on the ever expanding Hungarian National Inventories, community groups from other countries with elements inscribed on the UNESCO Representative List of ICH are also invited to participate. Guest countries to date have been Croatia, Romania, Slovakia, Albania, Bulgaria and Turkey.

During the event, foreign and Hungarian participating communities are each assigned one of the traditional buildings (re-)constructed on the grounds of the Museum to represent a particular ethnographic region of the country. These buildings serve as venues for Museum events and programmes (dance performances, music concerts, handicraft presentations and activity centres). Both days of the Whitsun Festivities feature a procession and dance program called *The Dance of Nations* with the participation of all invited communities.

The event affords an opportunity and a venue for the promoting the principles, objectives and results of the UNESCO Convention. It also provides opportunities for the exchange of professional views and practical experiences among experts and community members at national and international levels. A further advantage is that heritage elements are presented against the backdrop of the authentic traditional peasant architecture and surroundings of the Open Air Museum in the most direct and interactive manner.

The objective of the event is to present various elements of intangible cultural heritage, and to foster respect for human diversity and creativity. In 2012, UNESCO officially endorsed the event and permitted the use of the official ICH logo. UNESCO Ambassador Katalin Bogayay, Hungary's Permanent Delegate to UNESCO, President of the 36th session of the UNESCO General Conference, accepted honorary patronage of the event. The event was also awarded 'excellent' rating by the Hungarian National Festival Registration and Evaluation Committee.

An accompanying program of the 2012 event was a special feature exclusively for the heritage communities. The community of the town of Mende, one of the communities on the National Inventory, invited all participating communities to their town the day before the Museum festivities. After becoming familiar with each other's heritage and exchanging experiences, guests were able to experience and participate in the Mende heritage element of the special decoration of their church for Whitsun and view the splendid outcome of this practice. In honour of their friendship and the event, the people of Mende planted a tree which the visiting communities

decorated with textiles typical of their region and act reminiscent of the church decorating tradition of Mende. The event was also extensively covered by the media.

The Whitsun Festival offers traditional folk dance and music performances and teaching sessions, demonstrations of traditional folk costumes, handicraft products and a chance to sample the masterpieces of traditional folk cuisine. Visitors may thus become acquainted with the traditional culture of these heritage communities in a number of distinct modalities. Throughout the event the central stage offered a continuous source of entertainment in the form of traditional dance and music performances, storytelling by members of the heritage communities, as well as exceptional performers of authentic traditional heritage. During these days, the streets and buildings of the village museum are filled with life as the living cultural heritage is manifested in all possible ways.

Exhibitions of heritage elements on the Hungarian National Inventories, as well as those from other countries on the UNESCO lists, are on display, with materials drawn from the photo documentation of UNESCO nominations.

European Heritage Days

European Heritage Days, organized annually on the third weekend of September, are the most significant opportunity for presenting intangible cultural heritage on the national level. New inscriptions on the Hungarian National Inventory of ICH and the National Register of Best Safeguarding Practices have been formally announced to the public at the opening of this event since 2010. During this weekend event each of the communities on the national inventories presents their heritage to the general public in the most direct and interactive manner possible through performances and hands-on craft sessions offered in individual pavilions. The venue for the opening of the European Heritage Days event alternates annually between the capital city, Budapest, and a venue in the country, thus ensuring that the message about the importance of safeguarding the intangible cultural heritage reaches people all over the country and offers them the chance to gain direct experience of the treasures of Hungary's heritage.

Regular weekend features and major events at the Open Air Museum

Ensuring the visibility and popularisation of the intangible cultural heritage is a priority of the Hungarian Open Air Museum. Thus elements of ICH are prominently featured at periodic major events, festivals and regular programmes of the Museum. At weekend events like the 'Saturday arts and crafts club' and the 'Old Time Sundays' series, a selected 'Master of Hungarian Folk Art' is a featured guest presenting his or her folk art through handicraft demonstrations, teaching sessions and/or performances for visitors.

Living Heritage Series

Launched in 2010 by the Department of ICH at the Open Air Museum in cooperation with Kossuth Club, Budapest, the objective of this one day event is to present and promote each of the heritage elements on the National Inventory individually in the most comprehensive way to the people of Budapest. Attention is focussed

here on the past of the element, as well as its present and future possibilities, using direct exposure to the knowledge and activity of the practitioner communities with the aim of awareness-raising. Elements featured to date have been the Busó masked tradition, the Cumanian (Kunság region) mutton stew of Karcag and the heritage of Kalocsa. Before the end of this year (on December 8, 2012) a fourth element, the heritage of lace-making of Halas, will be presented to interested members of the public.

In addition to the Directorate for ICH at the Hungarian Open Air Museum, many other organizations also participate in promoting and increasing the significance of the intangible cultural heritage in society.

The Association of Hungarian Folk Artists organizes the largest annual national festival for Hungarian folk artists, the 'Festival of Trades and Crafts' on the Castle Hill of Buda. Members of the Association, member organizations and master folk art craftsmen present traditional trades and crafts in workshops set up for this four day event. Revival traditional folk crafts, as well as traditional folk dance and music are enlisted to delight audiences. A thematic exhibition and performances by heritage revival groups are permanent features of the festival.

The National Táncház Festival and Craft Fair is the largest folklore festival in Hungary where traditional folk music, dance and handicrafts of Hungarians from the whole of the Carpathian Basin, as well as other ethnic groups in Hungary, are presented interactively with the cooperation of amateur and professional performers and artists, children's and adult groups, music school groups, village practitioners and revival groups to visiting crowds of the general public. The Festival and Fair has been organized annually since 1982 by the Dance House Guild for those interested in living folk art. It is organized as part of a larger scale arts event, the Budapest Spring Festival. In 2010, when the Hungarian National Festival Association established a Festivals Quality Evaluation Program working on a voluntary basis, the Táncház Festival and Fair immediately earned the highest ranking.

The Hungarian Heritage House has the mission to utilise the results of folklore research in service of the broadest possible segments of society. To this end it organises numerous stage performances, interactive and educational programs such as táncház, workshops and trainings with direct involvement of both the revivalists and Masters of Folk Art. Heritage House puts out numerous publications and articles on methodology and related research on the intangible cultural heritage. Organizing scientific symposiums, lecture series and conferences for professionals in the field are also among its activities. One of their largest and most successful programs is the collection series termed 'Final Hour'. Within the framework of this series the traditional and still living folk music of 112 traditional bands functioning in 240 villages throughout the Carpathian Basin were collected and recorded on 1271 CDs (approximately 1250 hours of music). A selection of these recordings was published and is available to the public in a series of fifty CDs called 'New Patria - Heritage for the Future'.

The distinction of 'Master of Folk Art' has been awarded in Hungary regularly since 1953 to outstanding practitioners of folk art in communities who preserve and promote elements of traditional cultural heritage at a high level. Awards are issued in any of the following categories: vocal or instrumental folk music, folk dance, story telling or handicrafts. The distinction is a system of recognition of masters similar to UNESCO's Living Human Treasures program started in 1993. To recognize the work of young revivalists, the 'Young Master of Folk Art' title was also established and first awarded in 1969 and has been issued annually ever since. The Hungarian Heritage House is actively involved in coordinating the nomination process. These state distinctions have a significant role in increasing the prestige of ICH and also in raising awareness to its value and recognition in the community, the region and the society as a whole.

The Directorate for the Intangible Cultural Heritage operating within the Open Air Museum of Ethnography launched an effort to compile a database of elements that have figured in the National Inventory since 2008, relying on the efforts of a broad working group. The award of 'Master of Folk Art' has been issued regularly since 1953 to the most outstanding folk artists in the categories of instrumental music, singing, story telling, object making and dance. The emerging database contains a biography of the artists, a complete bibliography of their person and oeuvre, the access data of the museum material collected from them. It will be made public through the internet on a surface with search engines and in book format. Besides the working group of experts, students of ethnography from Eötvös Loránd University Budapest and students of singing from the folk music department of the Liszt Ferenc University of Musicology will also contribute to the efforts of compiling the database.

