



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Use of the Emblem of the Convention for Safeguarding the Intangible Cultural Heritage under Patronage

PATRONAGE REPORTING FORM

This document is available at the following web address:

<http://www.unesco.org/culture/ich/en/forms/>

1. Name, venue, date and organizer of the activity:

Intercontinental bridges for safeguarding of the intangible cultural heritage of humanity – Capacity Building Seminar Hungarian Open Air Museum, Szentendre, Hungary 3–10. June, 2019 Department of ICH, Hungarian Open Air Museum
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2. What is the particular relevance of the activity to purposes and objectives the 2003 Convention and its compliance with the principles of the Convention?

A Capacity Building Seminar was held in the framework of *Intercontinental bridges for safeguarding of the intangible cultural heritage of humanity* in Hungary between 3-10th, June 2019. Traditional music and dance experts from sub-Saharan African countries were invited to meet with each other and with other Hungarian experts. The seminar was a good opportunity to get acquainted with two safeguarding models inscribed on the Register for the Good Safeguarding Practices: the “*Táncház method: a Hungarian model for the transmission of intangible cultural heritage*” and the “*Safeguarding of the folk music heritage by the Kodály concept*”. Therefore, all programmes were held in connection with these two topics mentioned above.

During the seminar there were two conference days in the Hungarian Open Air Museum in Szentendre. These were organised in the beginning and in the end of the seminar, when the participants exchanged their experiences and also it was a good opportunity for brainstorming about safeguarding music and dance heritage. The participants also visited different cultural institutes regarding cultural heritage, the Kodály concept and dance house method, such as the Zoltán Kodály Hungarian Choral School, the Hungarian Heritage House, the Hungarian Dance Academy, the Liszt Ferenc Academy of Music (Department of Folk Music) and last but not least the Institute for Musicology of the Hungarian Academy of Sciences. Moreover, they could meet with a Hungarian intangible cultural heritage community in Kalocsa. They got to know the historical circumstances throughout a guided tour in the local museum (Visky Károly Museum) and then they spent an afternoon with those people who represents the cultural heritage of Kalocsa in their everyday life, such as the typical dance, music of this region, the colourful embroidery and wear or the diversity of craving techniques. This complex element was inscribed on the National Inventory of Intangible Cultural Heritage in Hungary in 2009. In addition, as Kalocsa is located close to Kecskemét, a visit to the worldwide known Kodály Zoltán Musical Pedagogy Institute of Liszt Academy was organised. The director of the Institute represented the social and institutional network of the School all around the world and highlighted the effective use/practice of the Kodály concept, which was spreaded through in every continent by their students.

The experts of the seminar also participated in a real “*táncház*” – dance house in Budapest, where they got a taste of learning folk dance by imitation. Beside of the personal experiences learning dance, the participants had the opportunity to see a performance of professionals in the Palace of Arts Budapest (MÜPA), where the National Hungarian Dance Ensemble performed the *Dance Rhapsody*.

At the end of the seminar, the experts had the chance to get acquainted with all Hungarian ICH bearer communities during the *Whitsun Festivities – International Gathering of Intangible Cultural Heritage* in the Hungarian Open Air Museum. Presentations, performances, workshops and dance houses served for ensuring viability of all the elements, which are represented on the ICH National Inventory and Good Safeguarding Practices Register. In this year, connected the *Intercontinental Bridges* project, a dance ensemble from Ethiopia was also participated in the festival. *Fendika* dance ensemble contributed the cultural diversity of the festival. They performed on stage different kind of Ethiopian folk dances and music with traditional instruments, and also there was a lot of interest in their typical coffee ceremony.

In one word, the African participants of the seminar got to know the Hungarian system of the implementation of the 2003 Convention and various ways of safeguarding traditional dance and music throughout exchange their experiences during the programmes.

The Intercontinental bridges for safeguarding of the intangible cultural heritage of humanity project funded by the by the Ministry of Human Capacities of Hungary.

The capacity-building seminar in Hungary is supported professionally by the Hungarian stakeholders, the Ministry of Human Capacities, the Hungarian National Commission for UNESCO, the Ministry of Foreign Affairs and Trade, the Institute for Musicology–Hungarian Academy of Sciences, the Permanent Delegation of Hungary to the OECD and UNESCO, and the Embassy of Hungary to the Federal Democratic Republic of Ethiopia.

The Directorate of the Intangible Cultural Heritage of the Hungarian Open Air Museum coordinated the preparation for this event.

