

# APPROACHES TO FOLK CULTURE POLICIES IN EUROPE

## Summary of the Resources Study of the "European Folk Culture (Policies) Survey"

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### 1. INTRODUCTION

#### 1.1 The resources

The collection of resources on which this summary is based on consists of:

- ca. 80 classified publications and other documents with short abstracts. They were selected, because they contain relevant policy measures and guidelines and/or provide case-studies in European countries. Many of these are policy documents and reports, including but not limited to policy programmes of the responsible Ministries or corresponding arms length agencies, dealing with folk culture, folk arts, traditional arts and intangible cultural heritage. Some of these resources are general cultural policy documents where matters of folk culture play a role. The collection includes also documents of international organisations, in particular UNESCO, in relation to policies concerning the intangible cultural heritage as well as a number of book publications and scholarly articles..
- A number of Internet links with case-related material and a few other documents (community arts, voluntary arts) that will be presented mainly in the form of a structured link-list.
- An overview (Excel-table) of governance structures and activities relating to folk culture policies in most of the European countries.
- A special report provided by *Balkankult* on the situation in the three largest former republics of Yugoslavia which are now independent states (Croatia, Makedonia and Serbia), that are of particular interest because of their multi-ethnic composition.

Some countries are very well presented in the resource collection due to recent policy developments or due to the emphasis placed on "folk culture" issues there. Those countries which are less represented in the classified material are, nevertheless, to be found in the overview of governance structures. In a few countries (e.g. Greece, Italy), resources are difficult to find due to a lack of material or Internet pages in English.

On the basis of the resource material as well as the complementary information provided in the "Compendium"-profiles, it is possible to draw some preliminary conclusions on the state of folk culture policies and structures in Europe. These conclusions focus on the policy-approaches towards folk culture: What objectives do folk culture policies serve? What is the policy-context? Does 'folk culture' exist as a political category or is it called something else? How are folk culture activities carried out and by what institution?

However, we need to be aware that approaches to folk culture in policy-making are manifold: The vocabulary and the structures vary as do the policy objectives and motivations. These are of course developed in the course of history and in each country the processes have been different in many ways. However, some similarities in approaches or orientations can be distinguished among some of the countries. A few overarching similarities concerning all of the countries exist as well. It seems that, at present, there is an urge to carry out inventories of cultural traditions, digitize and establish databases and archives. All in all, two larger trends seem to take place with regard to folk culture policies.

- Firstly, it seems to be a clear and ever growing trend that such policy approaches increase where (folk / traditional) arts are integrated into more comprehensive plans as one of the contributing elements, be it enhancing creativity, diversity or social cohesion. From the point of view of resource collecting this means for example that there are quite a few documents, which are not simply plans to develop folk arts as an "isolated" sector. Instead, we see folk arts emerging as an integral part of the general policy toolbox.
- On the other hand, there are few cases, where the focus is on folk culture or traditional arts, and nothing else (of course, even then folk culture policy developments still may relate to other, e.g. economic or social incentives or objectives). In these cases the (new) interest in folk / traditional arts is often linked to identity issues in the face of cultural globalisation or, as in some of the Eastern European countries, to the process of national identity building in relation to the relatively new independence.

An overall evaluation of keywords used in 80 classified resources shows interesting results:

*Subject Keywords:*

- With regard to *generic subject terms*, "Folk Culture" is still most frequently used with 36% of all designations, followed by "Traditional (culture or technology)" with 27%, "Traditional Arts" with 22% and "Folk Arts" with 19%. In contrast, "Folklore" seems to be somewhat out of style today with only 10% of the designations.
- As regards *specific fields of activity*, "Music and Dancing" is mentioned in more than half of the cases studied (51%), followed by "Festivities" (29%), "Oral Traditions" (28%), "Customs and Beliefs" and "Handicrafts" (both with 27%), "Language" traditions, dialects etc. (23%) and "Technology" tools, vehicles etc. (17%). What is commonly very often associated with folk culture, namely specific "Costumes", finds surprisingly low recognition in the material (6%).
- The *geographic scope* of the material is evenly divided between Western and Central/Eastern Europe, with the different parts of the UK and Ireland taking a clear lead (which surely relates also to linguistic availability of information). Among the Central/Eastern countries, the Czech Republic, the former republics of Yugoslavia and Bulgaria are most frequently mentioned.

*Policy Keywords:*

- Regarding broader *policy sectors*, "National Culture" policies dominate high with 61% of all designations, followed by "Regional Culture" with 27%, which may come as a surprise, but is partly due to the fact that the research was to focus on "policies" and many states in Europe are still fairly centralised, in that respect. As well, regions are sometimes also considered as "nations" or "countries" (e.g. in the UK). Other sectors mentioned include "Minorities" (21%), "Economy" with tourism and labour market issues (15%), "European/International Cooperation", mainly with regard to international legal instruments (13%) and "Education and Science" (12%).
- As concerns *policy objectives*, we find "Development" (36%), "Identity" (35%), "Preservation" (33%) and "Protection" (32%) relatively high on the agenda, less so "Participation" (9%) or "Social Cohesion" (7%).
- Among *political instruments*, "Research and Documentation" (33%) dominate together with "Programme/Strategy" (28%) and "Policy Measures" (27%). "Financial" or "Institutional Support" follow with 18% respectively 15% and "Guidelines / Recommendations" in a similar range (12%). "Evaluations/Advisory Services" (9%) and "Laws" (4%) are not frequently used.

## 1.2 The influence of international legal and policy instruments

International organisations influence national policies regarding our field, in this case especially UNESCO, the Council of Europe<sup>1</sup> and, on a general level, also the EU.<sup>2</sup> National policies are often enacted in order to keep up with international developments. In addition, international organisations might provide some financial or other kind of aid to support the new measures and developments in the country.

The work of UNESCO has proven to be particularly influential: In many cases, inventories and further national measures for immaterial traditional culture – that is, 'intangible cultural heritage' – took place in relation to the ratification of the UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003). This convention followed the UNESCO *Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity* (1998). The latter one is a List-system inspired by the UNESCO's World Heritage list. At the same time it aims to be complementary to the World Heritage List and tries to establish intangible heritage as a distinguished field of cultural heritage. By definition, intangible cultural heritage (ICH) comprises oral traditions and expressions – including language as a vehicle of the intangible cultural heritage; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship. In this way, ICH is often used as a synonym for folk culture or folk arts.

UNESCO (and partly also other international bodies) affects national policies in this field directly and indirectly in at least three ways:

- Firstly, by launching new concepts to politics, such as 'intangible cultural heritage' which then diffuse to national policies and strategies and possibly replace those terms which were used earlier. In fact these days policies for folk culture or folk arts might as such be absent in some countries, however, one could see replacements in the form of (newly formulated) ICH-policies. For example, state institutions are at times re-named - what formerly was folk art is nowadays ICH. In any case, it is evident that the term intangible cultural heritage has gained popularity, while 'folk' may have lost significance at least in some countries.
- Secondly, UNESCO is influential in reshaping national interests, in this case in immaterial culture heritage, by constructing or "re-packaging" areas of culture that maybe didn't exist as such earlier and bringing them to the fore. This is of course related to introducing new concepts whereby folk traditions are re-interpreted as ICH. One might suggest that, what earlier might have simply been the traditional arts of a region, are today understood as heritage ("our heritage" or even "world heritage"), possibly giving a certain political weight to the field. In any case, in many countries folk culture / traditional culture policies are part of heritage policies and not, for example, arts policies in the strict sense.

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<sup>1</sup> During the 1990s and more recently, the *National Cultural Policy Reviews* of the Council of Europe and the CoE / ERICarts *Compendium of Cultural Policies and Trends* proved to be influential due to their stock-taking and comparative function, respectively. *The European Charter for Regional and Minority Languages* of the CoE has also proved to have a certain value for (traditional) minority languages in countries with problematic language policies (UK: Northern Ireland, Wales, Scotland; Ireland, Spain), providing a certain legitimacy for claims of visibility and official use.

<sup>2</sup> In some of the new EU-countries cultural policies including relationship to traditional culture have been under development pressures due to the EU membership and drive to a "modern" state and society. This has been the case for example in Latvia, evident in the policy documents of Latvian Ministry of Culture (See *National Culture Policy Guidelines 2006-2015*, available also in English).

- As a third point, one could also mention the actual ratification of the conventions by a country and measures that follow.<sup>3</sup> The ratification of the ICH convention obliges the country to carry out an inventory of its ICH. Usually putting up databases and archives follow.<sup>4</sup> More recently (and connected sometimes with the 2005 UNESCO *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*), many national policies in the area of folk cultures / traditional cultures are also enacted re-considered in the framework of "cultural diversity" – such as giving, at least in theory, minority cultures equal position when it comes to protection of traditional cultures and expressions. In addition, the cultural property discourse, fuelled by WIPO (more typically related to developing countries and their traditional cultures) came up in a few cases.

## 2. APPROACHES TO FOLK CULTURE

Below is a brief summary about approaches to folk culture based on policy documents, related sources and organisational structures studied in the survey. The purpose here is to describe some of the more outstanding approaches, while focussing primarily on the policy orientation that is explicitly or implicitly expressed in the current strategies as well as on the structural level. Some of the main questions concerning structural matters asked in the survey: Who is responsible for folk culture activities: State, region, municipality or is it the third sector<sup>5</sup>? What is the role of arms length agencies – are there special arms length agencies for folk culture or related? What about important independent foundations? Are there innovative forms for division of labour, new partnerships, or any major changes in any of these things in the recent years? What is the legal basis – are there special laws for folk arts and traditions?

Of course these main orientations or paradigms do not exclude other orientations in the regions or countries mentioned and one should also remember that, based on the resources of this survey, these can only be some first ideas of how to structure the European landscape of folk culture policies.

### 2.1 Countries with fresh independence: Identity and nation state (Caucasus, Baltic States)

Countries which are to some extent in an active phase of re-building the nation state, such as the Baltic countries and also some of the Balkan and South Caucasian countries may appear to have a nationalist drive in their folk culture policies, where the state seems to have a relatively strong interest in supporting folk culture or putting up institutions for it. The leading role of the state is partly due to a former strong centralism (with less-developed arms length services) and often a weak third sector. There might even be façade-kind-of-institutions such as "State Folk Ensembles" as remnants of earlier times (especially in the Caucasian countries).<sup>6</sup>

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<sup>3</sup> In addition to these two, there are the "diversity convention" (2005) and UNESCO *Recommendation on the Safeguarding of Traditional Culture and Folklore* (15 November 1989), as well as UNESCO's *Living Human Treasures* programme.

<sup>4</sup> It should not be forgotten that there have been, of course, archives for all sorts of local, regional and national phenomena at least from the 19<sup>th</sup> century onwards. For example in Sweden, where is a national archive basically for all areas of culture, these old institutions are very much part of the ICH convention proceedings.

<sup>5</sup> In our context, the third sector is understood as being placed in between the private and public sectors and the families. While non-profit and non-governmental, it may receive public funding, aiming at e.g. social objectives. Public-third sector partnerships may take place, for example, between municipalities and associations.

<sup>6</sup> It is necessary to notice that there exist rather marked differences between Baltic countries and Balkan or Caucasian countries. In the latter ones the approach is clearly more "old-fashioned" especially in institutional terms.

Some of the former local structures have also survived until today: In many former socialist countries the communal culture club system is still playing an important role in amateur arts, which benefits in many cases also folk arts. It is still a living system for example in Azerbaijan, Bulgaria, Hungary, Latvia, Ukraine and Russia. In the case of Azerbaijan, culture clubs might be financed by companies as well, not only by the state or municipality. The functions of cultural clubs (or these days 'cultural centres') have transformed to some extent, and new themes have been introduced to the activities of these institutions, such as social cohesion, community development along with the folk arts and crafts training.

All Baltic countries have a state centre for folk culture: the Estonian Folk Culture Development and Training Centre (established in this form 2007), in Latvia the State Agency of Intangible Cultural Heritage (formerly Folk Art Centre) and in Lithuania the Folk Culture Centre (*Lietuvos Liaudies Kulturos Centras*). Among other activities, the Estonian Folk Culture Development and Training Centre is responsible for coordinating the implementation of UNESCO ICH Convention in Estonia, through its Intangible Cultural Heritage department. In all Baltic countries the Ministries of Culture have several programmes to improve the vitality of folk culture and traditions. In Czech Republic and Slovakia the approach to traditional culture is very similar to Estonia and other Baltic countries, in terms of administration structures and developments in recent years.

In Estonia, Latvia and Lithuania, there are also councils that finance folk culture activities as part of a larger portfolio: the Estonian Cultural Endowment of Estonia with a department for Folk Arts; in Latvia the State Cultural Capital Foundation; in Lithuania the Lithuanian Culture and Art Council, alongside of a specialised Council of Patronage of Ethnic Culture. The latter one was established in 2000, and its purpose is "to encourage the development of Lithuanian ethnic culture, ensuring preservation and strengthening of national identity and consciousness, and guaranteeing Lithuania's independent and equitable participation in the cultural life of world nations"<sup>7</sup>. All in all, state funding via Ministry of Culture is the most important support framework, however in Estonia and Latvia there is a tendency towards a bigger role for arms length and independent organizations subsidized by the Ministry.<sup>8</sup>

In all Baltic countries and especially in Estonia song and dance traditions plays a certain iconic role as they are associated with the re-gaining of independence after the Soviet rule ("the Singing Revolution"). The Estonian Folk Culture Development and Training Centre has a support programme for the activities of choirs, orchestras, folk dance groups and folk music ensembles participating in the National Song And Dance Festival organized by the Ministry of Culture. The programme provides support for training and rehearsing. Also Latvia supports Song and Dance traditions, i.a. there is a Conservation and Development Programme for Song and Dance Celebration Tradition 2008-2013. A certain regional identity is manifested through the common policies for song and dance celebrations: UNESCO ICH element *The Baltic Song and Dance Celebrations* (nominated 2008) is shared by Estonia, Latvia and Lithuania.

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<sup>7</sup> [http://www3.lrs.lt/pls/inter/w5\\_show?p\\_r=877&p\\_d=35196&p\\_k=2](http://www3.lrs.lt/pls/inter/w5_show?p_r=877&p_d=35196&p_k=2)

<sup>8</sup> These relatively fresh Baltic members of the European Union have also financed some folk arts projects by using EU-structural funds; the use of financial instruments provided by the EU is written down for example to the Latvian cultural policy-strategy documents. For example the following projects have been co-funded with structural funds during the previous funding-period: Establishment of the *Estonian Traditional Music Centre* (EE), *To Work with Handicraft* (EE), *Enriching Cultural Life on the Latvian-Lithuanian Border by Sharing Traditions – Way of Balts Across the Borders*, and *Revival of Curonian Traditions in Stone Sculptures and Traditional Crafts* (LT).

In the Baltic case, folk culture means traditional folk arts and immaterial heritage. Also amateur theatre is included in folk culture even if the plays were "contemporary" (this is actually often the case – along with the choir singing – such as in UK, Ireland and also in Austria). The term 'folk culture' (*rahvakultuuri*) is actually used in Estonia (together with 'immaterial cultural heritage' used in relation to UNESCO ICH Convention). Estonia shares in this point the vocabulary with the German-speaking countries. In Latvia the term 'traditional culture' is dominant. In Lithuania one seems to prefer talking about 'ethnic culture' (*etnine kultūra*) when referring to Lithuanian folk culture and traditions.

One can note an interesting difference between two countries with official cultural canons, Latvia and Denmark. Latvia has a cultural canon since 2008, in Denmark the planning started 2004. Whereas in the Latvian cultural canon "Folk traditions" are one of the seven categories of art, in the Danish one folk arts or traditional arts are not included at all – with the exception of a Viking ship that belongs to the category "design and handicraft".