Entities also contributing to a wider social recognition of the intangible cultural heritage include the Hungarian Mint and the Central Bank of Hungary who, through a joint initiative, have created a series of collectible silver coins honouring the Hungarian elements inscribed on the UNESCO lists. The first coin depicts the Busó heritage (inscribed on the Representative List in 2010) and the second coin features the Táncház method, inscribed on the Register of Best Safeguarding Practices in 2012.

Plans for future programmes

Developing a system of financial support for the intangible cultural heritage is currently underway. In its Act XXIII of 1993 the Hungarian National Assembly created the National Cultural Fund with the purpose of supporting the creation and preservation national and universal cultural treasures and disseminating them inside and outside the country. Certain funding programs offered by the National Cultural Fund for culture-related projects and festivals already specifies ICH themes as an advantage in the criteria for funding. One such example is the grant offered for large-scale events. A funding program started by Department III of the government-founded Hungarian National Rural Network entitled 'Quality of Rural Life and Diversification of Rural Economies' offers support specifically to communities in preparing their nomination material for inscription on the National Inventories. In 2012 one community received such funding (for preparing studies, photo- and film documentation materials). Steps to increase funding for this purpose are already underway.

Preparatory steps have already been taken for the funding system that will be introduced in 2013. The system will enable the National Cultural Fund to support communities whose ICH element has already been inscribed on the National Inventories. These communities have already proven their commitment and intent to safeguard and maintain their heritage by meeting the criteria for inscription and completing the nomination process. Additional support shall be provided to those communities whose elements have been inscribed on the UNESCO Lists. Communities can apply for funding for the implementation of specified safeguarding projects such as:

1. documentation of the heritage element - including establishing, maintaining, renewing or restoring a collection or archive
2. establishing, purchasing, or renovating a community space for practice of the heritage element
3. ensuring the maintenance, enhancement and transmission the element from generation to generation through various methods of passing on knowledge such as formal education, developing local curricula, publishing textbooks, procuring the necessary means and supplies, providing for or enhancing non-formal forms of education, further trainings, specialized courses, interest circles, workshops, apprenticeships, etc.

4. implementing programs and events directly geared toward presentation of the ICH element (festivals, exhibitions, performances, creative workshops)
5. increasing the visibility and popularity of the ICH element through design, planning, implementation and distribution of promotional material

Academic research and art studies

Due to organising efforts and support by the then Ministry of Culture and Education, Hungary was amongst the first to organize an international conference on the concept of intangible cultural heritage and possibilities for implementation of the Convention with the participation of Hungarian and European experts. This took place in 2007, the year after becoming a signatory to the Convention. The conference also hosted an international meeting of Mayors for Heritage Safeguarding, attended by local government leaders from all over the world. The material of the conference was published in both Hungarian and English.

The European Folklore Institute (formerly European Folklore Centre - established in 1996 with the support of UNESCO) - takes an operative role in the safeguarding of intangible cultural heritage. The Institute maintains and manages an international network of experts, publishes professional periodicals and organizes international conferences to provide guidance in methodology and practical examples of safeguarding to professionals and institutions in the field.

Heritage House has the mission to identify, process, systematise and exhibit the folk art and handicraft heritage, to sustain and enhance the collection of the Hungarian Museum of Folk Art and Handicraft founded in 2011 (Budapest, Fő utca 6.). It also offers grants in order to support development of folk art products and traditional handicraft ware and to jury and qualify such products with the help of expert committees created for the purpose.

CIOFF Hungary, an association of folklore festivals in Hungary with representation abroad, has, especially since 2009, served the raising of awareness, popularization and increasing recognition of ICH among the general public and concerned communities, as well as amongst experts in related fields through organizing conferences and further trainings. The focus of CIOFF Hungary is heritage revival and safeguarding, festival tourism and folklore festival exchange programs - where festivals are the primary vehicle for presenting particular elements of ICH.

- One of the steps in the scholarly approach to the ICH is the systematic study of the practitioner communities - primarily those with elements inscribed on the national inventories and/or those on the UNESCO Representative List. Follow-up studies on post-inscription effects (tourism, alterations in the element), changes in the control mechanism of the community or the revaluation of the element have become frequent topics of university theses and doctoral dissertations. Papers exploring elements of heritage are being written at the Department of Ethnography of Szeged University where this is a pre-requisite for the completion of any course in the field. Topics are chosen with the help of the leading lecturer, students participate at local community programmes and events to have personal exposure to the working of the elements and the forms of knowledge transfer. Some of this type of university research is supported from the funds of student organisations (travel costs, accommodation).

Eötvös Loránd University Atelier Department of European Social Sciences and Historiography is an institution which was created as part of the Institute of History following the traditions of the French Annales school, in 2007. The Atelier does research of Hungarian and international relevance in fields of society, culture, economic history and historiography characterised by a high degree of refinement in the theoretical and methodological sense and by a problem oriented, inter-disciplinary approach. Ever since its establishment it has been in close co-operation with the École des Hautes Études en Sciences Sociales in Paris.

The Hungarian Scientific Research Fund is an independent national institution which has supported basic research of outstanding quality even by international comparison carried out at the most varied Hungarian research points through a grant system relying on the work of a jury involving foreign and Hungarian experts alike. Its activity is mostly funded from central budget. The Fund established a funding project lasting from 2010-2014 entitled 'Traditional dance - community knowledge, social practice and local cultural heritage'. Participants in the project are three senior researchers and four PhD candidates. Within the framework of the project, three books have been published, three further books are to be published and three PhD candidates successfully defended their dissertations. The project also extends to new field research and the examination of safeguarding measures implemented by communities concerned with field collection work in traditional music and dance. Approximately 20 university students are participating in this part of the project. Background material for research is to be provided by a database of knowledge that will be completed in 2013 and is one of the end results of the project. The database shall include select film, photo, audio and graphic materials from the Traditional Folk Music and Folk Dance Archives, as well as reference bibliography, electronic directory and glossary. Partner academic institutions in Slovakia, Serbia, Bulgaria, Slovenia, Croatia and Romania have also embarked on similar projects with similar principles of operation at our initiation. Linking of all of these databases will be possible in 2014.

The National Academic Research Fund is a grant system open to any Hungarian researcher and, as the above example shows, it provides long term funding for projects related to the intangible cultural heritage.

- September 2012 marks the start of the 'Choreomundus - dance as knowledge, social practice and cultural heritage' - an international Masters program involving the participation of four European Universities (University of Szeged - Hungary, University of Trondheim - Norway, University of Blais Pascal - France, and University of Roehampton, Great Britain). The seventeen students enrolled in the program are from twelve countries; two of which are from Europe, one of these is from Hungary.

- The Hungarian Art Academy fulfils public functions in the fields of art, particularly literature, music, the fine arts, the applied arts, design, architecture, photo, film, the performing arts and the folk arts, as well as with the analysis, support, education, domestic and international presentation of the arts and the representation of Hungarian artists. MMA co-operates with the Hungarian Academy of Sciences, with national art agencies in Hungary and abroad and supports the operation of NGOs and other alliances of the various branches of art. As regards the intangible cultural heritage as defined by UNESCO, the Hungarian Art Academy, and particularly its Section of Folk and Ethnography work with the utmost commitment on preserving, documenting and researching all of those values and traditions to which the UNESCO Convention applies.

c) Granting access to the intangible cultural heritage

An event of national coverage was the Common Treasure Programme which ran between 2005-2010 on the topic of rural cultural development. As a part of this programme, Public Treasure Round Tables were established constituting a professional network which drafted inventories summarising the treasures of different communities and collected the data of performing and creative artists and NGOs active at the localities involved. These records also covered local manifestations of the intangible cultural heritage. The activity resulted in publications, programme brochures, DVDs, CDs and websites presenting the various regions, as well as in events, festivals, migrant exhibitions, talent spotting programmes and training courses. Joint programmes of the villages and towns, as well as the events organised in regional co-operation brought effervescence to the regions and served to define tasks for the future.