3. **Who were the audiences of the activity?** (Please tick the five most relevant)

- UNESCO network (e.g. commissions, chairs, associated schools, clubs, national committees)
- Development agent (e.g. Intergovernmental Organizations, UN system)
- Policy maker (e.g. ministries, parliamentarians, local authorities)
- Civil Society (e.g. private persons, NGOs, companies)
- Scientists / researchers / academia
- Educators / teachers / trainers
- Youth / students
- Mass media
- Specialized media
- Other (please specify) _____ visitors of the Hungarian Open Air Museum

4. **Was there any media coverage for your activity?** (Please specify the number of features)

<i>Type</i>	<i>Local</i>	<i>National</i>	<i>Regional</i>	<i>International</i>
Print	Pilis-Dunakanyari Hírmondó July 2019. Bács-Kiskun Megyei Hírek 08.06.2019			
Radio				
Television		Kalocsa TV 10.06.2019. http://www.kalocsatv.hu/afrikai-orszagok-szakembereijartak-kalocsan-a-szellemi-kulturalis-oroksegeinkkel-ismerkedtek-a-vendegek/		
Internet		Afrika Magyarországon, Magyarország Afrikában 29.06.2019. http://www.kultura.hu/kulturpolitika/afrika-magyarorszagon Afrika Magyarországon, Magyarország Afrikában, 02.07.2019. https://euroastra.blog.hu/2019/07/02/afrika_magyarorszagon_magyarorszag_afrikaban Kontinenseken átívelő híd Afrika és Kalocsa között, 27.06.2019. http://www.kalocsaineplap.hu/hu/kalocsa/afrikaeskalocs		

		a http://szellemikulturalisoroks eg.hu/index0.php?name=f1 _szko		
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5. How many people have been reached approximately through the communication about the activity?

_____395.000_____

6. What was the effect of your activity for the Convention's visibility? (Please tick the two most relevant)

- The name and linked logo of UNESCO and the 2003 Convention were made visible to new audiences
- The purposes and objectives of the 2003 Convention were made known to new audiences
- The achievements of the 2003 Convention were promoted to new audiences
- UNESCO's publications (www.unesco.org/publishing) were promoted to new audiences

Please send this questionnaire to the Secretariat of the 2003 Convention, together with, if relevant, the following materials:

Information materials (especially those featuring the name or logo of the Convention for the Safeguarding of the Intangible Cultural Heritage), press clippings, radio recordings, television and video footage, statistics.

LIST OF ATTACHMENTS

1. Participation List of the Capacity Building Seminar
2. Name badge, which all participants and organisers received
3. Printed guide of the Capacity Building Seminar
4. Photos of the programme (see the attachment)
5. Examples of the media coverage (see the attachment)