## **2.2 Countries or regions with identity issues facing a globalised world: National identity and language (Scotland and Ireland)**

Scotland is one of the places that has been relatively active in recent years to come up with an official policy for folk culture. However, we should note that in UK and Ireland one never talks about folk arts or folk culture (that would probably be football, popular music, cinema and playing cards...) and instead about 'traditional arts' (with the exception of Wales, where traditional arts are associated with ballet, opera, classical music and so on). In Scotland the term traditional arts refers to traditional song, music, dance, poetry, storytelling, drama and instrument making.<sup>9</sup> In Ireland the definition of traditional arts comprises traditional music, song and dance, and oral art forms such as storytelling and *agallamh beirte*<sup>10</sup>. In Ireland, due to the institutional competences, traditional arts do not include handicrafts, textile traditions and so on, since these belong to the responsibilities of other authorities (than the Arts Council). These forms of art are also absent in the Scottish case, with the exception of instrument making. Traditional arts is also a distinct field of culture in Northern Ireland, where exists traditional arts and 'language arts' – as in Ireland.

In all of the three cases – and, indeed, in most parts of Western Europe – the main problem seems to be, that these traditional forms of culture are not really part of peoples everyday life anymore. They do not live and develop along with the population. One measure that comes up in every document is education – not just in UK and Ireland, but also elsewhere. For instance, it is suggested that traditional arts should be integrated into school curricula. Also apprenticeships should be supported (a "tradition-bearer" teaching the young) so that the necessary transmission of skills would take place. Another issue is of course access. Access concerns all dimensions of traditional arts: Access to information; to training, education and hobby groups; and to enjoying the performances.

Traditional arts entered national (Scottish Arts Council<sup>11</sup>) policies 1993 for the first time, when a *Charter for the Arts* recognised the support of traditional arts as an objective of cultural policy. Scotland produced the very first national cultural strategy year in 2000, *Creating Our Future, Minding Our Past*. In this strategy, the Gaelic language is taken into account as a "cultural expression", and supporting quality in traditional arts is one of the central objectives (action includes identifying national centres of excellence in traditional

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<sup>9</sup> <http://www.scotland.gov.uk/Topics/ArtsCultureSport/arts/traditionalarts/tradartsworkinggroup>

<sup>10</sup> A form of traditional story telling in Ireland.

<sup>11</sup> Formerly Scottish Arts Council, 2010 onwards Creative Scotland.

arts). Generally speaking, this strategy focuses on taking advantage of culture's whole potential to make a contribution to economical and social fields in Scotland (creative industries, social cohesion) and enhancing the image of Scotland at home and internationally.

In 2008, the Scottish government set up a Ministerial Working Group on the Traditional Arts to further develop this. One measure that is suggested in the *Traditional Arts Working Group Report* (2010) might seem slightly "unexpected" to take place in the 21<sup>st</sup> century: the Working Group suggested that a national institution for traditional arts should be established in Scotland (corresponding to national theatre or national opera). This would give traditional arts the same kind of (national) status as other art forms enjoy (traditional arts are not separated into distinguished art forms). In addition, the Group suggested a more advanced networking of current actors in the public, private and third sectors, as well as institutionalising these networks by establishing a new "national development organisation" for traditional arts.

In Ireland, traditional arts have gained attention at the Irish Arts Council. New policies for traditional arts were launched 2005. It seems that this was actually the start for traditional arts to be part of the Council's scope of action. Formerly the relationship between the Council and traditional arts practitioners was somewhat complex, as traditional arts have been marginalised in the Council's activities. The following *Traditional Arts Initiative* with the *Deis*-funding scheme intended to prioritise traditional arts for a fixed period (2005-2008) in order to help develop the sector, to stabilise existing key players and to consolidate a basic infrastructure and bring it into the mainstream of Council policies. In recent years, Ireland has also been active in inventing and preserving its traditional arts. There are for example archives for traditional music and Irish dancing.

In Ireland third sector actors have been of particular importance to the field, especially when it comes to training and learning traditional arts (organisations such as *Comhaltas Ceoltoiri Eireann*). This is also the case in Scotland, where the so called *Feis*-movement has worked especially among young people to support Gaelic arts – in this case with regard to song, dance, drama, and traditional music on a range of instruments.

In Scotland the Scottish languages (Gaelic) are an integral part of traditional arts and therefore are indirectly supported through traditional arts funding. There are also direct policies for 'Gaelic arts', which refer to contemporary art forms (without excluding traditional arts) carried out in Gaelic. Together with the Scottish Arts Council, the national Gaelic Arts Agency and the Bord Na Gaidhlig, the City of Glasgow developed a Gaelic Arts Strategy for Glasgow (2006-2009).

Language is a highly political question in UK Northern Ireland, and this fact is also reflected in the arts.<sup>12</sup> The definition of language arts by Arts Council of Northern Ireland reads like this:

*Irish language arts comprise those art forms that are directly related to the Irish language, with particular emphasis on creative writing in Irish and Irish-language theatre. Ulster Scots arts comprise those arts activities with mainly Scottish roots. This includes arts activities*

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<sup>12</sup> Whereas the status of Irish language is legally protected in Ireland (it's the national official first language, despite the limited number of speakers), in Northern Ireland the situation is different. In UK there exists language acts for Scottish and Welsh languages, but not for Irish. The Irish language enjoys respect in Ireland, and the Irish language in Northern Ireland can to some extent profit from this. However, the Irish language lobbies are working for a language act in UK for Irish. In any case the Irish language is according to UNESCO a "definitely endangered language".

*relating to the Scots language in Ulster and distinctive non-linguistic arts originating in the Scottish tradition (...).*<sup>13</sup>

The Council recognises that traditional arts and language arts are to some extent overlapping, but prefers to draw a line in between them and have separate policies for them. In addition to language arts and traditional arts, the Arts Council of Northern Ireland supports also carnival arts. The two former ones have some distinguished support instruments, the latter one receives funding through the general funding programmes of the Council. As part of the language arts policies in Northern Ireland was established a steering group between the Arts Council, Foras na Gailge and Tha Boord o Ulster-Scotch to plan and monitor developments in these arts.

POBAL (Irish-language umbrella-organisation working in the whole Ireland) has recently produced a *Strategy for Irish-Language Arts 2009*. Arts Council of Northern Ireland supports POBAL and works also together with the Ulster-Scots Community Network which supports Arts Cultural Development Officers. After some legislative changes, a North South Language Body was established to fund promotion and development of Irish language and Ulster-Scots language and culture. There is also a Linguistic Diversity Branch within the Department of Culture, Arts and Leisure (DCAL). The Arts Council of Northern Ireland, despite its responsibility for evaluating cultural activity in Irish, has no in-house linguistic competence and no publicly recognised panel of competent advisors, according to some views.

Issues of national identity can be divided into two groups in respect to the information provided by the resources: Firstly, identity issues are related to the active process of a nation building, as in the case of Baltic countries. Secondly, identity can be problematic in more "solid" nations. The national sense of "us" may be perceived to be in a need of support due to some outside pressures. This external factor may be the political dynamics in an area or in a country; cultural globalisation, as expressed in the *Scottish Traditional Arts Working Group Report*; immigration – in Scotland it has been a question, whether migrant languages should have the same protection as the Scottish ones<sup>14</sup>. In both cases it is also a question of a country's image or representation to the outside world. In the Scottish case as well as in Ireland, the creative industries discourse seems also to have gained a foothold and this may influence folk arts policies similar to other sectors.

### **2.3 Countries with troubled rural areas: Socio-cultural activities and rural development (e.g. Hungary and Bulgaria)**

In some countries, traditional forms of culture might still to some extent exist as a way of life with related skills (which, however, do not necessarily provide a living anymore). This is particularly so in the rural areas which, according to modern indicators of social and economical development, are lagging behind the rest of the Europe, resulting in efforts to turn the local and regional traditions into profit and development. At times the focus has been on empowering the people which then leads the way to other developments in the area. Typically traditional arts and crafts are integrated into projects whose purpose is to create jobs, tackle emigration, support community development or attract tourists –to help create a beginning for sustainable development. This concerns not only the arts and crafts: Even if less typically, traditional agricultural methods or ways of working might also be a focus there.

In Bulgaria some international NGOs, such as King Baudouin Foundation and Open Society Foundation (Soros Foundation Network) have carried out projects within their *Living*

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<sup>13</sup> *Art Form and Specialist Area Policy 2007-2012. Language Arts.*

<sup>14</sup> *Scoping and Mapping Intangible Cultural Heritage in Scotland Final Report (2008)*



*Heritage Programme* to work with the issues of rural areas through community development, focusing on human resource development. In many cases these local and bottom-up projects include folk arts, in Bulgaria combined with efforts to re-vitalize the *chitalishte*-system of multi-purpose community institutions (the cultural club system) in villages and smaller towns. The Living Heritage Programme took place also other South East European countries.

In Hungary it has been the state (with the help of EU structural funds) that has invested in projects with the purpose to establish a sustainable base in the rural parts for the promotion of entrepreneurship and assisting small businesses e.g. in marketing. As mentioned before, these programmes do not focus on the preservation of folk arts or traditional skills and technologies, but instead use them as one of the possible ways of making a living. Along with the above mentioned countries this kind of rural approach came up with some of the Caucasian countries as well as other South East European countries, in addition to Bulgaria.

Generally speaking, the potential of traditional handicrafts has initiated policies and projects that vary in scope quite a lot. Whereas in Croatia and Austria traditional handicrafts may serve as an inspiration to contemporary fashion and interior design that is showcased also outside of the country, in rural and remote areas of Eastern Europe they are produced by (sometimes) publicly supported micro-businesses and sold to tourists. Of course, cultural tourism building on traditional cultures is not just an Eastern European phenomenon, but takes place all over the world.

#### **2.4 Countries with issues in cultural infrastructure: Socio-cultural activity and locality (UK, Norway, Belgium, Ukraine)**

Rural areas in the *UK (mainly England)* frequently lack access to arts and cultural services. In order to enable the population living in remote areas to experience, or participate in, arts and culture, some outreach projects have been conceived: When no or only a poor cultural infrastructure exists, the arts are brought to the area with the help of non-permanent solutions – for example, performances may take place in barns or other places not originally intended for artistic purposes. In addition to a "democratisation of culture" (or cultural democracy), it is felt that local or regional identity can be strengthened by such measures. The two central terms here are 'rural arts' and 'rural touring'. The rural arts are not traditional arts, but mostly contemporary arts. However, when a project has a certain local point of departure, the traditional arts, such as traditional theatre, music and oral traditions, come along and one might then prefer to call the results 'local arts'.

With respect to 'local arts', another approach should be mentioned: The Arts Council of England had a programme *Rural Arts in the South West* (2007) with a project called *Natural Partners – Arts in Protected Landscape*. One of the sub-projects was *Stories from the Stone Forest*, realised by Oddbodies Theatre Company. The theatre company did some background research and recorded memories, stories, occupations and traditions of people living and working in the Dartmoor National Park. On the basis of the collected material, a number of site specific performances have been carried out, together with the local people. This project could serve as an example of "contemporary folk arts"<sup>15</sup>: There are the traditions and

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<sup>15</sup> In Finland a broad outsider-art project took place in the late 90s by the Union of Rural Education and Culture and the Centre of Folk Arts. Later on the works accomplished in the framework of this project were also exhibited in the Museum of Contemporary Art Kiasma (Helsinki). In the course of the project a term "ITE-art" was introduced. It means in English "a self-made life-art". This ITE-art is outsider-art and within the project it was also called "contemporary folk art". However, here I am not referring to this type of work, even though there is clearly a close connection.

memories bringing continuity, there is locality and community (which seems to be a key word in the folk arts) and an interaction between the people and their environment. In this "approach" however, the continuity is not based on the form of art (these are singular site-specific performances) but rather on the traditions and memories that form the core of the acts. These kinds of projects come already close to the concept of 'community arts'<sup>16</sup>.

Similar activities have been carried out in *Norway*, in the framework of "Cultural Rucksack" with children (*den kulturelle skolesekken*) and as part of the activities under heritage policies.

In *Flanders* (Belgium), 19 local *Cultural Heritage Cells*<sup>17</sup> that are tailored to local needs have been formed via contract agreements between the Flemish Community and a city or region. They are meant to secure a sustainable heritage policy, together with the industry and local government and try to involve the widest possible audience. While the built and movable heritage is in the focus of the *erfgoedzorgers*, activities may also include folk arts.

According to its "Compendium" country profile<sup>18</sup>, *Ukraine* is traditionally rich in authentic folk arts (brass band music, orchestras of folk instruments, choral singing, choreographic art and dancing, amateur theatre, decorative and applied art, embroidery, etc). Increasingly, activities in this field are connected with other forms of amateur arts, including youth and national minority subcultures as well as multimedia art. Cultural clubs and centres inherited from Soviet times often provide the local platforms for such activities. For example, there are 976 clubs in the Poltava region with a population of 1.7 million. These clubs run 5,250 amateur circles, groups and associations, with 63,434 persons attending.

The preservation of this network of still about 19,000 locations has been a priority of the government over the last years, despite all financial restraints. In 2002, the Ministry of Culture and Tourism published an *All-Ukrainian Review of Folk Art* which demonstrated the wide spectrum of amateur activities in each region. Regular reviews enforce local authorities to promote and support local initiatives providing them with costumes, equipment and funds. Regular festivals and exhibitions showcase the results of folk and amateur arts activities and create links to groups practising elsewhere. For example, the *Ukrainian World Music Festival "Kraina Mriy"* is an annual international musical folklore celebration in Kyiv. The main aim of the festival is a revival of traditional Ukrainian culture, support for modern musical ethnic styles, and exposing Ukrainian spectators to culture of different peoples. The initiator, founder and artistic director of the festival is Oleg Skrypka, leader of the legendary Ukrainian rock band *Vopli Vidopliassova*<sup>19</sup>. The title of a popular song of this band ("Kraina Mriy" - "Land of Dreams") gave the name to the festival.

## **2.5 Countries with successful traditional arts: Folk arts as a resource for show business and tourism (e.g. Ireland, UK, Austria, former Yugoslavia)**

In *Ireland*, some forms of traditional arts have proved to be quite successful in economical terms: For example, shows based on the Irish step-dancing (*Riverdance*, *Lord of Dance*) found audiences also outside of Ireland. Actually, the popularity of Irish traditional arts in the country as well as abroad has led to a situation that public support for specific forms of

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<sup>16</sup> Community arts: Arts projects involving common people, a community or members of some "target group". There is a social (incl. environmental) objectives, be it empowering, participation, cohesion, combating alienation, resolving or soothing a conflict or simply giving a recognition to some marginalised group (related to empowering). The "result" may be permanent or non-permanent, tangible or intangible.

<sup>17</sup> <http://www.erfgoedcellen.be>

<sup>18</sup> Written by Oleksandr Butsenko, see <http://www.culturalpolicies.net/web/ukraine.php?aid=841>

<sup>19</sup> <http://www.vopli.com.ua/>

dancing and music was considered unnecessary by the Committee of Traditional Arts<sup>20</sup>: Folk arts had entered the area of popular culture and entertainment business.

After some commercially successful years, the potential of folk music has been noticed also in the UK (England). Today one might even talk of a 'folk industry'. The Arts Council England has committed itself to support English folk music with some extra funding (*Folk Music Investment 2009-2011*). The funding goes to artistic development, sector development, communications, information and advocacy; as well as to education and learning. In relation to this, the English Folk Dance and Song Society (EFDSS) has become one of the regularly funded organisations. The idea is to develop EFDSS into a national development agency for folk music, to make it a leading organisation in the field of folk music in England.

The Arts Council has also worked with a folk music magazine, *fRoots Magazine*, to produce *Looking for a New England*-showcase CD and a guide to the English folk and festival scene. It seems that the focus is on new folk artists with innovative approaches to traditional music and potential to enter mainstream popularity.

In Austria in a project called *Meisterstrasse* has initially been funded by EU Structural Funds: Small traditional businesses in fields such as crafts, food, clothing or construction that contribute to the programme are being promoted with a corresponding *Meisterstrasse*-brand, which serves as a kind of a certificate of quality and commitment to Austrian / regional/ local traditions. At the same time it serves as an advertisement for these small businesses.

In many regions of former Yugoslavia (as in other Balkan countries such as Bulgaria), the use of traditional cultural elements for tourism marketing. This is particular so in Croatia, one of the important tourist destinations in Europe. As pointed out in a special report<sup>21</sup> prepared for this survey:

*The State tries to offer tourists during their stay as much authentic content and local brands as possible, from clothing, folklore dances, fascinating music especially Dalmatian male choirs (Klapa), and a whole range of products and destinations with the ethno-eco mark.*

As well, there are commercial companies promoting Croatian folklore ensembles and offering agency services, for example through a specialized web site.<sup>22</sup>

Using more or less authentic folklore as an artistic basis in music and film production is a frequent phenomenon in Serbia, as evidenced by Goran Bregovic and Emir Kusturica, whose work has achieved global success. In addition, folk traditions contribute to the marketing of food products (e.g. in a well-developed "bread culture").