Most of the communities inscribed in the national inventories have actual existing collections, but in some cases systematic documentation began only after the element was inscribed in one of the inventories. Lace work at Halas or pottery at Mezőtúr rely on significant local museum background, while the iron tools used for making 'Millers' Bread' at Borsodnádásd have a separate collection. The products of the special art forms of Kalocsa, Sárköz or Matyó embroidery are collected and presented by the local ethnographic collections and village houses. However, documents of 'tikverőzés' at Moha, the Emmaus Procession at Bóly or the church decoration for Whitsun at Mende have been collected consciously and systematically only since the inscription of the elements. Individuals proposing and co-ordinating the nomination (NGOs, local experts, local government officials) began to collect photographs and other documentation among the community as part of preparing the nomination. This process is still underway, pictures are being digitalised, archived and displayed at local exhibitions.

All of these collections are open to visitors and researchers, serving the purpose of providing wide access to the general public and to scholarship to the intangible cultural heritage since these collections for a living part of that heritage.

B.4. MEASURES TO ENSURE RECOGNITION OF, RESPECT FOR AND ENHANCEMENT OF INTANGIBLE CULTURAL HERITAGE

a) educational, awareness-raising and information programmes

Intangible cultural heritage in primary education:

In Hungary from 2003-2008, 'Homeland and Folk Studies' was established as an important curriculum area in need of development. It was mandatory without a prescribed number of hours per week for all 5th and 6th grade students. The latest National Core Curriculum (2012) included Homeland and Folk Studies as a required elective subject from 5th-8th grade. The Local Curriculum Framework 2012 makes Homeland and Folk Studies a required 36-hour course of study for 5th graders. The students are to become familiar with three types of ICH: 1. their local heritage (generally elements not inscribed on the National Inventories); 2. elements concerning Hungary on the national and UNESCO lists; 3. elements of other countries on the UNESCO lists. From our standpoint, the most significant element of the National Core Curriculum 2012 is the comprehensive module of study entitled Our Heritage and Traditions which includes such units as: Our Natural and Constructed Heritage, Intangible

Cultural Heritage Elements and World Heritage Elements. A variety of textbooks have been published for teaching the subject.

Practitioner/bearer communities with elements on the National Inventory have all included the teaching of those elements in the local curriculum within either the unit on Intangible Cultural Heritage, or our Local Heritage. An exemplary strategy for the sustaining and transmission of local heritage can be seen in the community of Mende (inscribed on the National Inventory), where the unique local Whitsun church-decorating custom is a school subject in the Géza Fejedelem Elementary School. Under the leadership of ethnographer Dr. Brigitta Baksa the element is taught within the subject of Homeland and Folk Studies - a subject that has been mandatory for years, for grades 1-8. Thus, students are exposed to and acquire knowledge of local tradition at a very early age, thereby ensuring its perpetuation. Dr. Baksa has published separate textbooks for each of the 8 grades to facilitate this transmission of knowledge.

The intangible cultural heritage in secondary education

Today in Hungary the study of heritage and intangible cultural heritage does not appear as an explicit unit in required curriculum for secondary schools. The concept does appear, however, at a number of points in the new National Core Curriculum.

Homeland and Folk Studies (5th–8th year)

(...)

3. Our heritage and traditions

3.1. The legacy of ancient Hungarian culture

3.2. Hungarians in the territory of historical and contemporary Hungary

3.3. Ethnographic regions and ethnic groups in the Carpathian Basin

The neighbouring countries

3.4. Culture and traditions of the ethnic groups living in Hungary (e.g. elements of Roma/Gypsy studies)

3.5. Elements of our natural and built heritage, *the intangible cultural heritage*, and world heritage

3.6. Achievements of Hungarian science and culture worldwide

Since specific world and intangible heritage instruction methodologies were not officially prepared for secondary school level, in 2010 the Department of World Heritage and Department of ICH at the Open Air Museum with the cooperation of experts devised pilot units of heritage instruction which can be incorporated into the syllabi of five existing subjects (Hungarian Language and Literature, History, Music and Geography). Teachers teaching these pilot units were requested to submit class outlines of five lessons in each subject and reference video recordings of the lessons which took place. The project resulted in development of an accredited further training course open to any secondary school teachers interested.

Other forms of education on the intangible cultural heritage

From the perspective of the intangible cultural heritage the most emphatic part in adult education for the general public is played by Heritage House which offers some sixty, mostly state financed accredited training courses annually on the following topics:

Folk music

- Hungarian folk singing for teachers – Learning and the methodology of teaching authentic folk singing
- Playing the Hungarian folk recorder – ‘The Singing Recorder’. The way to learning authentic recorder play
- Hungarian folk songs master course – Authentic folk singing for advanced students

Folk dance

- Playing and dancing at school (for teachers)
- Games and dances of various regions (for advanced students and dance teachers)
- The heritage of the Carpathian Basin (for advanced students and dance teachers)
- Folk dance course (for beginners)

Folk stories

- The Hungarian folk story – traditional story telling
- The methodology of learning and teaching textual folklore

Folk handicrafts (nationally accredited vocational courses and study circles)

Training course for conducting play sessions in folk play (Module No 1 of ‘trainer of folk games and handicrafts’)

- Objects out of reed, straw and corn husk
- Pottery
- Embroidery
- Basket weaving
- Felt making
- Folk leather art
- Folk jewellery making
- Carpet weaving
- Training course of folk games and handicrafts

<http://www.hagyományokháza.hu/main/oktatas/>.

In Hungary, thanks to the Táncház Movement (and before it to the Kodály Method), teaching authentic folk dance and folk music has traditions going back over decades. In institutional form it takes place in specialized folk music and folk art schools, such as the folk music school of Óbuda, Nádasdy Kálmán Art and Primary School, Selye János Secondary School for the Humanities and Music and the folk art primary, Fót Folk Art, Comprehensive, Vocational and Secondary Grammar School. With regards to non-formal education: training and instruction is conducted in local cultural institutions, clubs, at táncház occasions (see list: www.tanchaz.hu), and at folk dance, folk singing, music, storytelling and traditional handicraft trainings, folk art camps and workshops.

b) educational and training programmes within the groups concerned

Heritage Revival Academy - a 30-hour training program organized and offered continuously since 2007 by the Muharay Elemér Folklore Revival Association specifically for practitioner/bearer communities. The program provides guidance in discovering, identifying, collecting and utilizing local intangible cultural heritage elements. It targets local village revival performing group leaders, revival association members and experts. The program offers 30 hours' training a year and includes lectures, methodologies, results of research and exchange of experience with a focus on defining practical tasks involved. Between 2009-2011, 260 participants from 56 villages completed the course and acquired skills, practical experience, methodology and knowledge towards shaping and continuing local-level heritage safeguarding in the spirit of the convention through the Muharay Folklore Revival Association's national project entitled 'Local Memory, Cultural Heritage, Heritage Safeguarding'. The aim is to impart methodology, content, good taste, 'ideas and principles' to fuel the activity of local communities in preserving their heritage. The Muharay Folklore Revival Association also published a series of booklets to support the training material in five areas: 'It's our heritage, what do we need to know?', 'Traditional Costume Heritage', 'Traditional Dance Heritage', 'Traditional Folk Music Heritage' and 'Traditional Folk Celebrations'

- In the context of the Busó Festivities included in the representative list, the Reading Club of the Mohács Sokác (a 100-year-old cultural circle) offers opportunities to learn the language of the Croatian minority which originally launched the Busó custom, to learn their dances and to acquire the tradition in the frame of a 'play house'. The orchestra of the community regularly holds dance houses and performances. Besides dancers, children are also among the participants who are well acquainted with their traditions, music and dances. The Sokác Club has revived local Sokác traditions with the support of the local population, particularly the Busós themselves, which have by now amounted to a festival of considerable magnitude even regardless of the Busó procession (Bean Cooking Festival of the Sokác of Mohács, Pranje-Dunai Mosás).