List of participants of the Capacity Building Seminar

Venue: Hungary, Budapest – Szentendre – Kecskemét – Kalocsa

Date: 3-10 June 2019

1. Mr. Lucas Johane (Luka Mukhavele) Mucavel

Country: Mozambik

2. Mr. Tomeletso Sereetsi

Country: Botswana

3. Ms. Selamawit Aragaw Erkihun

Country: Etiópia

4. Mr. Ronald Kibirige

Country: Uganda

5. Mr. Tsehaye Haidemariam

Country: Etiópia

6. Mr. James Isabirye

Country: Uganda

7. Ms. Seblewongal Asefa

Country: Etiópia

8. Mr. Austin Oghenemaro Emielu

Country: Nigéria

9. Ms. Cynthia Adijovi Mawuli

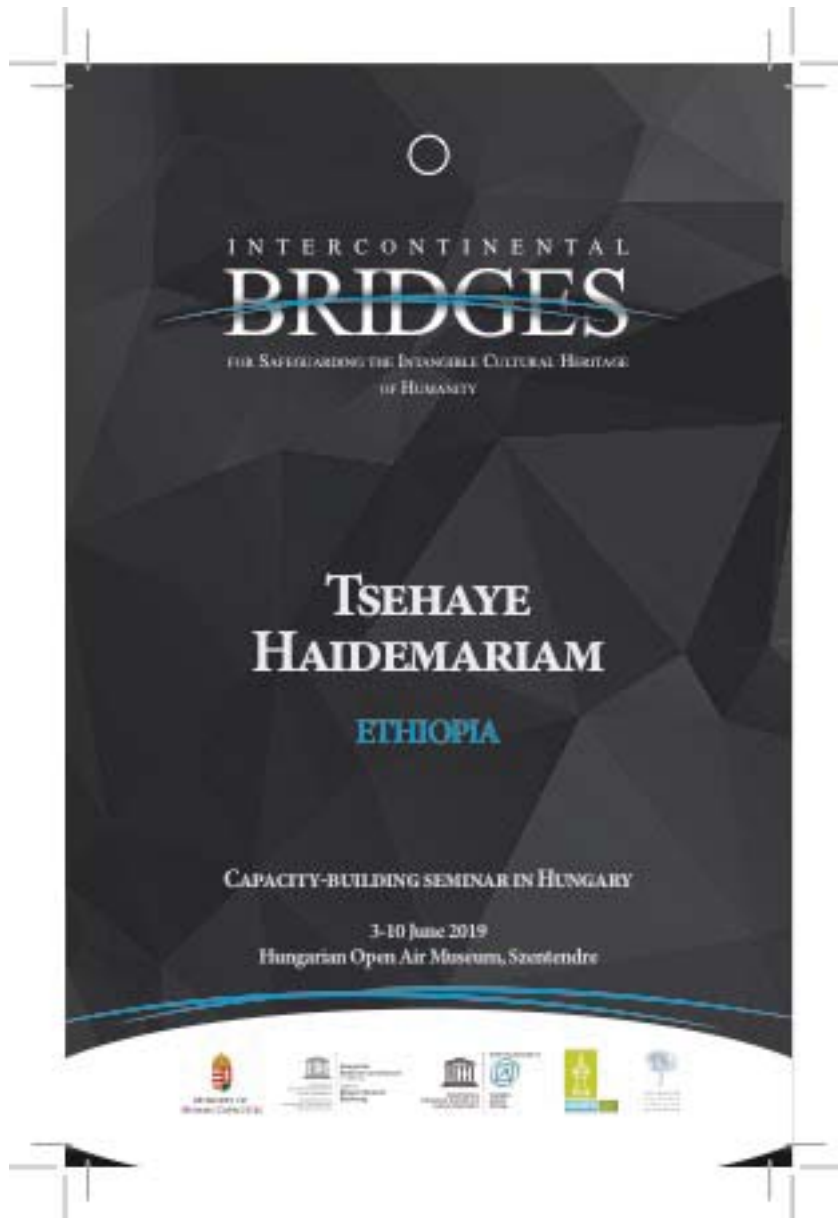
Country: Gána

10. Ms. Nyararai Ellen Mundopa

Country: Zimbabwe

11. Ms. Hilda Andoh

Country: Gána





CAPACITY BUILDING SEMINAR



Venue: Hungary

Date: 3-10 June 2019



The programme is funded by the Ministry of Human Capacities
Organiser: Hungarian Open Air Museum – Directorate of Intangible Cultural Heritage

Programme

3 June 2019 – Monday – Szentendre

Hungarian Open Air Museum (Szentendre, Sztaravodai str 75.)

- 9:30** Welcome by the representative of the Ministry of Human Capacities /*Hajnal Kassai*, head of Museum Department) and the Hungarian Open Air Museum /*Dr. Miklós Cseri*, director general/
- 10:00** Information session
- 10:30** Presentations by the participants – Intangible Cultural Heritage in Africa
- 12:30–13:30** Lunch
- 13:30** Introduction of the implementation of the Intangible Cultural Heritage Convention 2003 in Hungary and the Directorate of Intangible Cultural Heritage of the Hungarian Open Air Museum /*Dr. Eszter Csonka-Takács*, director/
- 15:00** Walking tour in the Museum

Evening programme

- 17:30–18:20** Sightseeing tour on boat on the Danube (from Római part until Batthyány tér)
- 18:30** Dinner (Polo Pub, Budapest, I. Batthyány str. 4.)

Ms. Nyararai Ellen Mundopa

Country: Zimbabwe

Affiliation: Central European University, Cultural Heritage Studies

Nyararai is employed by the National Museums and Monuments of Zimbabwe (NMMZ) as curator in the archaeology department and is based at Great Zimbabwe World Heritage Site, Southern Zimbabwe. Her duties in the archaeology department among many things includes; archaeological excavations, documentation of cultural material and the conservation of monuments in Southern Region Zimbabwe. Her research interests include looking at improving and increasing local communities' participation in the management of heritage within post-colonial settings and the conservation of built heritage. Currently a Master of Arts student in Cultural Heritage Studies at Central European University, Hungary.

Ms. Hilda Andoh

Country: Ghana

Affiliation: Central European University, Cultural Heritage and Policy Management Program at the Medieval Studies Department

She is a second year student in the Cultural Heritage and Policy Management program at the Medieval studies department and her research topic is on the role of local people in preserving heritage site: the case of Shai hills resource reserve in Ghana. Her special area is into policy formulation and heritage management. Her aspiration is to be a broadcast journalist. With her specialization in Cultural heritage management and policy formulation. She intends to make known to Ghanaians the importance in the management and preservation of the heritage of Ghana.

Ms. Cynthia Adjovi Mawuli

Country: Ghana

Affiliation: Central European University

Cynthia Mawuli a Ghanaian student of CEU undertakes a master in cultural heritage studies since 2017. Her research is rooted in the study of the unique symbols of the Akan people of Ghana known as Adinkra. These are stylized symbols that carry different context specific meanings of the people and worn on traditional woven clothes.