## **2.6 Countries and regions with "old" and "new" ethnic minorities: Folk culture policies and minority politics on the road towards intercultural dialogue (Balkans, Estonia, Scotland, Sweden, Catalonia)**

In some of European countries an extensive portion of the population is formed by so called old minorities, for example in Hungary, Croatia or Serbia (Vojvodina), which also receive funding for their cultural activities; in Germany (with regard to Sorbs and Frisian people), these "old" ethnic or linguistic minorities are rather small or "hybrid"<sup>23</sup>, however. Often in

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<sup>20</sup> The Committee was set up 2003 to evaluate support for traditional arts in Ireland, and which final report *Towards a Policy for the Traditional Arts*, 2004, served as a background study for the new approach in Arts Council policies for traditional arts.

<sup>21</sup> See the separate literature and resources study provided by Miša Djurković and Dimitrije Vujadinović: *Folk Culture in Croatia, FYR Macedonia and Serbia*, 2010

<sup>22</sup> <http://www.hrvatskifolklor.com/>

<sup>23</sup> For the concept of "hybridity" in the minority discourse, see Tschernokoshewa, Elka; Juric Pahor, Marija (eds.): *Auf der Suche nach hybriden Lebensgeschichten*. Münster/New York 2005

these cases, the policies for "folk arts" or traditional "folklore" are in fact minority policies in the first place, the countries succeeding the former Yugoslavia provide interesting – albeit differing – examples, in this respect.<sup>24</sup> Traditional cultures of minority groups are not only officially "allowed", but sometimes even promoted by the state, to maintain or live their culture and speak their language, making use of their cultural and civil rights (which could be seen in line with international conventions such as the 2005 UNESCO *"Diversity Convention"*, and the Council of Europe *Charter for Regional or Minority Languages*). Important influences towards promoting folklore can also come from an external "diaspora", that is from people that left their homeland already some time ago, but still try to be connected to it (the FYR of Macedonia being one of the prime examples).

The question at times is, whether the old minorities (or traditional minority languages) and new minorities, that is, more recently arrived migrants, should be equally supported, especially if the country of origin is supporting these forms of culture already in the country in question. The UNESCO ICH convention has a minor pigeon hole in this sense, even though it is generally understood and accepted that not to support migrant cultures would be against the spirit and the idea of the convention.<sup>25</sup> For example Estonia has interpreted the ICH-convention in a way that only if the migrant cultures are "present" in the country for more than two generations – allowing for a transmission of knowledge from one generation to another – their traditional cultural expressions are to be supported. Generally, a policy shift has taken place in Europe with regard to the "new" minorities: Away from a "multicultural" concept towards an "integration" approach, with effects also for the recognition and funding of ethnicity or language-related "traditional" cultures.<sup>26</sup>

On the other hand, some activities in Scotland, Sweden and Catalonia can serve as examples of innovative approaches to the issue of minorities (mainly new minorities), bringing together elements of traditional / folk arts, community arts and social integration in a spirit of intercultural dialogue:

In *Scotland* a NGO called Scottish Carnival Arts (SCA) has opened doors to carnival arts of all cultures in Scotland (similar efforts were made in some cities of Germany). It forms a sort of forum or an intercultural meeting-place, and organises intercultural events in the frame of carnival arts. SCA is however an NGO and not part of the "official" cultural policy structures. It receives some project based funding and the premises are offered by the City of Glasgow.

The *Swedish* Government established in 1998 the National Museums of World Culture, an initiative made up of three already existing museums in Stockholm (Ethnographical Museum, Museum of Far Eastern Antiquities, Museum of Mediterranean and Near Eastern Antiquities) together with the newly established (2004) Museum of World Culture in Gothenburg. These museums were regrouped under a common organisation as they were thought to be able to play a specific role in dealing with the challenges of multicultural Sweden, through their international collections and networks. The mission of the National Museums of World Culture can also be seen as a reflection of the three specific goals of the current national cultural policy: a) the goal of equality, stating the right for all citizens to be able to participate actively in cultural life; b) the goal of diversity in artistic and cultural expression which influences what Swedish cultural institutions on the whole would be expected to deliver; and c) the goal of internationalisation which emphasises the importance of both international exchange and the coming together of different cultures within Sweden.

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<sup>24</sup> Miša Djurković / Dimitrije Vujadinović, loc.cit.

<sup>25</sup> IFACCA D'Art Report Nr 36 *Defining and Mapping Intangible Cultural Heritage*

<sup>26</sup> See the 2008 ERICarts study for the EU Commission: Sharing Diversity (<http://www.interculturaldialogue.eu>)

As pointed out in the Internet pages of the museum:

*The museum wants to be an arena for discussion and reflection in which many and different voices will be heard, where the controversial and conflict-filled topics can be addressed, as well as a place where people can feel at home across borders.*<sup>27</sup>

It offers, in addition to the collections and exhibitions, performances, seminars, and educational programme for schools, and has also research activities. Together with the University of Gothenburg, it is currently researching the theme "Världskulturbegreppet" (the concept of 'world culture'): How it is used in Sweden and elsewhere? By whom? How does it relate to the research on globalisation?<sup>28</sup>

In the Spanish region of *Catalonia*, the Generalitat (government) issued a broad "Integral Plan for Gypsy Peoples" in order to improve the situation of that minority. One of its results, the *Plan for Students from the Gypsy Community*, includes increasing non-gypsies' knowledge of the gypsy community; promoting the integration of those groups of the gypsy community who live in conditions of poverty and marginalisation; promoting the participation of students and families from the gypsy community in activities aiming at a preservation of the identity and values of this community; and boosting research, innovation in education and intercultural training for education professionals.<sup>29</sup>

## **2.7 Alpine countries with federal structure: Traditional *Heimspflege* and combining innovation to tradition (Switzerland, Austria)**

In Switzerland and Austria (as in Germany), responsibility of the federal government (*Bund*) that is responsible for the funding and the support of culture is somewhat limited, major competencies resting in the hands of the federal states (*Bundesländer*) or, in the Swiss case, the Cantons. In all of these countries, there is an active third sector (associations), which may receive permanent or, more frequently, project-based funding from the culture administration of the Bundesland / Canton.

Due to the extensive decentralism and four language areas, the competence regarding folk culture in Switzerland rests mostly at the local and cantonal level. Typically, there are plenty of active associations and interest groups (receiving some public support from cantonal level). Those third sector (umbrella) organisations that work on the national level (different *Verbände* for different folk arts) receive funding from the Swiss *Bundesamt für Kultur*. These organisation in turn subsidize smaller associations on a cantonal and local level. The Swiss *Kulturstiftung Pro Helvetia* has by law a responsibility to support folk culture. However, only a few folk culture activities meet the funding criteria, which focus on professionalism, innovation and trans-regionalism, while folk culture is often amateur-driven and tradition-embracing. The relationship of Pro Helvetia and folk culture field has therefore been difficult.

In 2006, Pro Helvetia launched a two-year project *Echos – Volkskultur für morgen* to reflect the situation of folk culture activities and policies in Switzerland. Along with the programme, a *VolksDEBATTEkultur* debate has been organised, to discuss about current policies and to bring all the actors of the field together. One reason to come up with such a programme was to reflect and improve the situation of folk culture in relation to Pro Helvetia's funding policies with their heavy focus on contemporary arts. There has been a continuous debate in Switzerland, whether Pro Helvetia has a reason to exist at all (it is funded entirely by the

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<sup>27</sup> [http://www.varldskulturmuseet.se/smvk/jsp/polopoly.jsp?d=822&l=en\\_US](http://www.varldskulturmuseet.se/smvk/jsp/polopoly.jsp?d=822&l=en_US)

<sup>28</sup> Two publications will be published in the course of 2010.

<sup>29</sup> Anna Villarroya Planas: Report on Cultural Policy in Catalonia, Barcelona 2010

Swiss Confederation). The claims against the institution became louder in the context of some political conflicts: For example, Pro Helvetia funded relatively generously an art project that was found image-harming for the country (the so-called Hirschhorn-scandal). There have been speculations whether Pro Helvetia has now turned to folk culture in order to improve its image in the eyes of the general public and those deciding on the funding of the organisation.

Developing folk culture via finding innovative approaches is the guiding line of Pro Helvetia's Echos-programme. The point of view is that folk culture is something that transforms itself constantly due to a certain flexibility (which is not very often associated with folk arts) and sensitivity towards outside influences. Pro Helvetia's action is aiming to support traditional folk culture to develop itself and interact with other arts in a way that profits the both. In parallel, the programmes of some arts and music academies, e.g. the Lucerne School of Music, bear witness of efforts to transpose folk traditions into a contemporary artistic context.

In Switzerland, the term and concept of folk culture (Volkskultur) is still very much in use – if not so much in scholarly circles, then more in the everyday life vocabulary. Also the term *Heimatschutz* is used, often together with the term *Denkmalpflege* (conservation of monuments and sites). For example, an organisation called *Schweizer Heimatschutz* (which translates its name into Swiss Heritage Society) works in the field of traditional architecture. However, this includes not only the field of traditional architecture of the past, but also modern architecture (here modern indicating to the art and architecture of the first half of the 20<sup>th</sup> century). After all, content-wise, Heimatschutz can be corresponding in scope to that what is in other languages referred to as 'heritage'. This kind of vocabulary is also used in Austria and Germany. In Switzerland the extensive democracy system, of which they are very proud of, plays a big role in the self-understanding as a nation. In some occasions, the Swiss democracy is understood as being part of the Swiss folk culture and cultural heritage (for example, as concerns the traditional local level *Landsgemeinde* meetings of all citizens, which on the whole is not a very relevant institution anymore, but also the system at large), which makes the Swiss a sort of "Sonderfall" in their definition of folk culture and cultural heritage.

As mentioned above, the term folk culture is also familiar in Austria. The Internet page of the Bundesministerium für Unterricht, Kunst und Kultur (BMUKK) cites a trend in the Bundesländer to replace the traditional *Heimatspflege* by broader activities of folk culture institutions. For example in Oberösterreich in "Institut für Volkskultur" has been established (1991), in Salzburg a "Referat Salzburger Volkskultur" (1993), in Tirol with the support of the Bundesland an "Institut für Volkskultur und Kulturentwicklung", in Steiermark Volkskultur Steiermark GmbH (2008). The latter one is entirely owned by the Bundesland, it replaces some of the activities of the previous "Steirisches Heimatwerk". On a national level there is a "Forum Volkskultur", which is a get-together of the nine Bundesverbände (umbrella organisations for local and regional associations and actors) for different areas of folk culture (traditional clothing and customs, folk dance, "worker singing and music"<sup>30</sup>, wind instrument music, amateur and youth theatre, choir singing, folk songs and singing, general education and cultivation regarding the country Austria).

One of the very active Bundesländer in the field of folk culture has been *Steiermark*. The Land Steiermark grants every second year an award for remarkable work in the field of folk culture. Innovate projects are especially invited to apply for the award. Innovation is also mentioned in the funding guidelines of the Land Steiermark as one of the objectives. Other important elements are regional identity, synergies especially with the education sector,

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<sup>30</sup> Österreichischer Arbeiter-Sängerbund and Verband der Arbeiter-Musikvereine Österreichs

intercultural activities and a long-term work in the field. Volkskultur Steiermark GmbH has a project "*einfach lebendig*" (simply alive, or: simply vital) for children at Kindergarten and elementary school levels. The children have a chance to learn traditional dances and other traditional arts and customs at school environment. As in many other countries, Austria calls for education in the field of folk arts, to support the sustainability of these arts and customs; as well, some calls for turning parts of the current voluntary work into professional activities.<sup>31</sup>

## **2.8 Countries with a strong environmental policy focus: Re-shaping support of folk culture towards a holistic view of the habitat (Germany)**

While in Germany – especially in its southern parts –, folk culture support activities follow more or less the Austrian model described above, it would be fairly difficult to speak of full-fledged "policies", in that respect. Since the national government is not a very relevant actor in the field and regional Länder governments mostly interpret "Folk Culture" as a heritage issue to be dealt with in the context of museums work (particularly in a multitude of local history and open-air museums) or the restoration of traditional rural buildings, membership associations charged with safeguarding and promoting folk culture values and local heritage in Germany can be considered the main actors in the field. They can be seen as official or semi-official (service) organisations, since most of them are as such also recognised in national or regional environmental and heritage legislation.

These include on the national (Federal) level the *Bund Heimat und Umwelt in Deutschland* (BHU), which has mainly coordination and documentation tasks, in addition to mobilising citizens in campaigns for e.g. endangered landscapes or buildings. On the regional level (but not always identical with the territories of today's Länder!) we find 18 member organisations, whose names indicate their fairly broad spectrum of activities (e.g. in the former Land of Baden the *Landesverein Badische Heimat*, the *Bremer Heimatbund – Verein für Niedersächsisches Volkstum*, the *Rheinischer Verein für Denkmalpflege und Landschaftsschutz* or the *Saarländischer Kulturkreis*, to mention just a few of them). In Bavaria – as is the case with the majority of these associations – specific tasks such as promoting and protecting local customs and artefacts have been officially transferred to the respective organisation by the State. In contrast, the Hesse association is mainly a membership-driven body without such functions. In several cases, these associations collaborate closely with regional (State-) foundations or funds charged with cultural and related tasks; most of the latter receive parts of their budgets via shares from State-controlled lotteries (Lottomittel).

During the last decades – partly due to historical burdens associated with terms such as "Heimatschutz" or "Volkskultur", but also to the gradual urbanisation of the country with a loss of true folk traditions –, environmental issues and nature conservation play an important and increasing role in the work of the above mentioned organisations. Of course, this does not replace the work of the Green Party, other NGOs and pressure groups or local citizens' initiatives in the environmental field. One might rather see these changes as a reaction on the political success of environmental orientations in the country as a whole, while others could interpret them as some kind of "natural" follow-up of romanticist ideas of the 19<sup>th</sup> century, which also cherished the "unspoiled" nature and the supposedly peaceful life in rural communities. Be this as it may, what is surely in the focus of folk culture activities in today's Germany, is a more holistic view of the (man-made) habitat, its history as well as its relation with nature.

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<sup>31</sup> In Oberösterreich an *Akademie der Volkskultur* was established in 2000, that provides a variety of courses. The organisation is supported by the Bundesland together with OÖ. Forum Volkskultur and the Landesverband OÖ.

### 3. A WAY FORWARD (CONCLUSIONS)

The evaluation of resource material shows that, during the past decades, in many European countries efforts were made or renewed to develop or "upgrade" policies for folk culture (and/or intangible cultural heritage). However, the motivations for such efforts vary greatly; they include but are not limited to:

- Nation-building efforts;
- A renaissance of regionalism;
- Economic development needs in rural areas, particularly in East-/Central Europe;
- Fostering cultural industries (and broadening their scope) and tourism;
- Integration of "old" and "new" minorities / "Intercultural dialogue";
- Modernising or re-focusing cultural administration and funding;
- Recognising cultural dimensions of environmental protection.

Attempting to tentatively structure the European landscape of folk culture policies for the preparation of a planned expert conference, the pilot study highlights some important recent approaches and motivations leading to *distinct folk culture policies*.

Some *common issues and concerns* can, nevertheless, be extracted from the material:

#### 3.1 Conservation or development?

Among the underlying general issues in the area of folk culture, the relationship between "conserving" and "protecting" on the one side, and "developing" on the other is often debated. In this case, development relates to views advocating that folk arts and culture should become part of the contemporary lives and cultures of the people. While this objective seems to gain popularity, at the same time archives, museums and databases are put up everywhere to maintain and conserve forms of traditional folk arts and culture. What may seem as a contradiction, at first sight, is not really one: according to some views, conservation / protection and development are not to be understood simply as opposites. Particularly as concerns immaterial and living cultural forms, conserving should take place through appropriation and development.