Practically all of the communities inscribed in the National Inventory of the Intangible Cultural Heritage speak in their nomination document about the ways in which their local traditions are incorporated in education and other forms of training. The folk art of Kalocsa is taught, besides art schools, in afternoon clubs; the tradition of the Busó procession may be acquired from the exhibitions and arts and crafts displays, the Miller's Bread of Borsodnádásd, the pottery of Mezőtúr or Matyó embroidery are taught in school lessons at the local museums.

c) Capacity building

- In early 2010 the Directorate for ICH at the Hungarian Open Air Museum created the network of county ICH co-ordinators - a network relying mostly on staff working at county level museums on commission by the Directorate. Their job is to assist the implementation of the Convention on the county level and to mediate information. These professionals receive continued training on national and international questions of the safeguarding of the intangible cultural heritage, particularly about the nomination for the National Inventories and the details of the relevant procedure. The Directorate holds further training courses for county co-ordinators 4-5 times a year where lectures, field exercises, debates and workshops help discuss current problems of the subject. Co-ordinators regularly report on lessons they learnt from management of one or other of the elements in the National Inventory.

- Since the establishment of the county co-ordinator system, the Directorate has regularly offered local information forms. They explain the goals of the Conventions, the most important points of its implementation internationally and in Hungary, they present the UNESCO lists and the national inventories created in Hungary. Attending NGOs, professionals, local officials and heritage practitioners learn about the mechanism and criteria of nomination for the inventory. Local information forums are usually accompanied by a banner exhibition by the Directorate which presents the elements on the Hungarian National Inventory one by one, illustrates the UNESCO Convention and the Hungarian practice. Information material in booklet form is distributed at these forums.

- In 2009, the Department of ICH also established the Circle of Consciously Safeguarding Communities (“TÖKK”) for communities inscribed on the National Inventory. TÖKK provides further trainings and guidance to these communities and serves as a forum for exchange of experiences. The forums focus on presentation, analysis and methods for application of safeguarding practices, as well as debate on various pertinent issues. Communities present their own safeguarding strategies offering their learning to benefit other communities. Besides, these sessions discuss thematic issues. One example was discussing the legal aspects of practising the intangible cultural heritage. Communities mutually invite each other to their events, gaining first hand experience of the practice of heritage safeguarding, learning from each other’s methods, safeguarding strategies and the forms of heritage protection on the non-governmental and the institutional level.

- With a view to capacity building the Department of ICH participates in hands-on trainings of the Hungarian Open Air Museum. Here university students participate in full day presentations and workshops coordinated by Department staff and focusing on examples of operational measures. Starting in 2012 the Department also began taking on students (ie. of heritage management) for internships.

d) Non-formal means of knowledge transfer

Non-formal means of knowledge transfer are always highly popular. This is proved by the unbroken popularity of the handicraft and folk music, folk dance courses of Heritage House. Another excellent example is the tremendous and unbroken popularity of the Dance House Movement persisting for forty years. The essence of this method, featured as a best practice on UNESCO’s list, is that acquisition takes place on a voluntary basis similar to the original knowledge transfer mechanism of the original communities, not based on control and testing but self-forgetting experiential learning through participation. The method offers knowledge, skill and entertainment for the recipient and also forges a community where individuals with varying standards of competence are equally accepted. The method is highly popular in local communities and nationally, independently of locality. The other secret of the dance house method is that it provides a way of life or a view on life which people can identify with regardless of their background and yet places the newly learnt skill, dance, handicraft or music, in a broader cultural context. The *táncház* method is an option open through the year to acquire the dances – during the year in the dance houses of urban or minor communities, while in the summer this goes on at camps of folk dance, music and art.

The role of the media

Both the regional and the national media have a great part in disseminating knowledge about the intangible cultural heritage. News items on the topic have become common in the printed and the electronic media alike. Particularly the inscription of new elements in the Inventories or major community manifestations find room on media surfaces.

The intangible cultural heritage has also begun to feature on Hungarian web2 surfaces Besides its normal website, the Directorate for the Intangible Cultural Heritage also runs a facebook page and a twitter channel, posting news in English and Hungarian.

(Facebook:<https://hu-hu.facebook.com/pages/Szellemi-kultur%C3%A1lis-%C3%B6r%C3%B6ks%C3%A9g-Magyarorsz%C3%A1gon-ICH-in-Hungary/169232223133188>
Twitter: https://twitter.com/ICH_Hungary).

Although there have been no systematic studies, community feedback shows that media attention is not harmful to the heritage elements, in fact it increases local awareness and directs the attention of young people to the traditions of their locality, inspiring them to participate and thus contributing to viability.

e) Establishing and safeguarding cultural spaces

The fact that the practitioner/bearer communities prepare and submit nomination materials for inscription, and also design and implement measures for transmission and safeguarding - is indicative of their intention and commitment to the cause of safeguarding all aspects of their cultural heritage and it also serves as a guarantee for their survival. At the county-level informational sessions, the importance and necessity of conscious, deliberate community intent, coupled with maintaining the cultural spaces and traditional areas of heritage practice is stressed for sustaining the viability of ICH elements. The communities on the inventory realize this and report that inscription has had a positive effect on the status of their cultural spaces.

For example, in the case of the Busó end-of-winter festivities in Mohács (also on the UNESCO Representative List): a new museum building opened Mohács in the autumn of 2012; and the process of establishing an independent museum devoted to the Busó heritage element has also begun. The future museum will enable the five-day Busó festivities to be viewed and experienced throughout the year through the exhibition, interactive programmes and other events organized by the museum. Inclusion in the National Inventory has clearly had a positive outcome in the case of Mende which is known for its custom of special decoration to the church at Whitsun. The custom of the local Lutheran, ethnic Slovakian community has become the pride of the village and as a result renovation work has begun on the church and surrounding area which comprise the cultural space where the heritage element is practiced.

As regards the Matyó community, the Hadas district of their town, Mezőkövesd, is under national level heritage protection and so the traditional context of Matyó folk art, dances and customs seems secure for the foreseeable future.

B.5. BILATERAL, SUB-REGIONAL, REGIONAL AND INTERNATIONAL COOPERATION

a) The Directorate for the Intangible Cultural Heritage operating within the Open Air Museum of Ethnography has entered co-operation with responsible officials of the neighbouring countries in the interest of regionally co-ordinated heritage protection in pursuit of the following goals.

The Department of ICH at the Hungarian Open Air Museum is responsible for coordinating tasks towards implementation the Convention at the state level. In this position the Department has - in accordance with regional-level heritage managing standards applicable in all states parties - established contact with counterpart bodies responsible for Convention implementation in neighbouring countries. Regional and international relations focus on several common objectives

i) Raising awareness to the importance of ICH safeguarding and becoming familiar with each others' ICH elements and methods of safeguarding

Whitsun Festivities - International Gathering of ICH - the event serves multiple objectives: presenting and becoming familiar with the practitioner/bearer communities and their ICH elements, exchange of safeguarding practices employed domestically and abroad, gaining new experiences and establishing cross-border working relationships and cooperation. Along with participation of practitioner communities in foreign countries with elements on the UNESCO Representative list, experts from those countries are also invited, while the Department maintains contact with official counterparts in those countries. The day before the event begins is reserved for the practitioner communities. An organized framework is provided for participating communities to focus on exchanging knowledge on elements and practices.

Contact with foreign experts is continuous, thereby creating a continually expanding regional network of experts. The strength and depth of these contacts is evident in recent invitations received: from Slovakia for the ceremonial presentation of elements newly inscribed on the Slovakian National Inventory, and from Romania to attend the Romanian National ICH Committee meeting in Cluj, in March 2012. At this Committee meeting, for example, the Assistant General Director of the Hungarian Open Air Museum and the head of the Department of ICH were invited to present the Hungarian practice of Convention implementation.

On March 31st 2011 the Head of Department of ICH participated in the Hungarian-Slovakian Joint Committee Meeting where the topic of ICH was also discussed as a separate point in the agenda, where management of cultural heritage items found in the territory of the other country was also mutually discussed.