Mr. Daniel Anyim

Country: Ghana

Affiliation: Central European University, Cultural Heritage Studies

Daniel Anyim, currently a first year student in a two-year Cultural Heritage Studies program at Central European University. As a native of Ghana, his prospective research focus is centered around reassessing the interpretation and presentation of Ghana's built colonial heritage through new media. This, he is at achieving by using Fort Apollonia as case study. Additionally, his expected outcome is to provide a digital alternative (either an interactive website or digital storytelling project) that can be employed in making the fort remotely accessible and also recommend alternative ways of teaching the colonial history in the Ghana Education Service's existing educational curriculum.

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4 June 2019 – Tuesday – Budapest

8:15–9:45

Zoltán Kodály Hungarian Choral School

(Budapest, 1. dist. Toldy Ferenc str. 28-30.)

Introduction of the pedagogic programme of the

school /*Ferenc Sapszon*, art director/

Visit a choir rehearsal /*Ferenc Sapszon*/

Visit a music-movement class /*Borbála Sapszon*/

11:15–13:00

Hungarian Heritage House

(Budapest, 1. dist. Corvin tér 8.)

Introduction the monument building and the

activity of the HHH /*Angéla Hont*/

Visit in the archives /*Péter Árendás*, head of the

Archives/

Visit a folk games and dances workshop for

children /*Márta Legeza*/

13:15–14:15

Lunch

(Pater Marcus, Budapest, 1. dist. Apor Péter str. 1.)

15:00–17:00

Hungarian Dance Academy

(Budapest, 14. dist. Columbus str. 87-89.)

Introduction the building and the activity of the

HAD /*Gyöngyvér Hortobágyi*, head of the

Department/

Active participation in a traditional dance course

/*Péter Lévai*, dance teacher/

Evening programme

18:00–22:00

Participation in a dance-house (folk-pub)

(Pótkulcs, Budapest, 6. dist. Csengery str. 65/b.)

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5 June 2019 – Wednesday – Kecskemét, Kalocsa

9:00

Departure from the Hotel Jagello

11:00

Kodály Zoltán Musical Pedagogy Institute –

Liszt Academy

Visit in the Kodály Institute in Kecskemét

/*László Nemes*, director/

13:00–14:00

Lunch in Kecskemét

15:00–21:00

Kalocsa – an Intangible Cultural Heritage community

Visit in the Visky Károly Museum

/*Imre Romsics*, director/

Visit the Heritage House of Kalocsa

/Traditional Group of Kalocsa/

Meeting the members of the ICH community –

workshop of folk art, dance, music, traditional

foods

Arrival to the Hotel: about 23:00

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Ms. Seblewongal Asefa

Country: Ethiopia

Affiliation: Department of Music and Visual Arts, College of Social Science and Linguistic, Mekelle University

Seblewongal Asefa is an ethnomusicologist and lecturer. She deals with music performing, music therapy, music research (studying the cultural and social aspects of music).

Mr. James Isabirye

Country: Uganda

Affiliation: Department of Performing Arts, Faculty of Arts and Social Sciences, Kyambogo University

Profession and activities of James Isabirye is: Artiste and Music Educationist, music making, music of all genres, indigenous practices in music, education, dance, poetry, theatre.

Mr. Ronald Kibirige

Country: Uganda

Affiliation: Department of Performing Arts and Film, School of Liberal and Performing Arts Makerere University – Kampala

He is an ethnochoreologist and ethnomusicologist, and Lecturer of Music and Dance (Makerere University). He is a traditional music and dance practitioner of East African Traditional Music and Dance Practices. He completed an International Master of Dance Knowledge, Practice and Heritage (Hungary, France, Norway and UK). He is PhD Candidate at the Norwegian University of Science and Technology. He works with the adaptation of the Dance House Method of Safeguarding Intangible Cultural Heritage – Current Project in Northern Uganda.

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Mr. Tsehaye Haidemariam

Country: Norway

Affiliation: PhD Candidate, VR, AR, AI and Big Data's Implications for Dance/Music, Coventry University, United Kingdom

Previously, he has been Convener of the Anthropological studies on songs, music and poetry during the 20th International Conference of Ethiopian Studies (ICES20) Regional and Global Ethiopia - Interconnections and Identities. A project leader of the working group for the digitization of Ethiopian music and dance (ICH) film materials archived at the Institute of Musicology in Budapest, Hungary. He also developed an MA module for the European Union sponsored MA programme in Music and Culture at Addis Ababa University. His interest lies in philosophy, performance and cultural theory, aesthetics, philosophy of dance, philosophy of music.