#### 3.2 How to keep folk culture alive?

Since in most European countries traditional folk arts and culture are no longer part of the people's everyday life, one of the main concerns for the future is how to keep it alive and to give it a proper place in contemporary culture. There seems to be a consensus that barriers towards practicing and enjoying folk arts and culture (as a hobby or professionally) should be identified and abolished.

Among main approaches of how to best tackle this issue two are frequently mentioned:

- a) *Education*, especially integrating folk arts and culture into the schools curricula, turning it into a theme that would cross the curriculum in an interdisciplinary manner.
- b) *Transmission of skills*: How to fill the gap between the younger generations and the potential new-comers and those who still encompass the skills and knowledge? One of the suggested solutions is, along with the educational efforts by creating apprenticeship-programmes (similar to the "Living Human Treasures" model suggested by UNESCO).

Additional suggestions include:



- c) *Measures of audience development*: Frequently, they are discussed along with the role of public broadcasting (the latter one was found important especially in the documents concerned in traditional minority languages).
- d) *Interaction with contemporary arts*: As highlighted in the Swiss case, some efforts are made to foster the dialogue between, and possibly the co-evolution of, folk arts and more contemporary fields of artistic practice. This approach could invite to comparisons with the situation in the 19<sup>th</sup> century, where folk traditions served as an inspiration to many among the greatest artists (particularly composers, but also painters or poets). However, an obvious difference is the fact that folk culture today is only rarely an integrated part of the life of the (rural) population at large – which carries the danger that efforts trying to merge it with contemporary artistic work could lack some freshness and innovation; quite often, deliberate efforts in this direction will merely lead to a heritage-based "popular ambiance".

### **3.3 Amateurs and/or professionals: What status and policies for folk artists?**

One of the characteristics of the folk culture field is that it is often amateur-driven: Small associations and groups outside of the professional arts are key actors in the field. In this context, three issues are currently discussed in different European countries:

- a) "*Official*" cultural policies tend to support professional arts. Folk culture is often run by amateurs and therefore often falls out of the scope of support instruments of e.g. arts councils. The relationship of folk arts and culture with the official cultural policy actors such as arts councils has, therefore, been troubled, some specialists even speak of a "marginalization of folk culture"<sup>32</sup>. For example, in Ireland and Switzerland practitioners of folk arts felt that their field is neglected by support bodies. The obvious consequence, in their view: Folk culture should be recognised as a specific field in cultural policy making.
- b) Among the answers to this dilemma is a call for *more professionalism*. Practitioners should be able to make a living with their skills, be it musical or something else. A higher level of professionalism in the field of folk arts and culture was also seen as a key to raise the recognition and appreciation of folk arts in the society, in general, and in the culture industries, in particular. Amateurism is then seen almost as a kind of burden: Many practitioners feel that it is not suitable any more to describe their work or the field in general as being practised on the skills level of professionals, but with the status of amateurs.
- c) *Institutionalisation* of the field of folk arts and culture is seen by some as another answer. Two points came up in the documents considered:
  - In addition to being officially recognised (see a.), folk arts / traditional arts should have official national institutions, if these do not exist already, and
  - Folk culture practitioners should pay particular attention to networking practices on a national and international level. Networks and the use of online platforms might prove to be important organisational tools in the future.

### **3.4 Governance issues: national, local or community-based?**

In the course of the last 200 years, certain elements of traditional culture and/or their underlying values were frequently incorporated as symbols that are to represent a whole nation; sometimes they receive support in the context of a relatively strong nationalism. However, most of them actually stand for particular local and regional settings or for the

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<sup>32</sup> US expert Simon J. Bronner in his essay: *The Economics of Folk Culture*, 2009

heritage of specific communities ("old" or "new" minorities), which may not perfectly match with national self-images – and even less with more "cosmopolitan" world views.

Problems or open questions regarding the "vertical" governance and adequate promotion of folk culture and community traditions are an almost inevitable consequence, including but not limited to:

- a) If the character of folk culture is mostly area-based, this raises the question, especially in countries with a more centralist organisation, of the type of policies needed to take care of their *support on a local or regional level*.
- b) Definitely, also *governance structures* – or rather their radius of action and openness – must come under scrutiny: How should the "know-how" of the third sector, of regional development bodies and of communities with traditional practices taken into account when planning and carrying out policies?
- c) In the context of dominating national (or nationalist) and cosmopolitan (or European) policy orientations: To which extent is there still room for *support of cultural (and linguistic) minorities*? Do international and European conventions provide adequate "safety belts", especially with regard to "new" minorities?
- d) Alternatively and in the light of *globalisation processes*: Should we possibly get rid of the idea of more or less autonomous minorities – are "hybridity" concepts or the French "Unitarian" model not more realistic? If so, how then dealing with persisting conflicts in that field (the recent French and Belgian *Burqa-ban* taken as a worst case scenario)?

### **3.5 What role for international legal instruments and European policies?**

The 2003 UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* is relevant also in Europe even though it was put together with those countries in mind, who saw their culture not fitting to the traditional "monuments and sites"-type of view on cultural heritage. Several European countries ratified the convention which led to a set of measures that have some relevance also for the field folk arts and culture, due to an overlapping of concepts. Other countries decided to wait and see what kind of practices take shape elsewhere or did not ratify as it would mean unwanted political concessions (at least in theory if not in action). In any case, the significance and the impacts of the convention in the protection of folk arts and culture in a longer run remains to be seen and studied.

The same could be said about European policy making, which so far mostly ignored the field of traditional/folk arts, except for some human rights-related language and minority issues (Council of Europe) or for financial support given to a number of projects in the context of European regional development policies (EU Structural Funds).

### **3.6 Towards "Folk Culture Industries"?**

How to integrate or relate folk arts and culture to new strategies for creative / cultural industries: Does "folk" have something to give in this relation? In countries such as Austria, Croatia, Ireland, Serbia or the UK, the obvious answer is "yes". Even though the positive role of traditional cultural forms is already widely recognised in European cultural heritage tourism, in musical folklore and in the development of rural areas, the current creativity discourse could open new economic and labour market dimensions to traditional and folk arts and related policies.

## Appendix: Bibliographical Information

### EUROPEAN FOLK CULTURE (POLICIES) SURVEY

**Author/Editor(s):** Antonietti, Thomas; Meier, Bruno; Rieder, Kathrin (eds.):

**Title:** Rückkehr in die Gegenwart. Volkskultur in die Schweiz

(Note: Articles of the chapter *Blick über die Grenzen* presented elsewhere in the bibliography)

**Language:** German

**Place of publication:** Baden, Switzerland

**Publisher:** hier+jetzt, Verlag für Kultur und Geschichte GmbH

**or: Responsible institution:** -

**Year of publication:** 2008

**Pages:** 256 p.

**ISBN:** 978-3-03919-089-8

**Publication series:** -

**Internet link:** Not available online.

**Short abstract:** The book is part of the Pro Helvetia "echos – Volkskultur für Morgen" project engaging with academic researchers of the field.

The opening chapter *Volkskultur – Was ist das?* discusses the history of the concept *Volkskultur* and related concepts. Marius Risi writes, from the point of view of ethnographical sciences, that the concept as such is somewhat obscure even though a certain idea always exists of what sort of things belong to the category *Volkskultur* (folk culture). This is due to the socialisation to a particular content (in Switzerland this would be "jodeln", Alphorns, certain garments and such), which is then held as original and traditional.

However, history proves that "real" original culture has in fact never been lived in reality, but instead was by certain social groups, if not totally invented, then at least to a great extent reformulated to correspond their own ideas and needs in the 18<sup>th</sup> and 19<sup>th</sup> centuries. These groups were aristocrats and "*Bildungsbürger*". The canon of the folk culture is very much a product of this elite. Two important factors contributing to the interest in "folk" were a certain drive for exotism and even more so the industrialisation. This seems to be the central explanation – discussed also in other articles of the chapter – to the construction of folk culture in the 19<sup>th</sup> century: The industrialisation and the variety of social changes that came along with it.

Another factor that especially contributed to the reception of folk culture and traditions in the general public and turned into a widely popular and accepted understanding of US vs. THE OTHERS, was nationalism. This understanding was then manifested in different kinds of practices such as festivities and association activities. The imaginary of the Swiss folk culture would not have been possible without media: Books, magazines, photos, other pictures, calendars and the like were crucial in constructing the nation and its traditions. In these, a picture of an idyllic rural way of life in the Alps was created. At that time (1920s) the key concept used was *Volksleben* together with *Volkstum*. There were also all kinds of Volk-terms, such as *Volksmusik*, *-tanz*, *-sport* etc. What was lacking at the time was the concept *Volkskultur*. It appeared already in the early 20<sup>th</sup> century but gained popularity among sciences in the 1930s. It was then associated with the idea of national specificity: Folk culture

was in the first place nationally framed, representing the culture and people within some territory. Some of these concepts were influenced by the ideas of national socialism.

After the war the concept of *Volk* was questioned. "Volk" as a natural and permanent entity was abandoned. The concept of *Volkskultur* however had survived and remained relatively neutral. Then, in the 1970s, the scholarly circles abandoned the concepts of *Volkskultur*, *Volksleben* and *Volkskunde*. They did not correspond anymore to the new understanding of culture and peoples. However, in the 80s, history research took the concept of *Volkskultur* back into the vocabulary (in English language *popular culture*, in French *culture populaire*). The focus of such research was the everyday life of the common people. Influenced by this new practice, also the German fellows again accepted the term, that is, its German translation *Volkskultur*.

Outside science is term also in use, as a kind of an umbrella term for those things that were still some 70 years ago called *Volksleben*. Risi closes his article with the thesis, that – as in the early 20<sup>th</sup> century – today the concept seems to favour again those who belong to the elite with definition power.

The articles of chapter *Vielfalt heute* focus on different areas of folk culture, such as amateur theatre, folk music, traditional clothing and folk dance. How these arts are made and practiced by the people and associations, museums, hobby groups, administration and other actors in the field, and how they are shaped by these very activities and actors.

In her research-based article "*Das isch Volksmusigg*": *Vom Aushandeln und Verhandeln musikalischer Werte*, Karolina Oehme takes an "inductive approach" to *Volksmusik*. She interviewed some people working in the field of folk music (musicians, association actives and workers, concert organisers, and also members of audiences): How do you call your music? How would you describe your music? What do you understand by folk music? The idea is to define folk music from a bottom-up point of view. According to the writer, the results of her study imply that folk music is not such a rigid and closed entity, cautious against new influences and dialogue with other cultures, as possibly is suggested for example by the media. The writer sees that also cultural policy / funding should be (re-)organised so, that it would be more sensible towards bottom-up perspectives and definitions. It is implied here that cultural policy should be based more on a broad definition of culture and take more into account what those in the field are up to.

In many chapters, the problematic relation of tradition (conservation) and innovation (change) comes up. Birgit Langenegger writes in her article *Warum es in der Schweiz keine Trachtenmode gibt* that in the way traditional clothing is understood by the actors in the field, it restricts more innovative approaches, such as combination of traditional with new outfits.

The chapter ends with an article describing the Swiss food heritage project *Inventar des kulinarischen Erbes der Schweiz* : An inventory of traditional Swiss food took place 2005-2008, resulting in 400 descriptions of traditional cuisine. The project was financed by the state, cantons and some private actors; it was initiated after a motion at the national parliament 2000.

The chapter *Organisierte Tradition* comprises of articles written by those working in the various associations of the Swiss folk culture scene. There is always a national level umbrella organisation that represents all the local and cantonal level associations. These organisations are important actors in the each form of folk culture and also play a role in funding. The chapter gives a view to the role and work of the associations.

A chapter called *Blick über die Grenzen* sums up approaches to folk culture (policies) in France, Germany, Austria and Denmark.

The Chapter *Meinungen* constitutes of essays that are more or less personal opinions, but some of them also give an idea of the conflicts in the field of folk culture policies in Switzerland. Uli Windisch discusses in his article *Die Schweizer Politikultur als Volkskultur* about the special role that Swiss system of democracy has in relation to the idea of Switzerland as a nation or as a "collective of diversity".

Walter Leimgruber sketches similar ideas about reorganising culture policy as described above in relation to folk music (Leimgruber: *Pro Oeconomia. Ein Alternativmodell*). The writer finds that the field of culture is artificially divided into some areas, and at the same time there are areas which are not considered as worthy of support as some (canonized) others. This kind of practice derives to a great extent from the idea that culture is a luxury which enjoys autonomic status in society. The writer suggests some kind of base funding and base infrastructure that is not based on the current divisions of arts. There would then not be such a distinctive system of decision making "beforehand": which art is worth of support money and which is not? The idea is that public support would form a sort of a frame and provide incentives for all (instead of some a-priori-by-some-elite-chosen-arts) cultural forms to develop. To put it roughly: Background of such ideas is the broad definition of culture. The writer compares the field of culture to that of economy to prove his point.

**Subject keywords (fields/activities):** culture, traditions, folk culture, agriculture, architecture, art, costumes, customs&beliefs, economy, festivities, food, handicrafts, music&dancing, technology, Switzerland

**Policy keywords (sectors / objectives):** culture national, culture regional, education&science, preservation, development, identity, programme, research&documentation, Pro Helvetia

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 02

**Author/Editor(s):** Arts Council Ireland

**Title:** Arts Council Consultation Process. Meeting on traditional arts 19 April 2005

**Language:** English

**Place of publication:** -

**Publisher:** -

**or: Responsible institution:** Arts Council Ireland

**Year of publication:** 2005

**Pages:** 6 p.

**ISBN:** -

**Publication series:** -

**Internet link:** [http://www.artscouncil.ie/Publications/traditionalarts\\_190405.pdf](http://www.artscouncil.ie/Publications/traditionalarts_190405.pdf)

**Short abstract:** Report of the Arts Council on a consultation process for traditional arts policies. The paper sums up the ideas discussed in the meeting and includes a list of suggestions. Basically, the suggestions concern all facets of the career of a traditional artist: There should be funding and institutional support to education, career development at home and abroad, support to performances and small venues etc. Participants in the meeting felt strongly about a need for further development of policies in the area of traditional arts on the part of the Arts Council. However, this development should draw on the expertise that exists and, therefore, be conducted in consultation with the community of practice in the form of a continuous dialogue. Those in attendance suggested that the Arts Council, on the one hand, has the financial resources to support traditional arts including presentation and further development while, on the other hand, is lacking the expertise to do so properly.

**Subject keywords (fields/activities):** arts, traditional arts, language, music&dancing, oral traditions, Ireland

**Policy keywords (sectors / objectives):** culture national, development, policy measures, evaluation, the Arts Council Ireland

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 03

**Author/Editor(s):** Arts Council Ireland

**Title:** Towards a policy for the traditional arts

**Language:** English

**Place of publication:** Dublin, Ireland

**Publisher:** -

**or: Responsible institution:** Arts Council Ireland

**Year of publication:** 2004

**Pages:** 38 p.

**ISBN:** 1-904291-09-0

**Publication series:** -

**Internet link:** [http://www.artscouncil.ie/Publications/traditional\\_arts\\_eng.pdf](http://www.artscouncil.ie/Publications/traditional_arts_eng.pdf)

**Short abstract:** The Irish Arts Council has not had a coherent policy for traditional arts and has not supported them as other forms of arts. This paper is a step towards creating policies for traditional arts. A paper consists of two parts: The report of the Special Committee put up to review Arts Council's policies for Irish traditional arts, and the resulting principles agreed by the Council on the basis of the report. The task of the Committee was to review and advice. The Committee also sought the opinions of the individuals and communities involved in the traditional arts, and therefore invited submissions from interested parties.

The definition of Irish traditional arts, recommended by the Committee: It comprises traditional music, song and dance; oral traditions of story-telling and *agallamh beirte*. The language can be either Irish or English. Handicrafts and such are left outside since they do not belong to competences of the Arts Council. 'Traditional arts' is not the term that the practitioners would necessarily use. The term 'amateur' was found not to be relevant for traditional arts. Voluntary and professional could be attached to traditional arts.

The Arts Council should take a dual approach: a) to guide its own funding work, and b) to inform across other state agencies, local authorities and Government departments in their engagement with the traditional arts. The policy approach should also be bottom-up, the policy should be resolute about adhering to the considerable inherent strengths within the traditional arts and allow it to follow its course naturally as opposed to imposing any particular direction upon it. There has not been Traditional Arts Officer so far –a matter that should be fixed according to the Committee.