In the context of the Hungarian dance house method contacts are particularly strong with organisations of the Polish and Slovak dance house movement built on Hungarian methodology, and with their professionals. In 1994 the first Polish *Táncház* was organized in Poland. Soon after, the Polish *Táncház* Association was formed. The Poles credit the Hungarian method as the basis for the development of their movement. Polish *táncház* now operate in several cities around the country: Wrocław (Centrala Muzyki Tradycyjnej, www.cmt.art.pl), Olsztyn (www.pograjka.prv.pl), Lublin (www.oberek.blox.pl), Poznań (www.myspace.com/jacekhalas, www.halas.art.pl), Krakow (www.folk.wkrakowie.pl), Suwałkiban (www.krusznia.blogspot.com) and Toruń. Starting in 2000 summer traditional folk art camps have been held in Poland, each in a different ethnographic region with involvement of local heritage revival masters and practitioner communities.

The Slovakian táncház movement started in the autumn of 2002. The impetus came from a folklore meeting of the Visegrád Cooperation countries, organized by the Hungarian Heritage House in Budapest. Organizers of Slovakian táncház gatherings in Bratislava, Banská Bystrica, Zvolen and Kosice consider the Hungarian model exemplary and also state this on the association's website (www.tanecnydom.sk). The annual 'Naj tanečný dom' event in Bratislava, is based on the Hungarian National Táncház Festival and Crafts Fair and features not only traditional Slovakian dances, but also dances from Hungary, and dances from Hungarian communities in Transylvania (Romania). This does not mean that the Slovakian movement has adopted Hungarian folklore material, but that the spirit and multi-cultural aspect of the Hungarian táncház has been transplanted. Thus, in a typical Slovakian táncház one can also encounter ethnic Rusyn, Gorale, Moravian, and Gypsy dances and music.

ii.) ICH of ethnic groups in Hungary

The Hungarian National Inventory currently contains three heritage elements which essentially contain the cultural heritage of ethnic minorities in the territory of Hungary. In order to secure the safeguarding of the Slovakian intangible cultural heritage in Hungary, the Directorate for ICH is in contact with the head of the Centre for Slovakian Culture within the National Slovak Self-Government who is writing a Doctoral Dissertation on the Slovakian intangible cultural heritage in Hungary.

iii) Documentation

The Institute for Ethnology of the Hungarian Academy of Sciences' Research Centre for the Humanities is participating in the ETNOFOLK 2011-2014 project. The project is funded by the European Structural Fund and runs under the aegis of the Central European Transnational Program, and includes the Czech Republic, Slovakia, Slovenia, Austria and Hungary. The goal of the project is to present and facilitate safeguarding of traditional cultural heritage of countries and ethnic groups in the region. Within the framework of the project, a joint web space is being developed, where the culture, traditions, traditional folk music, songs, dances, costumes, architecture, religious life and folk life of the various peoples and ethnic groups in the region are presented through texts, maps, photos, audio and visual recordings. The website will thus make accessible to the general public the results of ethnographic research and study in the area. The fundamental scientific grounds for the project draws on theories from cultural and visual anthropology. The five partner institutions are: Czech Academy of Sciences - Institute of Ethnography, the Bél Mátyás University of Banská Bystrica, Slovakian Academy of Sciences - Institute of Ethnography, Hungarian Academy of Sciences - Institute for Ethnology of the Research Centre for the Humanities, the Slovenian Academy of Sciences and Arts - Research Centre. Within the framework of the ETNOFOLK project, on June 6-7, 2012, the Institute for Ethnology of the Hungarian Academy of Sciences, Research Centre for the Humanities - in cooperation with the Ópusztaszer Memorial Park - organized round table discussions on the topic of folk cultural heritage.

The objectives of the discourse was to define concepts of folk cultural heritage, and to develop strategies of cooperation between organizations and institutions involved in intangible and folk cultural heritage documentation and safeguarding.

- Thanks to a comprehensive and energetic approach to ethnography, Hungarian museums and cultural institutions also have extensive collections of ethnographic data, objects and photos documenting the cultural heritage of Hungarian ethnic groups in other countries, other ethnic groups within Hungary, and other ethnic groups in other countries. Digitalization and improving the accessibility of these collections is a continual task for Hungarian experts.

b) Creating joint nominations

Falconry, a living heritage item

Falconry was placed on UNESCO's representative list in 2010 proposed by 11 countries, joined by two further countries, Austria and Hungary, in 2012. Hungary launched its nomination procedure in the manner prescribed by UNESCO. It made the relevant supplementary proposals and sent them to the official of the United Arab Emirates in charge of joint nominations. Hungary's representative had to sign the renewed document in Abu Dhabi with other States parties. UNESCO examined the documentation and sent them back to the proposing countries with suggestions. The 13 States Parties made their modifications and appointed experts finalized the texts.

c) The Directorate for the intangible cultural heritage extended its expert network to neighbouring countries. Forums were organised for local professionals in touch with local communities who can thus help information flow and increase chances of inscription. At the first session a proposal was drafted for state decision makers about safeguarding heritage items in the countries affected, highlighting possibilities inherent in bilateral co-operation.

The second session took the form of further training on information and methodology for heritage management and the options contained in the Convention. Heritage protection was taught in theory and practice. Introductory lectures described the emergence of the Convention, implementation in Hungary, traditions of Matyó embroidery, the process of nomination and then restorers of the Open Air Museum described the safeguarding of tangible items.

Co-ordination sessions were held with experts from neighbouring countries and are still being held, regarding the joint nomination of cross-border heritage items (e.g. joint music or handicraft traditions). The first preparatory steps take place in the States Party, to be followed by working groups preparing the joint nomination.

C. Status of elements inscribed on the Representative List

Name of element: Busó festivities at Mohács: masked end-of-winter carnival custom
Inscribed in : 2009

C.1. SOCIAL AND CULTURAL FUNCTIONS

The Busó festivities constitute an end-of-Carnival masked, ritualized custom which in its current form, has a carnival character. This six day fancy dress event has developed into a popular festival renowned all over the country which is accompanied by music, dance. This folk celebration embraces the inhabitants of the city, the Busó groups, and the artisans who prepare the masks and implements, as well as the accompanying dancers and musicians. The visitors, who come in great numbers, are also drawn into the order of the custom and often become active participants in the events taking place at various locales around the city. The local government and the Busó groups organize the yearly festivities in harmonious co-operation. The Busó groups form an active community not only during the six eventful days of Carnival but also throughout the year. Their activity comprises the preparation of the traditional celebrations, the planning and execution of the masks and implements, the repair of costumes, devising and creating their characteristic means of transport, as well as the research needed to assure the authenticity of their appearance.

The celebrations provide a frame both for organized events (the gathering of the Busó, the procession, burning of the coffin symbolizing winter, Busó initiation rites, folk dance performances, and folk crafts markets) and for spontaneous activities, mischief making, fertility rite elements, scare tactics, playfulness and dancing.

This tradition, which originated with the Croatian ethnic group, has now become part of the city's heritage, indeed its symbol, with everyone taking part. The defining figures of the event, its sustainers and practitioners, are the Busó. Their masks, costumes, implements and behaviour all maintain their traditional roots and transmit them to new generations. (By Busó we mean a person wearing a carved wooden mask, and whose characteristic costume is a unique type of leather boots (bocskor), loose white linen trousers, sheepskin with the wool on the outside tied round the waist with a rope or chain with one or more cowbells hanging from it, and a carpet bag across the shoulder. The most typical accessories are the clapper, the maul and a long wooden horn. It is also common to carry painted mangles (praćak), water carrying sticks (obramenica), wooden dolls and busó dolls in a tub. Busó are usually accompanied by "fair Busó" – female figures dressed in Sokác folk costume with their faces veiled.) During Carnival the perception of the Busó's activity is placed in a suitable ritual context. The usual moral constraints don't apply, time, space and common action are suspended. The Busó role has great attraction, since experiencing incognito and that other world under the mask offer the experience of a unique and different state of consciousness. The number of Busó changes from year to year, increasing recently, but defy accurate count. Witches, devils and 'jankele' are seen in smaller numbers. 'Jankele' are ragged Carnival figures who move about easily in their light clothing and free vision and whose role is to protect the Busó from being unmasked or recognized.