Mr. Tomeletso Sereetsi

Country: Botswana

Affiliation: ICTM

He is an award winning professional recording musician with a steadily growing international profile. His stage name is Sereetsi & The Natives. His primary instrument is the folk four string guitar that is unique to Botswana. He is also an author of the folk guitar instructional book/CD The Solop Four String Guitar of Botswana. He has presented workshops and lectures on the guitar tradition in universities, villages and towns in Botswana and internationally. He also sits in the board of the Botswana Copyright Society where he has been chairman until January 2019.

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6 June 2019 – Thursday – Budapest

10:00–12:00 Institute for Musicology – Hungarian Academy of Sciences, Research Centre for the Humanities

(Budapest, 1. dist. Táncsics Mihály str. 7.)

Visit the building and introduction of the Institute's activity /*Pál Richter*, director/

Visit the archives and investigation of the methodology of archiving /*Mátyás Bolya*, head of the archives/

Investigation of the method of the collection of folk music and dance /*Manó Kukár Barnabás*/

12:00–13:00 Lunch

13:30–16:00 Liszt Ferenc Academy of Music – Department of Folk Music

(Budapest, 6. dist. Liszt Ferenc square 8.)

Visit the monument building of the Academy

Visit a folk music course /*Mátyás Bolya* – teacher/

Evening programme: Free time

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7 June 2019 – Friday – Szentendre

10:00 Sightseeing in Szentendre

11:30 Hungarian Open Air Museum

Example of the Hungarian models in abroad

/*Mr. Ronald Kibirige*, Uganda/

Conclusions of the Capacity Building Programme

13:00 Lunch in the Hungarian Open Air Museum

Evening programme

19:00 MÜPA (Palace of Arts) Budapest

Hungarian National Dance Ensemble: Dance Rhapsody

(Budapest, 9 dist. Komor Marcell str. 1.)

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Ms. Selamawit Aragaw Erkihun

Country: Ethiopia

Affiliation: Yared School of Music, College of Performing and Visual Arts, Addis Ababa University

Ms. Selamawit Aragaw Erkihun director of Yared School of Music, Addis Ababa University, is a professional musician, who is concerned with music education. She is in charge of violin and piano courses in Yared School of Music. She is member of the Ethio-Classic Quintet, the Addis Ababa University, Yared School of Music Symphony Orchestra and the Addis String Chamber Orchestra and also performs Violin Solo Concerts.

Mr. Lucas Johane (Luka Mukhavelle) Mucavel

Country: Mozambique

Affiliation: Mukhambira Musical; Hochschule für Musikwissenschaft Franz Liszt Weimar

Luka is a music scholar-artist, with focus on instruments, currently working on his PhD thesis in Germany. In 2005 Luka founded Mukhambira Musical, where he focused in the construction of (traditional) musical instruments, by interfacing new, old, indigenous, and imported technologies and theories. Luka builds and re-models various types of musical instruments, which have become his musical identity on stage, studio recordings.

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8 June 2019 – Saturday – Budapest, Szentendre

- Morning: Free time in Budapest
- Afternoon: Hungarian Open Air Museum
 - Meeting the bearer communities of the Hungarian National Inventory of Intangible Cultural Heritage
 - Gala with Fendika Music and Dance Group from Ethiopia

INTRODUCTION OF THE PARTICIPANTS

**9–10 June 2019 – Sunday-Monday
 Hungarian Open Air Museum, Szentendre**

- Participation on the **Whitsun Heritage Festival** – International Gathering of Intangible Cultural Heritage
- Presentations, dance and music programmes, workshops, exhibitions
- Meeting the Hungarian communities from the National Inventory of Intangible Cultural Heritage

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MŰPA – Palace of Arts

Budapest, Komor Marcell str. 1, 1095
www.mupa.hu/en

MŰPA Budapest is one of Hungary's best known cultural brands and one of its most modern cultural institutions. It brings together the many and varied disciplines of the arts in unique fashion by providing a home for classical, contemporary, popular and world music, not to mention jazz and opera, as well as contemporary circus, dance, literature and film.

The venue known to Hungarians simply as MŰPA opened its doors in 2005 to offer cultural events of the highest quality to the diverse audiences for the above genres. The institution's fundamental task is to introduce new artistic trends and directions – while respecting Hungarian and European artistic traditions – and to relay them in a clearly understandable way that creates rich and rewarding experiences to be enjoyed by both the connoisseur and the person on the street.

In addition to presenting performances by Hungarian and international artists of the highest order, MŰPA Budapest also commissions and sponsors the creation of new artworks. It plays a major role in nurturing cultural relationships with other countries, in advancing Hungarian interests, and in increasing international recognition for Hungarian performing artists. Its activities play a major role in ensuring an ever broader section of the next generation enters adulthood as conscious consumers of culture.