The funding preceding the new policies sketched in the paper: Arts council support of the traditional arts primarily takes the form of revenue funding (grants to arts organisations) and Support for Artists programme of awards, bursaries and schemes (grants to individual artists or groups of artists). Revenue funding is the main source of funds for art forms from the Arts council. The amount of revenue funding received by the traditional arts is the second lowest of all arts. Individual artists of traditional arts have not been necessarily even aware that they could apply support from the Arts council's Support for Artists programme. There exists also Small Arts Festivals Scheme which has benefited traditional arts. Comholtas Ceoltoiri

Eireann (NGO) has been highly important for traditional arts in Ireland, which receives annual funding from the Department of Community, Rural and Gaeltacht Affairs.

Irish arts outside Ireland are supported by the Cultural Relations Committee and the Department of Foreign Affairs. On a local level, the local-authority arts offices have a potential to play a dynamic role in supporting and developing the traditional arts. While there have been some excellent initiatives, the capacity of local authorities is still relatively low.

There are several national radio programmes playing traditional music, and RTE Raidio na Gaeltachta has a special role in the promotion of traditional song and music. However, what is missing is a regular critical discussion of the traditional arts, professional arts criticism.

The Arts council should focus its resources on supporting and developing core aspects of the traditional arts: the traditional artist and transmission –passing on of style and repertoire. The career development and education are key elements. So far traditional arts are not taught at schools.

**Subject keywords (fields/activities):** arts, traditional arts, music&dancing, language, oral traditions, Ireland

**Policy keywords (sectors / objectives):** culture national, education&science, development, strategy, policy measures, evaluation, The Arts Council of Ireland



# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 04

**Author/Editor(s):** Arts Council Ireland

**Title:** Traditional Arts Initiative 2005-2008

**Language:** English

**Place of publication:** Dublin, Ireland

**Publisher:-**

**or: Responsible institution:** Arts Council Ireland

**Year of publication:** 2005

**Pages:** 11

**ISBN:** -

**Publication series:** -

**Internet link:** <http://www.artscouncil.ie/Publications/Deis.pdf>

**Short abstract:** The Arts Council's policy on the traditional arts aims to:

- Empower the traditional arts community to develop and sustain its own artforms and practices through adopting an inclusive approach and a light touch that respects the independent frame of mind of the traditional arts community.
- Enable this process through an appraisal of funding and human resource allocation.
- Engage with the traditional arts community in a process of moving towards the informed integration of the traditional arts into the central structures, systems and philosophy of the Arts Council's activities in ways that are cognisant of the dynamics of the traditional arts

The initiative aims to prioritise traditional arts for a few years in Arts Council's policies. This means some extra funding for a fixed period of three years. The initiative is part of the new policy of Arts Council for traditional arts introduced in June 2005. The funding is operated through the general support instruments by the Arts Council and also in addition to these a so called "Deis"-scheme is introduced. Deis is a new scheme established under the Arts Council's Traditional Arts Initiative, 2005-2008. Deis is a proposal-based scheme which is aimed at encouraging and facilitating the traditional arts community to seek funding from the Arts Council for a range of projects. Proposals may be submitted for any traditional arts projects, or projects involving the traditional arts in collaboration with other artforms, that are in line with the Arts Council's policy on the traditional arts. Deis is for one-off or short-term projects only. Core-funding will not be granted under the scheme. Deis is an inclusive scheme that depends on a pro-active response from the traditional arts community for its success. It is hoped that through this scheme, the Arts Council will get a real sense of what the traditional arts community needs.

**Subject keywords (fields/activities):** arts, traditional arts, language music&dancing, oral traditions, Ireland

**Policy keywords (sectors / objectives):** culture national, development, financial support, The Arts Council of Ireland

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 05

**Author/Editor(s):** Arts Council Ireland

**Title:** Traditional arts: background discussion paper

**Language:** English

**Place of publication:** -

**Publisher:** -

**or: Responsible institution:** Arts Council Ireland

**Year of publication:** 2005

**Pages:** 3 p.

**ISBN:** -

**Publication series:** -

**Internet link:** [http://www.artscouncil.ie/Publications/TraditionalArts\\_final0505.pdf](http://www.artscouncil.ie/Publications/TraditionalArts_final0505.pdf)

**Short abstract:** A background paper for the new policy for traditional arts by the Arts council of Ireland. Firstly, it is important to create some sort of relationship between the council and the practitioners and organisations of traditional arts. This is one of the key themes. The support mechanisms are planned to sensitive in order to let the traditional arts community to develop and lead the way, without too much guidance (through policy instruments) by the council.

Traditional arts are discussed as an important expression of cultural identity; international reach of Irish traditional arts and cultural tourism attraction are mentioned as well as strengths of the field. According to the paper the traditional arts are in a healthy state in Ireland after all, and are receiving funding from state and "semi-state" agencies.

Some of the key objectives of the new policy: Demonstrate a new understanding of the traditional arts; The fundamentals of (i) the artist and (ii) arts practice, in particular transmission, will be at the core of our policy and spending decisions on the traditional arts; Recognition of traditional arts as having an important contribution to make to contemporary life in Ireland; Implementation of a 3-year initiative for the traditional arts; Stabilise existing key players and consolidate a basic infrastructure for the traditional artforms, artists and arts practice through adequately resourcing existing organisations and events; developing and supporting networks and partnerships between key players; identifying gaps in the provision for traditional arts and addressing such gaps; and working closely with key stakeholders; Advocate for the traditional arts in matters relating to education, broadcasting, royalties and rights for artists.

**Subject keywords (fields/activities):** arts, traditional arts, language, music&dancing, oral traditions, Ireland

**Policy keywords (sectors / objectives):** culture national, economy, development, policy measures, The Arts Council of Ireland

**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 06**

**Author/Editor(s):** Arts Council of Northern Ireland

**Title:** Art form and specialist area policy 2007-2012. Carnival Arts.

**Language:** English

**Place of publication:** Belfast

**Publisher:-**

**or: Responsible institution:** Arts Council of Northern Ireland

**Year of publication:** 2008

**Pages:** 4 p.

**ISBN:** -

**Publication series:** -

**Internet link:** <http://www.artscouncil-ni.org/artforms/pdfs/CarnivalArts.pdf>

**Short abstract:** There is no special support programme to carnival arts, but these arts are funded via general grant programmes. Objectives: to assist new and inventive relationships between organisations working in Carnival Arts; to stabilise key Carnival Arts organisations through a range of funding schemes; to support initiatives geared towards raising the standard of Carnival Arts practice; to provide opportunities for individual Carnival artists to develop their skills and to raise the standard of Carnival Arts practice within Northern Ireland; to encourage the development of Carnival Arts outside of Belfast; to support our major Carnival Arts organisations to develop effective business plans and strategies for sustainability and change; to encourage projects which demonstrate a sharing of resources and which promote best value practices within the sector; to support creative exchange, shared planning and smarter ways of working to strengthen the Carnival Arts sector.

**Subject keywords (fields/activities):** arts, folk culture, festivities, Northern Ireland, United Kingdom

**Policy keywords (sectors / objectives):** culture regional, preservation, development, financial support, Arts Council of Northern Ireland

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 07

**Author/Editor(s):** Arts Council of Northern Ireland

**Title:** Art form and specialist area policy 2007-2012. Language arts

**Language:** English

**Place of publication:** Belfast

**Publisher:** -

**or: Responsible institution:** Arts Council of Northern Ireland

**Year of publication:** 2007

**Pages:** 5 p.

**ISBN:** -

**Publication series:** -

**Internet link:** <http://www.artscouncil-ni.org/artforms/pdfs/LanguageArts.pdf>

**Short abstract:** The Arts Council approaches Irish and Ulster-Scots language arts as living elements of Northern Ireland's cultural heritage. The concept is close to the one of traditional arts, but the Council wants to support language arts as such through funding, advocacy and promotion. The aim is to strengthen the language arts infrastructure, support writers and practitioners, increase audiences and awareness.

**Subject keywords (fields/activities):** arts, traditional arts, language, Northern-Ireland, United Kingdom

**Policy keywords (sectors / objectives):** culture regional, protection, identity, policy measures, institutional support, financial support, Arts Council of Northern-Ireland

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 08

**Author/Editor(s):** Arts Council of Northern Ireland

**Title:** Art form and specialist area policy 2007-2012. Traditional Arts

**Language:** English

**Place of publication:** Belfast

**Publisher:** -

**or: Responsible institution:** Arts Council of Northern Ireland

**Year of publication:** 2007

**Pages:** 4 p.

**ISBN:** -

**Publication series:** -

**Internet link:** <http://www.artscouncil-ni.org/artforms/pdfs/TraditionalArts.pdf>

**Short abstract:** The Arts Council supports traditional arts through its project and core funding programmes. Objectives: develop innovative ways of bringing traditional music, song and dance to new audiences and venues and retain and diversify existing audiences; raise the professionalism of traditional artists by promoting mentoring, networking and other professional development; increase collaboration, exchange and partnerships between traditional artists and groups and organisations; resource interest in the Traditional Arts within the formal education sector; develop educational bursaries for traditional musicians, singers and dancers and design traditional musician residencies in schools; ensure Northern Ireland's Traditional Arts are showcased in Northern Ireland and internationally.

**Subject keywords (fields/activities):** arts, traditional arts, architecture, customs&beliefs, handicrafts, music&dancing, oral traditions, technology, Northern Ireland, United Kingdom

**Policy keywords (sectors / objectives):** culture regional, education&science, preservation, development, financial support, Arts Council of Northern Ireland

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 09

**Author/Editor(s):** Blake, Janet

**Title:** Developing a new standard-setting instrument for the safeguarding of intangible cultural heritage: elements of consideration

**Language:** English

**Place of publication:** Paris, France

**Publisher:** UNESCO

**or: Responsible institution:**

**Year of publication:** 2001

**Pages:** 102 p.

**ISBN:** -

**Publication series:** -

**Internet link:** <http://unesdoc.unesco.org/images/0012/001237/123744e.pdf>

### **Short abstract:**

"The adoption of UNESCO's 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore was a major step forward in providing formal recognition of intangible heritage and the need to safeguard it, representing the culmination of many years' work. It was also a significant conceptual development in that it was the first time that non-material aspects of cultural heritage were explicitly the subject matter of an international instrument.

Identification of the content and scope of intangible heritage is a major challenge facing UNESCO and other bodies concerned with its safeguarding. It is important in this endeavour that the significance of the skill and know-how of tradition-holders, the transmission of information and the social, cultural and intellectual context of its creation and maintenance is recognized. It follows from this that the human context within which intangible heritage is created must be safeguarded as much as its tangible manifestations.

Changing geopolitical circumstances, the economic and cultural impacts of globalization and experience gained during the ten years since the adoption of the 1989 Recommendation called for a reassessment of the 1989 Recommendation and its implementation by Member States. This provided the background to a conference held jointly by UNESCO and the Smithsonian Institution (Washington D.C.) in 1999 entitled *A Global Assessment of the 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore: Local Empowerment and International Co-operation*. At this conference, the significance of the 1989 Recommendation was recognized but weaknesses in its definition, scope and general approaches to safeguarding were also identified. Amongst the recommendations from this conference, was one to governments that they request UNESCO to undertake a study on the feasibility of adopting a new normative instrument for safeguarding traditional culture and folklore. As a result, a Draft Resolution was submitted to the 30<sup>th</sup> UNESCO General Conference in November 1999 requesting a preliminary study into the question.

This study has been undertaken within the context of a growing interest in many quarters in safeguarding intangible heritage. Several intergovernmental organisations – amongst them

WIPO, UNEP, WTO, UNCTAD, WHO and FAO – have recently addressed questions relevant to safeguarding aspects of intangible heritage, in particular traditional (often local and indigenous) knowledge. Other parties interested in this question include organisations representing indigenous groups and other tradition-holders, NGOs working in such areas as sustainable development and environmental protection and industries that rely on traditional culture and knowledge. This increased interest has been encouraged by various factors and motives, such as a greater importance placed by the international community on demands by indigenous and tribal groups to have their heritage (in a broad sense) valued and protected. The central role that traditional knowledge has to play in preserving biological diversity and promoting sustainable development has also been recognized, as has the contribution that traditional, local cultures and folklore have to make to the preservation of global cultural diversity and to cultural pluralism.

There is a growing awareness of the need to employ a broader anthropological notion of cultural heritage that encompasses intangibles (such as language, oral traditions and local know-how) associated with monuments and sites and as the social and cultural context within which they have been created. This links up with the question of the relationship between culture and development that has become the subject of debate in various international forums. The World Commission on Culture and Development noted in its 1995 report that the notion of culture must be broadened considerably to promote pluralism and social cohesion if it is to be a basis for development. Thus, since the intangible values inherent in cultural heritage have a role to play in development, safeguarding intangible heritage is one way in which UNESCO can fulfil the mandate set out by the Commission.

Intangible heritage is important to many States in both social and cultural terms and can contribute significantly to the economies of developing countries. For some States, oral and traditional culture represents the major form of cultural heritage. The contribution that intangible heritage can make to social and economic development in such societies must be understood as an important factor in considering strengthening the safeguarding of this heritage internationally.

When considering the potential development of such an instrument, it has been important to review the activities to date in various intergovernmental and other bodies – in particular UNESCO and WIPO – in relation to different aspects of intangible heritage. This has involved a reassessment of the 1989 Recommendation and its level of implementation by Member States that has shown up certain weaknesses in the text and patchy implementation. It has also included an examination of the value of intellectual property approaches for the protection of intangible heritage and an assessment of the contribution of existing international intellectual property treaties to this. The potential of *sui generis* approaches derived from intellectual property rules to plug gaps in the protection of this heritage has also been looked at and the relevance of other international treaties in areas such as biological diversity and farmers' rights has also been examined. Two aspects of intangible heritage that have hitherto been comparatively neglected in UNESCO's activities for safeguarding it are traditional and indigenous heritage. Consideration should be given to how UNESCO can address these in future activities, including the development of any future standard-setting instrument.

A division of labour gradually developed between UNESCO and WIPO in relation to traditional culture and folklore, whereby UNESCO addressed the overall question of safeguarding this heritage while WIPO dealt with intellectual property aspects of protection. This separation of roles has continued to this day. UNESCO encourages application of the 1989 Recommendation by encouraging the implementation of its measures by Member States in relation to the identification, preservation, conservation and promotion of intangible heritage. The two leading UNESCO activities designed to promote the safeguarding of

intangible heritage are the 'Living Human Treasures' programme established in 1993 and the 'Proclamation of Masterpieces of Oral and Intangible Heritage' programme set up in 1998 that will soon announce the first elements to be proclaimed 'Masterpieces.' WIPO is currently considering the intellectual property related aspects of protecting traditional knowledge (of which 'expressions of folklore' are seen as a sub-group) that may lead to the development of an international treaty on the subject. It is therefore important that any future UNESCO work towards developing a new standard-setting instrument for safeguarding intangible heritage should take account of this and other international deliberations (in bodies such as UNEP and UNCTAD) on the intellectual property aspects of the question. UNESCO should concentrate its efforts on providing general protective measures that promote access to existing moral and economic rights for tradition-holders. In general, UNESCO should leave the development of *sui generis* protection of intangible heritage based on intellectual property rights to specialist agencies such as WIPO that have a specific mandate in this area.

Existing cultural heritage and intellectual property instruments are inadequate to the task of safeguarding a broad enough conception of intangible heritage and a new standardsetting instrument elaborated by UNESCO would represent a major step in plugging this gap in protection. It is also the means by which internationally agreed standards for protection can be developed along with the necessary dynamic for international co-operation in this important area. Amongst the aims and objectives of such an instrument might be revitalization of the living creative process of traditional culture, protection of the means of transmission (including the tradition-holders themselves), adoption of customary rules and approaches for safeguarding where appropriate, prevention of the unauthorized use and distortion of expressions of intangible heritage and the recording of oral cultural traditions that are in danger of dying out. One of the most challenging aspects of this work would be the drafting of a definition of intangible heritage that is both broad enough in scope and workable. To achieve this, it will be necessary to identify the priority areas for safeguarding and to eliminate potential conflicts of interest.