There are several folk dance groups in the city. Some of them have taken on the responsibility of nurturing Sokác traditions and have even included Busó customs in their stage choreographies, such as Mohács Ethnic Folk Dance Ensemble, the Tradition Group of the Mohács Sokác Reading Club and Zora Dance Group. Musicians also appear in growing numbers. The Mohács Tamburine School has produced 3 adult and one child orchestras in the past few years which accompany the Busó groups (Poklade, Novitim, Dunavkinje és a Mladi Tamburasi).

Naturally, next to the Busó, the largest community connected to the celebrations is that of the Sokac. The powerful sense of identity, which is only increasing in our time, provides a fine example of ethnic unity, protection and preservation of cultural values and of tolerance. There are several notable elements: the cultural activity of the Sokác on the one hand and on the other the positive attitude of the rest of the city's inhabitants as well as their appreciation of this tradition and the continuity of its transmission.

The most spectacular carriers of the Busó traditions are the mask carvers. We're happy to report that, as of 2012, there are 36 registered carvers, each carving more than five masks annually. Their role and opinion is definitive within the Busó groups. There are groups, for example, who will wear only the mask of a selected carver. In addition, the carvers take part in a city-wide evaluation adjudicated by a jury of experts.

The people who bear the greatest responsibility are the leaders and organizers of the Busó groups. They are the ones who – in close co-operation and continuous liaison – have to find balance between the internal needs of the groups, the requirements imposed by tradition and the limitations of the broader community so that the celebrations can unroll smoothly, to the delight of the assembled audience.

The Busó festivities express a triple identification: with the city, with a social group, and with an ethnic community. Opportunity is provided for individual self-expression as well as for representing a community and a given group. They are a vehicle for demonstrating a wide variety of attitudes and activities. The freedom of expression for individual identity is vested in the community, which legitimises the concept of "we". The communal 'performance art' – masked mummery, transposition of roles, the enchanted voyage into a world removed from the quotidian – all this allows for a less formal kind of interpersonal communication and interaction, the public fulfillment of private desires, and presentation of the inner world of micro-communities. This process gives rise to the social stabilizing function of the event in respect to the city, society at large, and, for some groups, to identification with the Catholic Croatian minority – the Sokac. Also important is the information preserving function, which is achieved through the ever-renewed realization of traditional customs and their transmission to new generations. Stress resolution is a common element of Carnival customs. Forms of behaviour can be observed here that cannot be seen in the everyday world. The city's inhabitants can hide behind masks and join other Busó in leaving the ordinary behind and celebrating life in an enchanted social-cultural milieu.]

Mohács offers a model for the relationship of the community to a tradition. At the same time it is a living model of the recognition of an intangible heritage, since its functioning – and as a result, its awareness – has influenced neighbouring communities and villages on both sides of the border to resurrect their traditions and customs.

The organization of the Busó festivities is also a nice example of societal dialogue, wherein the community – from civic leaders through Busó groups to individuals – co-operatively practices these traditions. The Busó festivities and their initiation rites have played an important part in the lives of the city's inhabitants and in the strengthening of their national and international reputation. The inscription of the Busó festivities in the UNESCO list further strengthened this role. It was important for the self-confidence of the people of Mohács to have their creative capacity be recognized. It spurred them to the further safeguarding of the Busó festivities and strengthened the sense of identity of the citizens and of the ethnic groups and their representative organizations. The dialogue between the Sokac and other ethnicities further intensified, which led to better understanding and mutual respect.

For people living there, Mohács symbolizes a multi-ethnic, tolerant, peace loving, and peaceably co-existing community. Their Busó tradition is often compared to the Carnival of Venice or Rio. But it is important to mention that the Busó festivities are not just a carnival. For the inhabitants of Mohács, the Busó festivities, the carnival preparations, the respect for folk culture the sensitivity towards tradition and its re-awakening, constitute a challenge that is palpable throughout the year and becomes an organic part of everyday life. The assurance for the safeguarding of national and ethnic values and their transformation into commonly valued treasures is founded in the acceptance of the multi-layered essence of human culture and of the need for its common nurturing. The Busó festivities are an excellent example of this.

It is important to define the inseparable and interconnected layers of the community touched by the Busó festivities. The tradition was planted by a group distinct from the rest of the city's inhabitants – the Catholic Croats or Sokac. However, by now the tradition has become identified with Mohács itself, regardless of ethnic affiliation. The city's inhabitants are proud and active participants in the Busó events. So much so that today being a Mohács inhabitant is the sole criterion for becoming a Busó. The community has owned the tradition without colonising it. Rather than injure national identity they are sensitively protecting it.

C.2. ASSESSMENT OF ITS VIABILITY AND CURRENT RISKS

The Busó festivities, as well as the process of becoming a Busó, played an important role in the lives of the citizens of Mohács even before the custom was awarded its UNESCO distinction. Since 2009 the awareness of Busó festivities has grown nationally and internationally. The people of Mohács began to recognize that this intangible heritage – this traditional folk custom – had value similar to the city's architectural heritage, monuments or the treasures in its museum and archives, and not just for them, but also for the country and indeed the world. And this led to improved communications and social relations between the Sokác and other ethnic groups, which in turn resulted in improved understanding and mutual respect. This mutual cultural understanding can be felt not only in the Busó festivities but also in the city's other cultural and touristic programs. It has become a kind of generator. After being inscribed in the UNESCO list, the desire to take part in the Busó festivities increased, participation grew and tourism flourished. The Busó groups' co-operative spirit strengthened as did their respect for tradition. As an example, inclusion on the list contributed to the fact that mask carving – one of the essential elements of the tradition – enjoyed a renaissance and now Mohács has five mask carver folk artisans, one of whom holds the national title of Young Master of Folk Arts. The annual exhibit of the mask carvers' craft has seen a turn towards higher quality workmanship and greater respect towards tradition.

The local government and the Busó groups organize the yearly festivities in harmonious co-operation. The Busó groups form an active community not only during the six eventful days of Carnival but also throughout the year. Their activity comprises the preparation of the traditional celebrations, the planning and execution of the masks and implements, the repair of costumes, devising and creating their characteristic means of transport, as well as the research needed to assure the authenticity of their appearance.

The celebrations provide a frame both for organized events (the gathering of the Busó, the procession, burning of the coffin symbolizing winter, Busó initiation rites, folk dance performances, and folk crafts markets) and for spontaneous activities, mischief making, fertility rite elements, scare tactics, playfulness and dancing. This tradition, which originated with the Croatian ethnic group, has now become part of the city's heritage, indeed its symbol, with everyone taking part. A continual increase in the number of busós participating year after year guarantees the long-term sustainability of the tradition.

One of the main reasons for this increase is the fact that the members of the Busó groups formed in or previous to 1995 are now bringing their children, who naturally become active participants, having been born into this lifestyle.

Here are some of the groups with their demographic characteristics:

Group	No. of members	Of Sokac origin	Above 20 years of age
Poklade	60	45	50
Zedan	19	5	19
Vidák	130	30	86
Dunai Átkelés	49	20	42
Kolompos	30	3	5
Sokackör	22	19	22
Botos	55	15	35
Mladi Momci	44	12	38
Futottak Még	31	5	20
Busó Club	40	10	25
Ledinka	14	5	3
Bundások	37	5	10

1995 17 groups 250 participants
 2002 20 groups 370 participants
 2008 26 groups 630 participants
 2012 36 groups 950 participants

Thus, in the six years between 2002 and 2008 the number of participants grew by 40%. Between 2009 and 2012 the rate of growth was even higher. Naturally, there was equivalent growth in the dance groups' desire to participate in traditional Busó costume. Of the Mohács dance group's 110 – 120 members only 10 or 15 people put on costumes five years ago, whereas today that number is 40 – 50.