INTRODUCTION OF THE INSTITUTIONS

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Liszt Ferenc Academy of Music

Budapest, Liszt Ferenc sq. 8, 1061
www.lfze.hu/en

The Academy was originally called the "Royal National Hungarian Academy of Music" and it was also called "College of Music" from 1919-1925. It was then named after its founder Franz Liszt in 1925. It was founded in Liszt's home, and relocated to a three-story Neo-Renaissance building designed by Adolf Láng and built on today's Andrássy Avenue between 1877 and 1879. That location is referred to as "the old Music Academy" and commemorated by a 1934 plaque made by Zoltán Farkas. It was repurchased by the academy in the 1980s, and is now officially known as "the Ferenc Liszt Memorial and Research Center."

Replacing "the old Music Academy", the Academy moved into a building erected in 1907 at the corner of Király Street and Ferenc Liszt Square. It serves as a centre for higher education, music training, and concert hall. The Art Nouveau style building is one of the most well known in Budapest. It was designed by Flóris Korb and Kálmán Giergl at the request of Baron Gyula Wlassics, who was the Minister of Culture at that time. The façade is dominated by a statue of Liszt (sculpted by Alajos Stróbl). The inside of the building is decorated with frescoes, Zsolnay ceramics, and several statues (among them that of Béla Bartók and Frédéric Chopin). Originally the building also had stained glass windows, made by Miksa Róth.

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Kodály Zoltán Hungarian Choral School

Budapest, Toldy Ferenc str. 28-30, 1015
www.kzmk.hu

In 1988, Ferenc Sapszon founded the institution for the use of the Kodály method. Kodály founded the elementary schools inspired by English schools, but the music still did not come to the forefront, so Sapszon tried to return to Kodály's principles. He organized the Exsultate, Gaudete, Laudate Choirs. In 1996, Sapszon founded the Cantate Mixed Choir for graduate students. In 2000, on the side of Várhegy, 28-30 of Toldy Ferenc Street the school has been given the final place in the workshops of the Schulek Frigyes Secondary School of Architecture that was also moving. In 2000, four Olympic titles were awarded by the school chorus in the Choir Olympics in Linz. In 2004, the choirs won further international competitions in Germany. In 2006, the school and Ferenc Sapszon received the Hungarian Heritage Award. In 2012, the competition was again won the grand prize of the 28th Franz Schubert Choir Competition (Vienna) was accompanied by four gold diplomas from the Cantate Choir.

In addition to general training, the school is also a music school. Everyone learns solfège, instrumental music, participates in voice-training, chamber singing and of course in the work of choirs. Available languages: English, German, French, Latin. The choirs take part in the liturgical services typical of the cathedral choral schools, as well as concerts, radio and television shows and foreign tours.

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Hungarian Open Air Museum

Szentendre, Sztaravodai str. 75, 2000
www.skanzen.hu/en

The aim of Szentendre Open Air Museum was to present folk architecture, interior decoration, farming and way of life in the Hungarian language area from the 2nd half of the 18th century to the 1st half of the 20th, through authentic objects and original, relocated houses arranged in old settlement patterns. The Museum consists of more than 400 edifices, arranged into 9 village-like regional units on the basis of ethnographical considerations. It serves the needs of society and of its development with its main tasks to undertake research into the vernacular architecture and interior furnishings, collection of objects and spiritual relics of Hungarian language area; further, to safeguard this heritage, to publish the collected material as well as to guarantee access to it by a large public.

Through its collection activities and research it contributes to the conservation of the cultural heritage of rural Hungary and to the social and cultural progress of the communities. By means of its exhibitions, publications and programs for leisure time, further through the presentation of objects, lifestyle and customs and through conveying theoretical knowledge and practical information to be applied in daily life, it helps a better understanding of vernacular traditions and contributes to the propagation of knowledge about Hungarian culture at domestic and international level.

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Institute for Musicology – Hungarian Academy of Sciences, Research Centre for the Humanities

Budapest Táncsics Mihály str. 7, 1014
zti.hu/index.php/en

Maintaining the Hungarian Folk Music and Folk Dance Archives, the Bartók Archives, the Ernő Dohnányi Archives, and the Museum of Music History. Music history of Hungary, general music history. Ethno-musicology and ethnochoreology. Hungarian and European folk music and folk dance.

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Kodály Zoltán Musical Pedagogy Institute – Liszt Academy

Kecskemét, Kéttemplom köz 1, 6000
www.kodaly.hu/kodaly_english

The Kodály Pedagogical Institute of the Liszt Academy of Music has been a distinguished international centre for advanced studies in Kodály-based music education and music teacher's training ever since its opening in 1975.