Furthermore, certain safeguards need to be built into a new instrument in order to avoid opposition over issues such as land rights and self-determination of minorities. It should also ensure that safeguarding the practice of traditional culture does not contravene established international human rights standards. Various options regarding the type of instrument that could be developed by UNESCO for the safeguarding of intangible heritage have been put forward. The idea of drafting an Additional Protocol to the 1972 Convention or of revising that text has been considered and discounted by this study since it would prove as difficult to achieve as drafting a new Convention. The elaboration of a new Recommendation to 'plug the gaps' of the 1989 Recommendation is an option that is likely to be considered only if it is felt that a new Convention should not be developed. Experience of the 1989 Recommendation, amongst others, suggests that it is an ineffective means of creating State practice compared with a Convention.

If the decision to be taken concerns the nature of the Convention to be developed and the type of obligations that it should impose on States Parties, there are three possible options. First, a Convention based on *sui generis* approaches to protection inspired by intellectual property rules and addressing the specific needs of intangible heritage. Second, a Convention based broadly on the principles and mechanisms of the 1972 Convention and adapted to the needs of intangible heritage and the holder communities. Third, a Convention that employs a mixture of general cultural heritage approaches to protection with the addition of some *sui generis* measures where particular gaps in protection are perceived. The first type of Convention is unlikely to prove very useful since intellectual property approaches (and hence a *sui generis* system developed from IP rules) are too limited in their scope. Furthermore, such a Convention would also face fierce resistance from those Member States that oppose any



adaptation of the traditional intellectual property system that would make its negotiation an extremely lengthy and difficult process. Of the other two models of Convention, the second is one that has many advantages that are identified in this study, although its main weakness is that it would safeguard only a small number of examples of intangible heritage which may not be an appropriate approach. The more general cultural heritage Convention with some additional *sui generis* measures answers this criticism by aiming to safeguard intangible heritage in a general sense. It would, however, present a much more complex problem in terms of identifying the scope of definition of the subject of protection and the nature of the obligations to be placed on Parties. Any *sui generis* approaches to be included must be chosen carefully to avoid creating too strong an opposition to the text as a whole."

**Subject keywords (fields/activities):** heritage, traditional-, customs&beliefs, festivities, handicrafts, language, music&dancing, oral traditions, technology

**Policy keywords (sectors / objectives):** culture national, European / international cooperation, protection, preservation, policy measures, UNESCO, Recommendation on the Safeguarding of Traditional Culture and Folklore, Convention concerning the Protection of the World Cultural and Natural Heritage

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 10

**Author/Editor(s):** Blake, Janet

**Title:** Safeguarding intangible cultural heritage: challenges and approaches. A collection of essays

**Language:** English

**Place of publication:** Builth Wells, UK

**Publisher:** Institute of Art and Law

**or: Responsible institution: -**

**Year of publication:** 2007

**Pages:** 210 p.

**ISBN:** 1-903987-10-5

**Publication series: -**

**Internet link:** Not available online.

**Short abstract:** "The book brings together a broad selection of essays from a variety of disciplines – anthropology, law, history – and from those with a professional involvement in areas that touch on intangible cultural heritage (ICH). The main stimulus for producing this volume has been the adoption of the Convention for the Safeguarding of the Intangible Cultural Heritage by UNESCO in 2003. This is a subject that has aroused a great deal of interest from governments to practitioners around the world. However, it remains relatively poorly understood and requires further deep consideration and sharing of ideas and experiences for truly effective and appropriate safeguarding policies to be developed.

The decision to develop a Convention for safeguarding ICH threw up some difficult questions as to the definition of this heritage, the scope of any safeguarding measures and the relationship that should be established in the Convention between the State and non-state actors (including practitioners and their communities). These were not by any means easy questions to answer and much conceptual and practical work is still required in order for the international and national safeguarding of ICH to be both effective and appropriate. This volume attempts to air some of these questions and provide useful responses to them.

It begins with an overview of the history and development of international cultural policy making in relation to ICH, followed by a detailed discussion of the conceptual development of the notion within an intergovernmental context, namely that of UNESCO. Negotiating the terms of participation in UNESCO's cultural policy making, framed within a broader human rights/cultural rights discourse is then discussed. Moving from the international to the regional, an African view of cultural heritage is presented that challenges many of the 'Western' assumptions upon which international culture policy making as well as the normative work of UNESCO have been predicated. Focusing on the national level, the important question as to how States can deal with the novel challenges of safeguarding ICH – identification, inventory-making, institutional arrangements and negotiating the relationship between government officials and other actors, in particular cultural communities – are addressed. The notion of intangible values associated with properties

inscribed on the World Heritage List and the question of interpreting their cultural significance is examined, highlighting the complex issues faced by policy makers when interpreting ICH and the impact of these on management approaches and community involvement strategies. Specific issues relating to the implementation the 2003 Convention are also examined – the inscription of ICH on international lists and the intellectual property (IP)-related issues related to inventorying ICH. Finally, the paradoxes and complexities of the interaction between human rights (especially cultural rights) and UNESCO's work in safeguarding ICH are also considered, in the context of universalism, cultural relativism and cultural rights."

**Subject keywords (fields/activities):** heritage, folk arts, traditional arts, customs&beliefs, festivities, handicrafts, music&dancing, oral traditions, technology

**Policy keywords (sectors / objectives):** international cooperation, protection, guidelines, policy measures, research&documentation, UNESCO, Convention for the Safeguarding of the Intangible Cultural Heritage

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 11

**Author/Editor(s):** Bloomfield, Jude

**Title:** *Scottish Carnival Arts*. Part of the study: National approaches and practices in the European Union in relation to Intercultural Dialogue (ERICarts & EU / Education and Culture DG)

**Language:** English

**Place of publication:** -

**Publisher:** -

**or: Responsible institution:** ERICarts Institute / EU Education and Culture DG

**Year of publication:** 2008

**Pages:** 4 p.

**ISBN:** -

**Publication series:** -

**Internet link:** <http://www.interculturaldialogue.eu/web/files/44/en/Bloomfield-CS02.doc>

**Short abstract:** Set up in 1966 as a charity, Scottish Carnival Arts (SCA) is housed in an old warehouse granted to it for temporary use by Glasgow City Council. As well as coordinating and producing large-scale outdoor pro-cessions and public events, smaller lantern processions and street theatre with local community groups, the organisation runs a diverse workshop programme throughout the year, facilitated by professional artists, dancers and musicians. SCA has no regular funding.

Scottish Carnival Arts works closely with the Scottish Refugee Council as well as many different ethnic minority groups in mounting projects which foster community involvement. The building acts as a forum for people from diverse cultural backgrounds – African Caribbean, African and Asian communities, Brazilian migrants and Chilean refugees and newer asylum seekers and refugees, along with local young people. It succeeds interculturally as it draws on the international and multicultural traditions of Carnival and public performative festivity, mixing and blending them in innovative forms.

No evaluation work has been done on the SCA's work as it is not funded and relies on voluntary labour. However, it has grown in size and influence as the growth of projects and partners indicates.

**Subject keywords (fields/activities):** traditions, folk culture, festivities, music&dancing, Scotland, United Kingdom

**Policy keywords (sectors / objectives):** social&integration, participation, minorities, social cohesion, institutional support, Scottish Carnival Arts

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 12

**Author/Editor(s):** Bodo, Simona

**Title:** *Advantage Göteborg: World Cultures in Focus*. Part of the study: National approaches and practices in the European Union in relation to Intercultural Dialogue (ERICarts & EU / Education and Culture DG)

**Language:** English

**Place of publication:** -

**Publisher:** -

**or: Responsible institution:** ERICarts Institute

**Year of publication:** 2008

**Pages:** 5 p.

**ISBN:** -

**Publication series:** -

**Internet link:** <http://www.interculturaldialogue.eu/web/files/44/en/Bodo-CS03-Gothenburg-final2.doc>

**Short abstract:** The Swedish Government established in 1998 the National Museums of World Culture, an initiative made up of three already existing museums in Stockholm (Ethnographical Museum, Museum of Far Eastern Antiquities, Museum of Mediterranean and Near Eastern Antiquities) and the newly established (December 2004) Museum of World Culture in Gothenburg. These museums have been regrouped under a common organisation as they were thought to be able to play a specific role in dealing with the challenges of multicultural Sweden, through their international collections and networks. The mission of the National Museums of World Culture can also be linked to three specific goals of the current national cultural policy: a) the goal of equality, stating the right for all citizens to be able to participate actively in cultural life; b) the goal of diversity in artistic and cultural expression which influences what Swedish cultural institutions on the whole would be expected to deliver; and c) the goal of internationalisation which emphasises the importance of both international exchange and the coming together of different cultures within Sweden.

The purpose of “Advantage Göteborg:” (2003-2005) was to break down barriers in the labour market for citizens from the Horn of Africa (Eritrea, Ethiopia and Somalia) by combining efforts to combat exclusion at many levels. The ultimate focus was on the interaction between individuals (personal possibilities), structures (institutional opportunities/exclusion mechanisms) and ideological constructions (attitudes, policies, hidden racism). Around 20 unemployed Gothenburg citizens from the Horn of Africa applied and were recruited to the project. The aim of the partnership was to facilitate the opening of doors to training, internships or employment in the areas of work most suitable for the individual in terms of education, prior experience and personal motivation, rather than to encourage participants to pursue a museum career.

Some conclusions:

1. «Museums undertaking this kind of work, apart from planning well and learning from the experiences of other museums, need to be prepared for unpredicted reactions and developments and to regard them as necessary for the project, rather than barriers or failures. Reactions to and criticisms of projects and institutional traditions should instead be faced with openness and with the provision of enough time for dialogue and reconsideration».

2. «Controversies in themselves should be embraced as part of a mutual learning process where the question of shared ownership is at stake. Creating an inclusive institution is not about finding the right model for this kind of work – a model that can be applied to all museums and all communities. The task is essentially to keep the dialogue alive, to negotiate and renegotiate and therefore to find a balance and move positions forward in each separate case of community involvement».

The case is one example of the (innovative) approach of the museum.

**Subject keywords (fields/activities):** culture, folklore, Sweden

**Policy keywords (sectors / objectives):** economy, social&integration, minorities, social cohesion, programme, The National Museums of World Cultures

**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 13**

**Author/Editor(s):** Centre for Folk Art (Slovakia), International Organization of Folk Art (Austria)

**Title:** Models of protection of folk art production and handicrafts

**Language:** English

**Place of publication:** Bratislava

**Publisher:** Centre of Folk Arts Production, Slovakia

**or: Responsible institution:-**

**Year of publication:** 1993

**Pages:** 95 p.

**ISBN:** 80-85681-05-6

**Publication series:** -

**Internet link:** Not available online

**Short abstract:** No further information regarding the content available online. Publication is based on the following conference: Models of Protection of Folk Art Production and Handicrafts, Medtinarodna Konferencia, Dolna Krupa 16.-19.9.1993

**Subject keywords (fields/activities):** arts, crafts, folk arts, art, handicrafts, music&dancing, Slovakia, Czech Republic, Cyprus, Russian Federation, Ukraine, Denmark

**Policy keywords (sectors / objectives):** culture national, culture regional, protection, preservation, guidelines, policy measures, research&documentation

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 14

**Author/Editor(s):** Ceribašić, Naila

**Title:** Folklore music practice and cultural policy: The paradigm of folklore festivals in Croatia

**Language:** Croatian

**Place of publication:** Zagreb

**Publisher:** -

**or: Responsible institution:** Faculty of Philosophy, University of Zagreb

**Year of publication:** 1998

**Pages:** -

**ISBN:** -

**Publication series:** -

**Internet link:** -

**Short abstract:** In Naila Ceribašić's paper, she is trying to explain how the original art managed to survive and how "as a backbone of contemporary cultural events, perhaps by its stability, lasting value, purity and collective spirit, it may restore broken identities and help build great ideas of national or state unity, or by its elusive and fictional character make the professional engagement really necessary".

**Subject keywords (fields/activities):** Arts, folk arts, music&dancing, Croatia

**Policy keywords (sectors / objectives):** culture national, identity, research&documentation, Faculty of Philosophy, University of Zagreb



**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 15**

**Author/Editor(s):** Chinese Ministry of Culture for the 7<sup>th</sup> Annual Ministerial Meeting of the International Network on Cultural Policy (INCP)

**Title:** Traditional Culture in the Course of Modernization. INCP Annual Ministerial Meetings Report

**Language:** English

**Place of publication:** -

**Publisher:** -

**or: Responsible institution:** INCP

**Year of publication:** 2004

**Pages:** -

**ISBN:** -

**Publication series:** -

**Internet link:** [http://www.incp-ripc.org/meetings/2004/traditional\\_e.shtml](http://www.incp-ripc.org/meetings/2004/traditional_e.shtml)

**Short abstract:** The Chinese Ministry of Culture hosted the Annual Ministerial Meeting of INCP 2004 with the theme Traditional Culture and Modernisation. Beforehand a questionnaire was delivered to all INCP members, inquiring about national policies for traditional culture. The report sums up the answers. In most of the cases traditional culture was seen from the policy perspective to be part of cultural heritage. The report sees that the scope of the term cultural heritage has expanded in recent years. The broadest view held Sweden, where the preferred term was *cultural environment* encompassing the entire environment shaped by human during the times as well as traditions and values. In general there are differences between developed and developing countries in the role of traditional culture: In the case of former it is often related with the past and patrimony, in the case of latter it is more concretely part of everyday life and is understood as language, customs and religions. When asked about the significance of traditional culture in modern times, he answers vary from economic resources and cultural tourism (most often mentioned) to inspiration to contemporary artists and symbols for identity of country, nation or region. The Report highlights the role of technology in protection. The impact of market economy is considered briefly as well, in good and bad: Helps especially in developing countries, but may have the result that those traditions which "sell" are maintained (often with some alteration) and those who are hard to turn into "products" do not survive without public support. The approach of the report is inspired partly by the draft-stage of UNESCO's Diversity-Convention – not UNESCO's Intangible Heritage Convention or the Folklore Convention both of which existed already in 2004.

**Subject keywords (fields/activities):** culture, heritage, traditional culture, customs&beliefs, economy, festivities, language

**Policy keywords (sectors / objectives):** culture national, economy, environment, international cooperation, protection, preservation, identity, policy measures, International Network on Cultural Policy, Annual Ministerial Meeting

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 16

**Author/Editor(s):** Colovic, Ivan

**Title:** *Problematic or a divine fiddlestick* published in the book "Balkan terror culture"

**Language:** English

**Place of publication:** Belgrade

**Publisher:** -

**or: Responsible institution:** -

**Year of publication:** 2008

**Pages:** -

**ISBN:** 9788675620723

**Publication series:** -

**Internet link:** -

**Short abstract:** This article by the famous anthropologist and ethnologist Ivan Colovic is a paradigmatic example for the idea that the plucked music instrument *gusle* is an anachronistic symbol of nationalism, traditionalism and alleged instrument of war politics and hate speech, which should, therefore, be expelled to museums.

**Subject keywords (fields/activities):** Arts, folk arts, music&dancing, Serbia

**Policy keywords (sectors / objectives):** Culture national, identity

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 17

**Author/Editor(s):** Comhaltas Ceoltoiri Eireann

**Title:** Development Programme for the Irish Traditional Arts

**Language:** English

**Place of publication:** Dublin

**Publisher:** -

**or: Responsible institution:** Comhaltas Ceoltoiri Eireann

**Year of publication:** 2006

**Pages:** 45 p.

**ISBN:** -

**Publication series:** -

**Internet link:** [http://comhaltas.ie/images/press\\_room/DevelopmentProgramme\\_1.pdf](http://comhaltas.ie/images/press_room/DevelopmentProgramme_1.pdf)

**Short abstract:** Comhaltas is a non-profit organisation with 400 branch offices in Ireland and outside Ireland that promotes Irish traditional music, dance and language. Receives some funding from the Department of Arts, Sport and Tourism. Development Programme focuses on promoting and protecting traditional music and dance via further development of branching (particular to Comhaltas), broad-based partnerships, teaching traditional arts at all levels of education and easier access to traditional arts.