Today membership in the Readers Club is not restricted to those of Sokác origin but encompasses all those who through their actions, intellect and culture are able to be worthy representatives of Sokac tradition. Of the 24 members of the Sokac Club's tradition preserving dance group 12 are Sokac and six are ethnic Germans and Hungarians respectively. The junior group (25 members), the children's group (25), the kindergarten group (20) have the same ratios. They are all represented at the Busó festivities.

This also brings us to one of the risk factors threatening the Busó festivities. While in 2002 the Sunday procession lasted hardly an hour, in 2012 it took two hours due to the great number of participants. The primitive role-playing, mischief and playfulness is contrary to the Carnival's public facets, resulting in a form of imposed or closed limitation, which is understandably needful during the procession. This can elicit some forms of deviant behaviour on part of the Busó. Managing this is the responsibility of the organizers, but it is evident that with such rapid growth in a couple of years it will be essential to re-think the time schedule of the Busó procession. The other major threat is mass tourism. It is already evident that the small town character of Mohács, with its narrow lanes, cannot cope with numbers of visitors beyond a certain level. In the past few years the municipal leadership and the organizers have prepared plans for Busó festivities capable of welcoming greater numbers of visitors. They have identified two additional locations beyond the central square (Széchenyi tér), to be able to spread out activities.

A further source of danger which can impact the mask carvers is the unauthorized copying of their work. For the time being this problem can be dealt with locally through the annual jurying process by which only approved products can be sold at the craft fairs.

Except for the masks, Busó tend to make their own costumes and accessories or on occasion buy an item from a fellow Busó who is better at making it. Fur cloaks and the horns required for the masks are procured from various sources.

An excellent example of co-operation in the realm of the National List of Intangible Heritage is the sourcing by Mohács carvers of a plentiful supply of sheepskins and sheep horns – essential ingredients for Busó masks – from the traditional Society of Karcag Mutton Stew Makers.

Busó costumes are shaped, besides procession traditions, by the traits of the particular busó group (see groups such as Favellás, Kürtös, Buzogányos etc.) but individual taste also plays a certain part (cloak colour, expression of the mask, angle of the horn). All of these traits and knowledge are usually transmitted from father to son and within the Busó group.

In 2012 there were 36 mask carvers registered at Mohács producing a significant quantity (more than five year) of masks. Several of them have long-term students or organise workshops for people from Mohács and from the wider public. Mask carving does not require tools or equipment different from other forms of woodcarving.

The role and prestige of mask carvers is crucial in Busó groups. Some groups will only wear the masks of certain carvers. Carvers are judged on the city level by juries of noted experts.

An increase in the number of carvers may bring dilution in quality, however the community acts as a very strong filter. Busó groups will not buy or wear products they judge inferior and the city tries to control the quality of souvenirs sold during the festivities.

At the time of the inscription of the Busó festivities, a safeguarding strategy was put into practice in the form of a Busó Festivities Ethical Code, which applies to the Busó, to merchants and to visitors alike. By keeping this in evidence, we hope to promote and safeguard the Busó festivities' norms, or rather, to prevent forceful changes from impacting our traditions.

The skills of musicians are passed on from one generation to the next, but some more noted masters may have several students or act as mentor to entire orchestras. Some musicians also try to learn tricks from masters from Croatia. Their instruments are made by noted masters in Hungary or the Balkans. Today it is increasingly common to hear the play of girls playing on the tambourine – József Versendy Kovács, Master of Folk Art, often performs with the girls' tambourine band consisting of his students.

C.3. CONTRIBUTION TO THE GOALS OF THE LIST

The Busó festivities express relatedness to a city, a social and an ethnic group at one and the same time. The festivities provide a venue for expression for the community, for the given group and for the individual. It is a form of self-expression and representation. The expression of a living identity in this case legitimises the heightened sense of a “we” within a broader context.

The way in which the community of Mohács relates to the Busó tradition is exemplary. At the same time it is a living model of the recognition of an intangible heritage, since its functioning – and as a result, its awareness – has inspired neighbouring communities and villages on both sides of the border to resurrect their traditions and customs.

The Busó festivities of Mohács as intangible cultural heritage

The detailed program of the Busó festivities is put together based on prior consultation with municipal organizers, the representatives of NGOs, the heads of the performing groups and all other stakeholders. The consensus forum assembles twice in the municipal offices, is lead by the mayor and consists of representatives of the regional and municipal security, health, and transport/traffic authorities, museum experts and the representatives of NOGs, as well as the leaders of the Busó groups.

Our plans include setting up a craft house to present the various crafts which emerge in the context of the Busó procession. The construction of a ‘Busó yard’ is already underway has been initiated with a view to a June 2013 inauguration. The Busó yard will make it possible for visitors to gain an insight into these traditions year ‘round, and also get an opportunity to try their hand at various crafts in the open workshops of the establishment.

It is evident that the Busó festivities of Mohács have the power to create and shape communities, involving all – regardless of age or ethnic origin – who respect the Busó tradition and wish to nurture it. Along with their inscription on the UNESCO list, the Busó festivities have been able to keep their unique character not only in terms of the Carnival procession but also in other phases – in the celebratory Busó dance, their ‘performance’ type manifestations, all of which have as a main aim the functional involvement of the audience in its playful traditions.

C.4. EFFORTS TO PROMOTE OR REINFORCE THE ELEMENT

By now the Busó procession has become the most significant and symbolic event of heritage protection in the city and the region – a practice, a celebration and a symbol passed on between the generations. Besides its carnival character it has another plane which is continuous among the community throughout the year. It plays a part in constituting identity, as well as forging and preserving the community, it contributes to practising the tradition and passing on the related acumen. On the last six days of the carnival season each year, the streets of Mohács become alive with a procession which also has ‘performance’ type elements and spontaneous manifestations – attracting national attention and recognition. Groups of civil society look on it as their own heritage. The Busó procession is also significant as a cross-border manifestation, as Sokác villages in the area have also revived their similar traditions at carnival time.

The community of Mohács shows an exemplary attitude to the Busó custom, and may be seen as a model for consciousness raising about the intangible cultural heritage – this example has inspired villages on both sides of the border to revive their own traditions and customs.

The local Tourinform office and its tourist-oriented fairs and marketing interfaces play a major role in the popularization of the Busó festivities. In addition, the Busó groups themselves visit more and more locations each year, building relationships with other European masked/mummer groups. Awareness is also increased through various publicity media, billboards, publicity films, etc.

The regular táncház (dance house) sessions, where one can learn South-Slav dances, also help popularize the Busó festivities. These sessions take place a few times each month and increase to weekly frequency in the months before Carnival. Among other promotional efforts is the direct internet broadcast of the main events of the festivities, whereby viewers from around the world can follow the Sunday procession and the symbolic burning of winter.

It is important to mention that regular participation at the events of the intangible cultural heritage (Whitsun Gathering, Cultural Heritage Days) have contributed to increased fame and recognition of the Busó procession. A growth in tourist numbers and of Busó groups the following measures had to be taken and are enforced throughout the event.

- Establishment of a code of ethics
- Traffic regulations – with participants being informed through the internet, radio and publications
- Inauguration of a website ([www. Mohacsibusojaras.hu](http://www.Mohacsibusojaras.hu))
- Creation of an official Busó festivities logo

- Informational displays in various parts of the city
- Provision of police and ambulance services
- Commissioning the preparation of an emergency plan
- Continuous contact with police and emergency services
- The requirement for merchants to apply for licenses for market spots – this being a way for the organizers to assure the quality of food, drinks and merchandise sold by the growing number of merchants.
- LED-wall displays set up in chosen locations
- Bluetooth stations to help visitors orient themselves
- Free parking facilities
- Free program booklets available at Tourinform offices, hotels and generally during Carnival

The photograph exhibition emerged thanks to the participation of noted photographers who donate their photographs allowing visitors to experience the cathartic moments of the procession and partake of the unique form of excitement called, in the Sokác language, Poklade.

C.5. COMMUNITY PARTICIPATION

The Busó procession and becoming a Busó were tremendously important in the lives of the people of Mohács even before inscription in the National Inventory, but since 2009 the custom has gained in local and international significance.