It provides graduate and post-graduate training programmes for both Hungarian and international students in the field of Hungarian music pedagogy and methodology based on the music pedagogical concept developed by the renown Hungarian composer, educator and researcher, Zoltán Kodály. The Institute has had a profound influence on several generations of music educators across the whole world who have come to study in Kecskemét and have participated in the Institute's yearly and summer courses. Alumni of the Institute have contributed in many outstanding ways to the adaptation of Kodály's pedagogical concept throughout the world.

The never-ceasing efforts of past and present faculty to make the Institute the center for Kodály music education, equal to or surpassing any other institutions for music teachers in the world also significantly contributed to the fact that principles of Kodály music education are today widely known in five continents.

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Hungarian Dance Academy

Budapest, Columbus str. 87-89, 1145
www.mte.eu/en

In Hungary, Dance artist training within the school system started just over seventy years ago. However, the achievements of the past sixty years are correlated with the Hungarian Dance Academy. The state-funded education of ballet students within an organized system began as early as 1937 at the Hungarian Royal Opera House which, in 1949, was supplemented by the Dance Artist School. In 1950 the State Ballet Institute was founded by unifying these two institutions. It has had its present name "The Hungarian Dance Academy" since 1990.

The Folk Dance Department is one part of the Institute for Training Dance Artists within the Academy. The primary objectives of the Folk Dance Department are to guide and supervise the professional training of the departments offering education in Folk Dance Specialization. In addition, the teaching staff of the Department creates the conditions necessary for teaching the theoretical and practical subjects of this specialization. The staff's research activities ensure the continuous development regarding the content and quality of the curriculum. The Department lays great emphasis on helping those who pursue their studies in other specializations to become familiar with the basics of Hungarian Folk Dance. Subjects taught at the Department: Hungarian Folk Dance, Basics of Folk Dance, Children's Games, Methodology of Folk Dance, Folk Music, Rhythmic Exercises, Repertoire, Dance Routines, Dance Notation, History of Folk Costumes.

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Hungarian Heritage House

Budapest, Corvin sq. 8, 1011
www.heritagehouse.hu

The Hungarian Heritage House is a national institution founded in 2001 by the Secretary of State for the Ministry of Cultural Heritage with the purpose of preserving and promoting Hungarian folk tradition. The HHH is comprised of three units, each of which contributes to this aim in its own unique way. The HHH welcomes all enquiries, and aims to meet all requests in connection with Hungarian folk tradition.

The "László Lajtha" Folklore Documentation Center aims to make the vast and precious collection Hungarian folk treasury available to all who is interested in it. The Documentation Center is accessible on-line as well as in hard copies at the Corvin square seat of the HHH.

The Applied Folk Arts Department organizes courses, conferences, dance houses and play-houses, as well as inviting applications, publishing music and dance CDs and DVDs and judging works of contemporary applied folk art. The Department is ready to cooperate with any cultural institutions wishing to get acquainted with Hungarian folk art, and welcomes individual enquiries as well.

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Kalocsa – An Intangible Cultural Heritage Community

"Living Traditions in the Cultural Space of Kalocsa – Embroidery, Costume, Ornamental Wall Painting and Folk Dance" inscribed on the Hungarian National Inventory of ICH in 2009

The colorful flower motifs of the ornamental painting and embroidery of Kalocsa are known throughout the world and indeed have often been considered an emblematic symbol of Hungarian folk art. This branch of artistic expression has become a unique element of the traditional peasant culture of Kalocsa as well as the surrounding villages of Drágszél, Homokmégy, Öregcsertő, Szakmár, and Újtelek which were established in the 18–19th centuries.

The women of Kalocsa who still draw, paint and embroider in the traditional style are the bearers and the perpetuators of the local heritage. Traditional revival groups, folk dance groups, the local museum and folk art centre all contribute to the safeguarding of the characteristic culture and folk art that distinguishes Kalocsa identity. The inhabitants of Kalocsa and the surrounding settlements are devoted to their folk heritage.

They create numerous opportunities for the presentation of their traditional dances and attire: Midsummer Eve Festivities, Danube Folklore Festival, Kalocsa Paprika Festival, village feasts, and harvest celebrations. These events attract people of all ages and provide an excellent opportunity for the transmission of cultural heritage from generation to generation. The role of awareness raising and art education is also of paramount importance in the safeguarding and sustaining of the local heritage.

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Szentendrén ajánlották a várost a delegációnak

Afrikaiak kalocsaiban

KALOCSA A szentendrei Skanzen pünkösdi idején szervezi a Pünkösdi Örökség Ünnepet, amelynek díszvendége idén Etiópia. Az Afrikából érkezett delegációval jöttek olyan szakemberek is, akik élénken érdeklődnek a Kodály-módszer iránt, ezért néhányan a kecskeméti Kodály Intézetbe látogattak el, de a teljes csoport úti célja Kalocsa és a Hagyományörzők Háza volt szerdán kora este. A folklórbemutatókat és kiállításokat szervező intézmény vezetője szerint az a szándék csábította ide a messziről jött vendégeket, hogy ma is aktívan működő hagyományörző közösségeket ismerjenek meg.