**Subject keywords (fields/activities):** arts, traditional arts, music&dancing, language, Ireland

**Policy keywords (sectors / objectives):** culture national, education&science, development, preservation, programme, Comhaltas Ceoltoiri Eireann

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 18

**Author/Editor(s):** Dall, Villy

**Title:** Das dänische Modell der staatlichen Förderung von Volkskultur in  
Antonietti/Meier/Rieder: *Rückkehr in die Gegenwart. Volkskultur in der Schweiz*

**Language:** German

**Place of publication:** Baden, Switzerland

**Publisher:** hier+jetzt

**or: Responsible institution:** -

**Year of publication:** 2008

**Pages:** 203-211 p.

**ISBN:** 978-3-03919-089-8

**Publication series:** -

**Internet link:** Not available online.

**Short abstract:** The article focuses on the status and funding of amateur arts / voluntary arts, not paying any particular attention to traditional arts possibly carried out by amateurs, but instead discussing about amateur music, theatre and such. The definition of folk culture ("active participation to cultural activities") is very close to that of popular culture and amateur arts. In Denmark the history of modern type of voluntary art organisations started 1969 as AKKS was established. It is an umbrella organisation for amateur theatre and music associations. There are plenty of small associations in the amateur arts in Denmark. Both fields mentioned are also taken into account in the Danish legislation: They are to receive public funding by the Ministry of Culture, if the activities are "artistic" and are not taking place merely for one's own pleasure, but instead aim at personal development and such. Amateur arts are supported for following reasons: they are the surface for future professionals to grow, for social reasons, audience development for professional arts. The "artistic" value is a less used argument, even though it is the legal basis for the support. A form of amateur theatre is *community plays*, based on the local stories and history. This form of amateur arts has been supported by the "Framer's Council", in the 90s *Kulturfonds* and nowadays the parliament. In the field of amateur music, choir singing has been very popular during recent decades. Choir singing is organised under seven organisations; folk music has three umbrella organisations. Since 2009 all amateur music associations have also one larger umbrella organisation. The amateur organisations have a mediating role in distributing state subsidies to the local and regional level / to member associations. These get funding to separate projects, educative activities and also some regular funding. After the decision of Ministry of Culture, AKKS has the responsibility in administration of amateur arts project funding, however it has not free hands in the distribution of the money. The main criterion for funding is the development of amateur activities and social /communal element of the work, in the spirit of cultural democracy. The participation of the common people in arts activities has been one of the central objectives of the Danish cultural policy.

**Subject keywords (fields/activities):** culture, folk culture, music&dancing, Denmark

**Policy keywords (sectors / objectives):** culture national, culture regional, social&integration, participation, institutional support, financial support

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 19

**Author/Editor(s):** Demotte, Rudy

**Title:** *National Policies Concerning Intangible Cultural Heritage: the example of Belgium's French community.* Museum International Vol LVI nr 1-2 Intangible Heritage

**Language:** English

**Place of publication:** Oxford

**Publisher:** Blackwell Publishing

**or: Responsible institution:** -

**Year of publication:** 2004

**Pages:** 174-179 p.

**ISBN:** -

**Publication series:** UNESCO: Museum international

**Internet link:** <http://unesdoc.unesco.org/images/0013/001358/135852e.pdf#135872>

**Short abstract:** A good practice case from Belgium's French community. The community administers intangible cultural heritage, while the region principally takes care of monuments and sites and the like. 1937 a Belgian National Commission for Folklore was created, later on it merged with Traditional Folk-song Commission to form The Belgian Royal Commission for Folklore. In the early 80s, a Superior Council of Popular Art and Tradition and Folklore was established inter alia to advise the government in folklore matters. In the recent years, changes in the administration have taken place partly following recommendations of UNESCO. Intangible cultural heritage was not properly protected, therefore a heritage decree was passed 2002, with recognition on ICH along with tangible / movable cultural heritage. It is mentioned in the article that traditional and folk culture has an affirmative role regarding cultural identity. Major threats include "cultural standardization, tourism, industrialization, the degradation of environment, etc". Three broad group of measures mentioned in the decree: definition and identification; conservation, preservation and protection; dissemination. Some of the objectives are: to avoid musealisation of traditions, raise public awareness, renewal of practice, transmission to successors. All this can be accomplished with financial support among other instruments, for example to support dissemination in order to reach wider audiences.

**Subject keywords (fields/activities):** heritage, folk culture, customs&beliefs, festivities, handicrafts, language, music&dancing, oral traditions, technology, Belgium

**Policy keywords (sectors / objectives):** culture national, culture regional, international cooperation, protection, law, policy measures, UNESCO

**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 20**

**Author/Editor(s):** Department of Arts, Heritage, Gaeltacht and the Islands

**Title:** Towards a New Framework for the Arts. A Review of Arts Legislation

**Language:** English

**Place of publication:** Dublin

**Publisher:** -

**or: Responsible institution:** Department of Arts, Heritage, Gaeltacht and the Islands

**Year of publication:** 2000

**Pages:** 117 p.

**ISBN:** -

**Publication series:** -

**Internet link:** [http://www.arts-sport-tourism.gov.ie/pdfs/towards%20a%20new%20framework%20for%20the%20arts\\_3.pdf](http://www.arts-sport-tourism.gov.ie/pdfs/towards%20a%20new%20framework%20for%20the%20arts_3.pdf)

**Short abstract:** Consultative paper, preliminary document for a review whether art legislation needs changes in Ireland. There are also chapters for traditional arts (chapter 11) and "arts in and through the Irish language". How should the traditional arts be defined; Is there need for a change in existing support system? –Questions without answers.

**Subject keywords (fields/activities):** arts, traditional arts, music&dancing, language, Ireland

**Policy keywords (sectors / objectives):** culture national, development, law, policy measures; Department of Arts, Heritage, Gaeltacht and the Islands

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 21

**Author/Editor(s):** Dereze, Gérard

**Title:** De la culture populaire au patrimoine immatériel

**Language:** French

**Place of publication:** Paris

**Publisher:** CNRS Editions

**or: Responsible institution: -**

**Year of publication:** 2005

**Pages:** 47-53 p.

**ISBN:** 2-271-06346-9

**Publication series:** Hermès Nr. 42

**Internet link:**

[http://documents.irevues.inist.fr/bitstream/handle/2042/8981/HERMES\\_2005\\_42\\_47.pdf?sequence=1](http://documents.irevues.inist.fr/bitstream/handle/2042/8981/HERMES_2005_42_47.pdf?sequence=1)

**Short abstract:** In the field of "arts and popular traditions" and/or of the "ethnological inheritance", this article presents the passage of the concept of "popular culture" to the label of "oral and immaterial inheritance" or of "live treasure". Approaching at the same time disciplinary and institutional dimensions, it invites to question these notional passages as well in their historical inscription as in their definitional complexity and ambiguity or in their scientific and political implications. Being inspired primarily by the institutional situation of the French Community of Belgium, the reports and the questions can, mutatis mutandis, find a broader reflexive echo.

**Subject keywords (fields/activities):** Heritage, traditions, traditional arts, oral traditions, French community of Belgium

**Policy keywords (sectors / objectives):** Culture regional, minorities, development, research & documentation



# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 22

**Author/Editor(s):** Estonian Ministry of Culture

**Title:** Estonian Cultural Strategy 2008-2011 (Short summary in English)

**Language:** English

**Place of publication:** -

**Publisher:** -

**or: Responsible institution:** Estonian Ministry of Culture

**Year of publication:** 2008

**Pages:** 6 p.

**ISBN:** -

**Publication series:** -

**Internet link:** [http://www.kul.ee/webeditor/files/strategy\\_2008-2011.pdf](http://www.kul.ee/webeditor/files/strategy_2008-2011.pdf)

**Short abstract:** Summary of the Estonian cultural policy strategy for years 2008-2011. It is apparent in the text that one of main challenges is to find a balance between the international developments and influences and "the national culture".

In the field of "traditional culture, following is mentioned: Support to Song and Dance Celebration traditions, which are also nominated to UNESCO ICH List. There is a national support system for choirs, dance groups and orchestras. Ministry of Culture also contributes to the organization of National Song and Dance Festival in 2009.

In the field of Cultural Heritage following is stated:

The main bearers of folk culture are the choir (770), orchestra and folk music collectives' conductors (220) and traditional dance and folklore group leaders (600) with approximately 36800 singers/instrument players and 14700 folk dancers and folk musicians. People's interest in cultural activities is expressed through the activities of 2755 different cultural unions, associations and. Choirs, orchestras and folk dance groups work regularly under the guidance of qualified specialists in schools and community centres.

The following support programs have been started: support program for the years 2006-2013 for choirs, orchestras, folk dance and music groups associated with the Song and Dance Celebration process; State programme "Setumaa Cultural Programme" 2006-2009; State programme "Language and Culture of South Estonia 2005-2009" and county choir and dance group mentors pilot program.

**Subject keywords (fields/activities):** culture, heritage, folk culture, festivities, music&dancing, Estonia

**Policy keywords (sectors / objectives):** culture national, preservation, identity, strategy, financial support, Ministry of Culture

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 23

**Author/Editor(s):** Freland, Francois Xavier

**Title:** Capturing the intangible: perspectives on the living heritage

**Language:** English

**Place of publication:** Paris

**Publisher:** UNESCO

**or: Responsible institution:** -

**Year of publication:** 2009

**Pages:** 350 p., illus.

**ISBN:** 978-92-3-104127-3

**Publication series:** UNESCO publication

**Internet link:** Not available online

**Short abstract:** Neither further information regarding the content available online. However, this publication might be useful when making acquaintance with the concept and scope of the intangible cultural heritage.

**Subject keywords (fields/activities):** heritage, folk culture, customs&beliefs, festivities, handicrafts, language, music&dancing, oral traditions, technology

**Policy keywords (sectors / objectives):** European / international cooperation, protection, guidelines, policy measures, research &documentation, UNESCO, Convention for the Safeguarding of the Intangible Cultural Heritage

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 24

**Author/Editor(s):** *Hann*, Chris; *Sárkány*, Mihály; *Skalnik*, Peter (eds.)

**Title:** Studying Peoples in the People's Democracies: Socialist Era Anthropology in South-East Europe

**Language:** English

**Place of publication:** Berlin

**Publisher:** Lit Verlag

**or: Responsible institution:-**

**Year of publication:** 2005

**Pages:** 392 p.

**ISBN:** 978-3-8258-8048-6

**Publication series:** Halle Studies in the Anthropology of Eurasia

**Internet link:** -

**Short abstract:** Under socialism the anthropological sciences developed under conflicting pressures: on the one hand Soviet influences, Marxist ideology and institutional changes, on the other the continued influence of national traditions and of the distinction between *Volkskunde* and *Völkerkunde*. The chapters bring out differences between the countries considered: the German Democratic Republic, Poland, Czechoslovakia and Hungary; they also draw attention to variations within countries, and between sub-branches of the discipline (a further source for the study of relations between tradition, science and politics.)

**Subject keywords (fields/activities):** traditions, folklore, Bulgaria, Czech, Slovakia, Hungary, Serbia, South-East Europe

**Policy keywords (sectors / objectives):** culture national, minorities, research&documentation

**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 25**

**Author/Editor(s):** Heissig, Walther; Schott, Rüdiger

**Title:** The Present-day importance of oral traditions: Their preservation, publication and indexing

**Language:** English

**Place of publication:** Opladen

**Publisher:** Westdeutscher Verlag

**or: Responsible institution:** Nordrhein-Westfälische Akademie der Wissenschaften

**Year of publication:** 1998

**Pages:** 384 p.

**ISBN:** 3-531-05123-7

**Publication series:** -

**Internet link:** Not available online

**Short abstract:** No further information regarding the content available online. International Workshop on the Present-day Importance of Oral Traditions, St. Augustin, Germany, 1995. The publication contains discussion about preservation and documentation of oral traditions.

**Subject keywords (fields/activities):** culture, folk culture, traditional-, oral traditions

**Policy keywords (sectors / objectives):** culture national, culture regional, preservation, research&documentation, Nordrhein-Westfälische Akademie der Wissenschaften

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 26

**Author/Editor(s):** Hobsbawm, Eric; Ranger, Terence (eds.)

**Title:** The Invention of Tradition

**Language:** English

**Place of publication:** Cambridge

**Publisher:** Cambridge University Press

**or: Responsible institution: -**

**Year of publication:** 1983 (first published; Also 1992 publ.)

**Pages:** 328 p.

**ISBN:** 978-0-521-43773-8

**Publication series: -**

**Internet link:** Not available online

**Short abstract:** A book containing a theoretical introduction by Eric Hobsbawm and a selection of case-studies, six historians and anthropologists argue that traditions which appear or claim to be ancient can be quite recent in origin and were sometimes literally invented in a single event or over a short time period. In his introduction, Hobsbawm defined 'invented traditions' as follows:

"'Invented tradition' is taken to mean a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seek to inculcate certain values and norms of behaviour by repetition, which automatically implies continuity with the past. In fact, where possible, they normally attempt to establish continuity with a suitable historic past.... However, insofar as there is such reference to a historic past, the peculiarity of 'invented' traditions is that the continuity with it is largely fictitious. In short, they are responses to novel situations which take the form of reference to old situations, or which establish their own past by quasi-obligatory repetition."

Hobsbawm states that there is very probably no time or place which has not seen the 'invention' of tradition, although he also argues that invented traditions occur more frequently at times of rapid social transformation when 'old' traditions are disappearing.

Three types of invented traditions with distinctive function are distinguished by him: a) those establishing or symbolising social cohesion and collective [identities](#), b) those establishing or [legitimatising](#) institutions and social hierarchies, and c) those socialising people into particular social contexts; the first type has been most commonly referred to and often taken to imply the two other functions as well.

**Subject keywords (fields/activities):** traditions, traditional-, customs&beliefs, festivities, music&dancing, oral traditions, United Kingdom

**Policy keywords (sectors / objectives):** culture national, preservation, identity, policy measures

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 27

**Author/Editor(s):** Institut för språk och folkminnen (Institute of Language and Folklore)

**Title:** Förslag till nationellt genomförande av Unescos convention om skydd av det immateriala kulturarvet. Redovisning av regeringsuppdrag Ku 2009/98/KT (Proposal for national implementation of the UNESCO Convention on the protection of the intangible cultural heritage. Account for Governmental Commission)

**Language:** Swedish

**Place of publication:** Uppsala

**Publisher:** -

**or: Responsible institution:** Institut för språk och folkminnen (Institute of Language and Folklore)

**Year of publication:** 2009

**Pages:** 89 p.

**ISBN:** -

**Publication series:** -

**Internet link:** <http://www.sofi.se/6079>

**Short abstract:** Sweden is preparing to ratify UNESCO's Intangible Cultural Heritage convention. This working group paper is part of the proceedings. It contains background information about the Convention and an overview of what has been already done –that is, how intangible cultural heritage is mapped and preserved in Sweden so far (without calling it such). It also includes the recommendations how to proceed and how responsibilities are shared.

It is mentioned that the cultural heritage is a democratic right. Therefore, as cultural heritage was "invented" in the spirit of nationalism, it might lack a certain sensibility towards minorities. It should be kept in mind to take into account also minorities and their rights. However it seems that by 'minorities' the Swedish paper understands in the first place so called old minorities (peoples and languages), but does not address refer to new immigrant cultures.

Since the 19<sup>th</sup> century (in some fields already sooner) archives and museums (for example for songs, names and dialects, handicrafts –there also a handicrafts council-, rural architecture and the rural way of life etc.) have been established for cultural heritage, to serve as national institutions of memory.

The working group proposes that the Institute of Language and Folklore may have the coordinating responsibility and the Nordic Museum, the National Board for Handicraft Council, National Heritage Board and National music collections by Swedish Song Archive (DOVA) become responsible authorities / institutions within their respective fields.