The leaders of the Busó groups are taking an ever more active part in discussions of the organizers. They are also sharing their own initiatives with the latter, thus being able to access support beyond their own resources. This way, innovations can gain ‘tradition’ status (for example, programs like “From Inn to Inn”, “Busó Wine Tour”, “Baptism of the Coffin” and “Veselje sa Busama” in 2012)

Busó groups appear at táncház sessions in growing numbers and take every occasion to teach their dances to broad audiences and make Sokác dances widely known.

The Sokac ‘Reading Club’ (a 100-year-old civic cultural group) provides opportunity for language and dance learning as well as for tradition acquisition for children through games sessions. The club’s orchestra and tradition-preserving dance group provides an example for Busó groups, offering help in learning traditional dances, in the proper methods of wearing Sokác folk costumes and in teaching traditional Busó behavior customs.

There are two táncház streams taking place on a monthly basis in the city, one organized by the Sokác club, the other under the auspices of the Zora folk dance group. For both, a principal aim is the teaching and broad popularization of Sokac (ethnic Croatian) dance traditions to the highest number of people possible. There is a growing bi-generational trend in the dance groups, with parents dancing together with their children.

The number of Folk Craft Artists active in the city has also increased significantly. Currently there are six registered mask carvers and one potter with the status of ‘Folk Craft Artist’. In addition, there is a Busó implement maker and a bocskor (the traditional footwear) maker to assure the continuity of supply for Busó activities. An

excellent example of co-operation in the realm of the National List of Intangible Heritage is the sourcing by Mohács carvers of a plentiful supply of sheepskins and sheep horns – essential ingredients for Busó masks – from the traditional Karcag Sheep Stew Makers Organization.

Busó mask exhibitions give the public an opportunity to see jury-adjudicated masks. This practice is somewhat beyond the traditional norms of Busó society but can provide direction for the bulk of carvers in how best to follow tradition.

C.6. INSTITUTIONAL CONTEXT

Inscription in the UNESCO Representative List of the Intangible Cultural Heritage has strengthened the Busó community of Mohács. Inhabitants of the city, regardless of ethnic identity, are clearly in favour of the Busó festivities. It can safely be said that at Mohács the year lasts not from January 1 to December 31, but from one Busó festivities till the next. The co-ordination of the Busó event and execution of other, protective measures is the task of municipal experts who also actively involve the Busó groups and civil societies.

Subsequent to the inscription of the Busó festivities on the Representative List, the custom became incorporated in the local school curriculum, enabling elementary school children to start acquiring the tradition and learn to respect and safeguard their heritage. The same applies to the local vocational schools, where cadets at a school for law-enforcement officials help conduct the Busó procession each year.

Significant institutional support comes from the Kanizsai Dorottya Museum, which has recently won EU support for its renovation, and which enriches the city's program with exhibitions on Carnival and Busó themes. The director of this museum holds regular lectures not just for adult Busó, but for the primary school age group as well. In addition, the director's attendance at conferences contributes to presentation of the Busó festivities to a wider audience.

Application for inscription in the Representative List was made considerably easier by co-operation a ling of institutions which divulged their valuable data such as the Mohácsi Sokac Olvasóköre (Mohács Sokac Reading Club), a Horvát Önkormányzat (Croatian Self-governing Body), a Busó Klub (Busó Club), a Mohácsi Városvédő és Városszépítő Egyesület (Mohács Association for Urban Heritage and Beautification), Ferkov Jakab, Director of the Kanizsai Dorottya Museum.

The community impact of the Busó groups has increased - there are now considerably more groups (35) than at the time of application.

The number of costumed participants is around a thousand, of which about 900 are Busó, while the rest appear as 'Fair Busó', devils, 'jankele' and witches.

Institutions and civil societies:

Mohács Város Önkormányzata (Mohács Municipal Government)

Organiser of Busó procession, submitting nomination

József Szekó, mayor

Csaba Vikár secretarial official

7700 Mohács, Széchenyi tér 1.

Tel.: +36 69 505 500 Fax: +36 69 505 505

E-mail: mohacs@mohacs.hu

www.mohacs.hu

Kanizsai Dorottya Múzeum (G.O.)

The central documentation institution of the Busó custom

Director: Jakab Ferkov

7700 Mohács, Kisfaludy u. 9.

Tel.: +36 69 306 604

Mohács Térségi ÁMK (G.O.)

Croatian ethnic language teaching

7700 Mohács, Széchenyi tér 17.

József Szekó, mayor

Kisfaludy Károly Gimnázium (G.O.)

ethnic education, heritage protection

7700 Mohács, Szepessy Ignác tér 6

Tel.: +36 69 311 255

B.M.Ö Szakközépiskola- és Szakiskola (G.O.)

ethnic education, heritage protection

7700 Mohács, Kossuth L. u. 71.

Tel.: +36 69 322 106, +36 69 510 576

Fax: +36 69 322 106

E-mail: radnoti.mohacs@radmi.sulinet.hu

Szent István u. telephely

7700 Mohács, Szent István utca 18-20.

Tel.: +36 69 322 222, +36 69 510 391

Fax: +36 69 322 222

Kollégium

7700 Mohács, Liliom utca 50.

Tel.: +36 69 311 525

Fax: +36 69 510 398

Kollégiumvezető: janos.hereb@radmi.sulinet.hu

Director magdolna.gubritzky@radmi.sulinet.hu

Mohácsi Sokác Reading Club (N.G.O.)

heritage revival St. Anthony's day, Croatian mass, Sokác balls, children's dance club, tambourine band, dance group. Sokác and Croatian language.

7700 Mohács, Táncsics M. u. 34.

E-mail: jaksics.gyorgy@freemail.hu

Kapcsolattartó tel.: +36 20 231 08 07

www.sokackor.hu

Mohácsi Városvédő – és Városszépítő Egyesület (N.G.O.)

events, heritage protections, community activity

Tel.: +36 69 505 536

7700 Mohács, Széhenyi tér 1.

The Busó groups

Each of them consists of Mohács inhabitants. These are the people who (along with the craftsmen and musicians) keep the Busó custom alive. Number and gender composition of the various groups changes as they are organised along kinship lines – joining the group is open in time subject to approval by the head and members. Numbers are described in point C2.

The following is a list of the names of Busó groups: Boros Kóló, Botos, Bődönhajós, Buba Mara, Bundások, Busó bikák, Busó Club, Busu-ló, Buzogányos, Dunai Átkelés, Fantomhegesztők, Favellás csoport, Futottak még, Hamutiprók, Kecskeszarv, Kerekes, Klepetáló, Kolompos, Kürtös, Mladi Momci, Mohácsi Sokackör, Nagy Durranás, Obramenica, Opancari, Poklade, Sokaclányok, Stari Momci, Télűzők, Törökök, Tülkös, Vada Ugró Busók, Vidák, Zedan, Ledinka, Keleti Boszorkák.

C.7. PARTICIPATION OF COMMUNITIES IN PREPARING THIS REPORT

Since (Hungary's) National Directorate of Intangible Cultural Heritage organizes several country-wide or regional events and forums each year, it is in virtually daily contact with the communities on the National List. It has also informed its contact network in detail about the national report, allowing them to give accurate information about their activities. The Mohács community surrounding the heritage element on the Representative List has received the complete translated questionnaire of the national report, as well as the UNESCO material on further guidance, which they found especially helpful. The head of the directorate held a personal consultation with the

representatives of the community, during which the questionnaire was reviewed and discussed. Subsequently, at the request of the Directorate, it was the community representatives themselves who prepared the report detailing their experiences and learnings since the time of the accession of the Busó festivities to the list.

D. Signature on behalf of the State

Name: Judit Hammerstein

Title: Deputy Minister of State for Culture at the Ministry of Human Resources

Date : 22 July 2013

Signature : <signed>



Folk art of the Matyó - inscribed on the Representative List



MINISTRY OF
HUMAN RESOURCES



INTANGIBLE
CULTURAL
HERITAGE
IN HUNGARY



Hungarian
National Commission
for UNESCO
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Cultural Organization
Az UNESCO Magyar
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