- Melengeti a szívemet, hogy meghozta a gyümölcsöt az a munka, amit éveken keresztül végeztünk. Eljutott a

hírünk az ország számos helyére, úgy tűnik, sokan jegyeznék minket - büszkélkedett dr. Kovács Istvánné Sztakó Éva hagyományörző, arra utalva, hogy megtisztelőnek érzi a Szellemi Kulturális Örökség Igazgatóság gesztusát, amivel pont őket ajánlották a külföldi delegációnak.

- Mindig is a kézműves-bemutatókat helyeztük előtérbe és azt, hogy megéljük a régi hagyományokat. Az igazgatóság feje, dr. Csonka-Takács Eszter pedig ezt próbálta itt bemutatni a vendégeinek - foglalta össze, hozzátéve, hogy az etiópokat kísérő intézményvezető korábban már vendégük volt egy népies farsangi ünnep keretében; innen a kapcsolat.

Kovácsné elárulta: nem meglepő módon az afrikai

vendégeket is a népviseletünk fogta meg a legjobban, ezért néhányukat felöltöztettek hagyományos kalocsaiba, és nem maradhatott el a rögtönzött táncház sem. Mint kiderült, más nemzetekhez képest rendkívül gyorsan sajátították el a lépéseket, ami feltehetően a kitűnő ritmusérzéküknek köszönhető, vélekedett, illetve annak, hogy a csapatban sokan eleve táncosok, a szentendrei programon bemutató Fendika táncegyüttes tagjai. A színekavalkádós ruházatok és a már-már arcpirító könnyedséggel megtanult táncok mellett a sajátos gasztronómiai remekeket értékelték a legjobban: a Hagyományörzők Háza becsinált levessel és fánkkaal várta a vendégeket. **G. J.**



Az etióp delegáció tagjai remekül érezték magukat a Hagyományörzők Házában

Fotó: G. J.

Afrika Magyarországon, Magyarország Afrikában

Kontinenseken átívelő hidak az emberiség szellemi kulturális örökségének megőrzéséért címmel zajlott **nemzetközi kulturális programsorozat júniusban a Szabadtéri Néprajzi Múzeumban. A szakminisztérium**



által támogatott rendezvényt a Szellemi Kulturális Örökség Igazgatósága szervezte. A kapcsolatépítő eseménysorozat első felének Magyarország, második részének Etiópia adott otthont. **Június 3-10-e között az afrikai Botswanából, Etiópiából, Ghánából, Mozambikból, Ugandából és Zimbabwéből népzenevel és**

néptáncsal foglalkozó szakemberek érkeztek hazánkba. Szakmai továbbképzés során táncművészeti és népzenei eseményeken vettek részt, megismerték a Táncház- és Kodály-módszert és találkoztak szellemi kulturális örökség közösségekkel. A programsorozat **június 14-én az Addisz Abeba-i Nemzeti Színházban** folytatódott. **Ünnepélyes keretek között adta át a magyar állam képviselőjében dr. Csonka-Takács Eszter, az UNESCO Magyar Nemzeti Bizottság Szellemi Kulturális**

Örökség Szakbizottságának elnöke Etiópiának a hatvanas években magyar népzene-kutatók által gyűjtött **egyedülálló népzenei és néptánc felvételek digitalizált változatát.** Az anyag a Nemzeti Könyv- és Levéltárba, az Addisz-Abeba-i Egyetem Etióp Tanulmányok Intézetébe és a Yared Zeneiskolába került.

Június 15-én a Yared Zeneiskolában egész napos nemzetközi műhelykonferenciát tartottak, amelynek során magyar, etióp, francia és amerikai kutatók mutatták be az 1965-ös gyűjtés történetét, az anyag digitális és adatbázisban történt feldolgozását és a szakmai együttműködés diplomáciai és kultúrtörténeti hátterét. Az Addisz-Abeba-ban lezajlott ünnepi és szakmai program nem egy folyamat lezárását, hanem a múltban megkezdődött együttmű-

ködés felelősségét szolgálta, egyben új lehetőségeket nyitott a jövőbeni együttműködés számára Etiópia és Magyarország között. Az előkészítés mellett a program megvalósításában az MTA BTK Zenetudományi Intézete, Magyarország Etiópiai Nagykövetsége és az UNESCO Magyar Nemzeti Bizottsága segítette a Szabadtéri Néprajzi Múzeum Szellemi Kulturális Örökség Igazgatósága munkáját.

(Skanzen Press)

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