**Subject keywords (fields/activities):** heritage, folklore, agriculture, customs&beliefs, festivities, handicrafts, language, music&dancing, oral traditions, Sweden

**Policy keywords (sectors / objectives):** culture national, minorities, European / international cooperation, protection, preservation, guidelines, research&documentation, Institute of

Language and Folklore, UNESCO, Convention for the Safeguarding of the Intangible Cultural Heritage

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 28

**Author:** Jacobs, Marc; Rzoska, Björn; Vercauteren, Gregory

**Title:** Synergie<sup>2</sup> 2010. Het cultureel-erfgoedconvenant als hedendaags beleidsinstrument

**Language:** Dutch

**Place of publication:** Brussels

**Publisher:** FARO Vlaams steunpunt voor cultureel erfgoed vzw

**or: Responsible institution:** -

**Year of publication:** 2010

**Pages:** -

**ISBN:** ISBN: 978-90-8992-008-9

**Publication series:** -

**Internet link:** Not available online.

Link to a description:

<http://www.erfgoedcelbrussel.be/product.php?lang=NL&prodid=306&catid=40&itemno=0&pos=2>

**Abstract (1-3 sentences):** In June 2000 started the experiment of the Flemish Community and Antwerp, Bruges and Gent. Almost ten years later the cultural heritage covenants become a firm part of the cultural heritage policy in Flanders and Brussels. There is eighteen cultural heritage covenants. Representing eighty municipalities and 2.7 million inhabitants, half of all Flanders.

Synergie<sup>2</sup> 2010 reflects the practice of the ten years of cultural heritage covenants. The publication consists of two parts. Marc Jacobs (FARO) reconstructs the underlying framework and discourse in the establishment of the first covenant. What were the basic objectives and ideas of the first cultural heritage covenants? What scenarios were on the table? Who were the protagonists? And how is the discourse evolved in subsequent years? Also the eighteen heritage covenants are presented in the publication, followed by a list of addresses, staff and a selection of recent and older projects.

Synergie<sup>2</sup> 2010 offers a historical retrospect, but is also intended as an evocation and renewal of the ambitious philosophy of cultural heritage covenants. The publication aims to provide guidance to recent comments and suggestions about cultural heritage covenants, on comprehensive and integrated policy or about synergy and subsidiarity.

**Subject keywords (fields/activities):** heritage, traditional-, Flanders, Belgium

**Policy keywords (sectors / objectives):** culture regional, protection, development, policy measures, erfgoedconvenant



# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 29

**Author/Editor(s):** Jelinčić, Daniela Angelina; Bušnja, Ana Žuvela

**Title:** "The Role of the Media in Representing, Reshaping and Creating Tradition", article published within the compendium by Aleksandar Muraj and Zorica Vitez, (editor)  
*Representing traditional culture on the scene and in the media*

**Language:** Croatian

**Place of publication:** Zagreb

**Publisher:** -

**or: Responsible institution:** Institute for Ethnology and Folklorism and the Ethnological Society of Croatia

**Year of publication:** 2008

**Pages:** 51-63 p.

**ISBN:** 978-953-6020-47-8

**Publication series:** -

**Internet link:** -

**Short abstract:** Work within UNESCO's documents defines the concept of tradition, folklore, namely the non-material heritage and focuses on representing, propagating and using forms of traditional culture in the media and in the cultural industry. Representing traditional culture in the media is seen from three basic aspects: consumption of culture, changing of culture and changing of the public. The first of these aspects benefits culture, the second one changes it while the manipulation of the public is the most dangerous and even fatal aspect of the power of the media.

**Subject keywords (fields/activities):** Traditions, traditional arts, music&dancing, Croatia

**Policy keywords (sectors / objectives):** European/International cooperation, protection, research&documentation, Institute for Ethnology and Folklorism and the Ethnological Society of Croatia

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 30

**Author/Editor(s):** Kalifa, Dominique

**Title:** Les historiens français et le « populaire »

**Language:** French

**Place of publication:** Paris

**Publisher:** CNRS Editions

**or: Responsible institution: -**

**Year of publication:** 2005

**Pages:** 54-59 p.

**ISBN:** 2-271-06346-9

**Publication series:** Hermès Nr. 42

**Internet link:**

[http://documents.irevues.inist.fr/bitstream/handle/2042/8982/HERMES\\_2005\\_42\\_54.pdf?sequence=1](http://documents.irevues.inist.fr/bitstream/handle/2042/8982/HERMES_2005_42_54.pdf?sequence=1)

**Short abstract:** French historiography was greatly interested in popular cultures after 1960, to identify specific productions, main issues and symbolics of ritual (Mandrou, for example). Since the 1970s, however, a controversy emerges concerning dividing lines between high and low culture (de Certeau, Chartier...), in a context of rethinking the modes of exchange, of circulation, of uses. The question of the reification of the people are an undercurrent in these sharp debates. More recently, the disappearance of the term "popular" with the profit of expressions of substitution (ordinary or middle culture, culture of great diffusion... ) testifies to a certain blindness of historians vis-a-vis a popular culture, which has its own cultural practices, but is less present in inventories. There is the challenge for the young cultural history.

**Subject keywords (fields/activities):** Culture, traditions, traditional arts, customs & beliefs

**Policy keywords (sectors / objectives):** Culture national, history, economy, identity, research & documentation

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 31

**Author/Editor(s):** Karl, Klaus et al (eds.) -

**Title:** Sachsen: Zukunft aus Herkunft [Saxonia: future based on origin]; Festschrift 100 Jahre Landesverein Sächsischer Heimatschutz 1908

**Language:** German

**Place of publication:** Dresden

**Publisher:**

**or: Responsible institution:** Sächsischer Heimatschutzverein

**Year of publication:** 2008

**Pages:** 199

**ISBN:** 978-3-9812320-0-4

**Publication series:** -

**Internet link:** [-](#)

**Short abstract:** The publication pictures the vivid history of the membership association Landesverein Sächsischer Heimatschutz (which is recognised in the national and regional laws for nature protection). Today, it underlines its mission with the following statement: "The natural beauties of our land, the records of the past, the values of folk art, the monuments of architecture and technical buildings deserve our attention and our engagement for their protection".

**Subject keywords (fields/activities):** culture, natural and built heritage, folk art, Germany, Saxonia

**Policy keywords (sectors / objectives):** culture regional, heritage policies, environment protection

**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 32**

**Author/Editor(s):** Kono, Toshiyuki

**Title:** UNESCO and the intangible cultural heritage from the viewpoint of sustainable development

**Language:** English

**Place of publication:** Paris

**Publisher:** UNESCO

**or: Responsible institution:-**

**Year of publication:** 2007

**Pages:** p. 237-265

**ISBN:** 978-92-3-104067-2

**Publication series:** UNESCO publication. Standard-setting in UNESCO, Volume 1: normative action in education, science and culture, essays in commemoration of the Sixtieth Anniversary of UNESCO

**Internet link:** Availability online restricted

**Short abstract:** No further information regarding the content available online. However, this article might be useful when information about the connections of traditional culture and intangible heritage to sustainable development needed.

**Subject keywords (fields/activities):** heritage, folk culture, traditional-, agriculture, customs&beliefs, economy, festivities, handicrafts, language, music&dancing, oral traditions, technology

**Policy keywords (sectors / objectives):** European / international cooperation, protection, sustainability, research&documentation, UNESCO, Convention for Safeguarding of the Intangible Cultural Heritage,

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 33

**Author/Editor(s):** Kusturica, Emir

**Title:** Drvengrad Mecavnik

**Language:** English/Serbian

**Place of publication:** Mokra Gora

**Publisher:** Mecavnik

**or: Responsible institution:**

**Year of publication:** -

**Pages:** -

**ISBN:** -

**Publication series:** -

**Internet link:** <http://www.mecavnik.info/wsw/index.php?p=345>

**Short abstract:** Website picturing an "invented" commercial version of an ethnic village. The entire place was built in 2004 while Emir Kusturica was directing the film "Life is a Miracle"; he developed a small village on this hill (new houses, a church, etc... based on old models). It was built with substantial government aid including aid from various State-run companies. Today, it offers a modern hotel and a range of first-class attractions. Kusturica has founded a film festival of the so-called *auteur film* and advanced many programs promoting authentic creative culture (including food and drink).

**Subject keywords (fields/activities):** Heritage, traditional culture, architecture, Mokra Gora

**Policy keywords (sectors / objectives):** economy, development, institutional support

**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 34**

**Author/Editor(s):** Latvian Ministry of Culture (Ministru kabineta)

**Title:** Dziesmu un deju svētku tradīcijas saglabāšanas un attīstības programma 2008.-2013.gadam (Conservation and Development Programme for Song And Dance Celebration Tradition 2008-2013)

**Language:** Latvian

**Place of publication:** Riga

**Publisher:** -

**or: Responsible institution:** Ministru kabineta

**Year of publication:** 2008

**Pages:** 36 p.

**ISBN:** -

**Publication series:** -

**Internet link:** [http://www.km.gov.lv/lv/doc/dokumenti/dziesmusvetku\\_programma.pdf](http://www.km.gov.lv/lv/doc/dokumenti/dziesmusvetku_programma.pdf)

**Short abstract:** Song and Dance Celebrations are a central part of Latvian as well as Baltic folk tradition. This Government programme document includes also some relevant statistical data i.a. on participation in folk arts activities.

**Subject keywords (fields/activities):** arts, traditions, folk arts, music&dancing, Latvia

**Policy keywords (sectors / objectives):** culture national, preservation, development, identity, programme, Ministry of Culture, Latvian government

**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 35**

**Author/Editor(s):** Latvian Ministry of Culture (Ministru kabineta)

**Title:** Kultūras centru darbības attīstības programma 2009.–2013.gadam (Cultural Centres Development Programme 2009-2013)

**Language:** Latvian

**Place of publication:** Riga

**Publisher:** -

**or: Responsible institution:** Ministru kabineta

**Year of publication:** 2009

**Pages:** 20 p.

**ISBN:** -

**Publication series:** -

**Internet link:** [http://www.km.gov.lv/lv/doc/dokumenti/KMProgr\\_270309.pdf](http://www.km.gov.lv/lv/doc/dokumenti/KMProgr_270309.pdf)

**Short abstract:** Cultural centres (or clubs) are central cultural institutions in the communal level. One of their tasks (along with amateur arts) is to maintain local traditions, local culture and dialects. Government programme.

**Subject keywords (fields/activities):** culture, folk culture, Latvia

**Policy keywords (sectors / objectives):** culture regional, regional development, social&integration, development, programme, Ministry of Culture, Latvian government

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 36

**Author/Editor(s):** Lithuanian Ministry of Culture

**Title:** Etnine Kultura Programa (Ethnic Culture Programme)

**Language:** Lithuanian

**Place of publication:** Vilnius

**Publisher:** -

**or: Responsible institution:** Ministry of Culture

**Year of publication:** 2008

**Pages:** Material on a website.

**ISBN:** -

**Publication series:** -

**Internet link:** [http://www.lrkm.lt/go.php/lit/Etnine\\_kultura/226](http://www.lrkm.lt/go.php/lit/Etnine_kultura/226)

**Short abstract:** Document sets criteria of funding for projects and organisations in the area of the traditional culture. The term "ethnic culture" refers to traditional cultures of Lithuania. There are five "ethnographic regions" with people speaking different dialects and having distinguished traditional customs and clothing. These regions are Zemaitija (Samogitia), Aukštaitija (the Upper Lands), Süduva (South-West), Dzukija (South) and Lithuania Minor (Seacoast lands).

The key areas of the Lithuanian ethnic culture are song (music) and dancing, and several national and international festivals take place annually. Documentation is one of the key measures (there are archives and manuscript libraries for traditional music).

**Subject keywords (fields/activities):** culture, traditional-, music&dancing, Lithuania

**Policy keywords (sectors / objectives):** culture national, culture regional, education&science, preservation, identity, programme, financial support, Ministry of Culture of Lithuania



**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 37**

**Author/Editor(s):** Lithuanian Ministry of Culture

**Title:** Lituaniškos tradicijų ir paveldo įprasminimo Programa (Lithuanian Traditions Programme)

**Language:** Lithuanian

**Place of publication:** Vilnius

**Publisher:** -

**or: Responsible institution:** Ministry of Culture

**Year of publication:** 2009

**Pages:** Material on a website.

**ISBN:** -

**Publication series:** -

**Internet link:**

[http://www.lrkmlt/go.php/lit/Lituaniškos\\_tradiciju\\_ir\\_paveldo\\_ipras/237](http://www.lrkmlt/go.php/lit/Lituaniškos_tradiciju_ir_paveldo_ipras/237)

**Short abstract:** Document sets criteria for support (funding) for projects and organisations working with related matters. Special emphasis is on maintaining historical memory and knowledge, maintaining Lithuanian identity. Funding is provided i.a. for research and for NGOs, other communities, as well as public institutes and projects in the field.

**Subject keywords (fields/activities):** traditions, traditional-, Lithuania

**Policy keywords (sectors / objectives):** culture national, preservation, identity, programme, financial support, Ministry of Culture of Lithuania

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 38

**Author/Editor(s):** Llewellyn, Meic (ed.)

**Title:** Beirm/ Bwrlwm/ Fiuchadh Foinn/ Ferment. Culture, confidence and regeneration

**Language:** English

**Place of publication:** Powys, Wales

**Publisher:** -

**or: Responsible institution:** Voluntary Arts Wales

**Year of publication:** n.a. (ca. 2008)

**Pages:** 120 p.

**ISBN:** -

**Publication series:** -

**Internet link:** <http://www.vaireland.org/uploaded/map11327.pdf>

**Short abstract:** Report of the Celtic Neighbours project by the Voluntary Arts Network which aimed to reconnect three Celtic language communities in Wales, Ireland and Scotland. Some of the central statements: Culture, language and community are inextricable. Projects and initiatives must be developed by communities themselves, to ensure ownership and the best solutions to the problems or issues which are being addressed. One size doesn't fit all! The effects of centralised administration, legislation and decision-making – and centrist thinking patterns in general – on cultural and economic activities in small communities are considered as being often dangerously negative.

**Subject keywords (fields/activities):** culture, traditions, traditional culture, language, oral traditions, Ireland, Scotland, Wales

**Policy keywords (sectors / objectives):** culture regional, regional development, protection, preservation, identity, programme, Voluntary Art Wales, Voluntary Arts Network

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 39

**Author/Editor(s):** Marketing Strategy & Planning Brookmount

**Title:** The Arts of Irish & Ulster Scots. Audit & Needs Analysis. Final Report

**Language:** English

**Place of publication:** Belfast

**Publisher:** -

**or: Responsible institution:** Arts Council of Northern Ireland

**Year of publication:** 2003

**Pages:** 17 p.

**ISBN:** -

**Publication series:** -

**Internet link:** [http://www.artscouncil-ni.org/departs/all/report/ulster\\_scots/aius-report\\_english.pdf](http://www.artscouncil-ni.org/departs/all/report/ulster_scots/aius-report_english.pdf)

**Short abstract:** A research study is an appraisal of current levels of development and activity within those art forms that represent the heritage of the Irish language and Ulster-Scots cultural communities in Northern Ireland and to suggest ways in which the creation of future policies, strategies and activity development programmes may serve to support Northern Ireland's indigenous cultures. Some current issues: There is a lack of stable structures for Irish language arts, the amount of artists is limited and the market is small. The major problem facing Ulster-Scots groups is in the provision of resources – funding, facilities and the 'need for full-time staff'. The traditional arts lack infrastructure and professionals. New measures should take place in partnership with activists within the communities and with artists, by developing the grant programmes and other support measures capable of tackling development priorities and by involving other public sector organisations whose activities impact on the development opportunity.

**Subject keywords (fields/activities):** arts, traditional arts, folk arts, language, music&dancing, oral traditions, Northern Ireland, United Kingdom

**Policy keywords (sectors / objectives):** culture regional, preservation, development, identity, evaluation, policy measures, research&documentation, Arts Council of Northern Ireland

**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 40**

**Author/Editor(s):** Martinovska, Ana

**Title:** Ethnic Stereotypes in the Macedonian Folklore and their Reflection in the Macedonian Contemporary Literature

**Language:** English

**Place of publication:** Budapest

**Publisher:** Akadémiai Kiadó, co-published with Springer Science+Business Media B.V.

**or: Responsible institution:** -

**Year of publication:** 2005

**Pages:** 71-79 p.

**ISBN:** 0324-4652

**Publication series:** Magazine *Neohelicon*, Volume 32, Number 1

**Internet link:** -

**Short abstract:** The author has researched the treatment of the figure of 'the other' in Macedonian folklore heritage showing how the image of the other is mainly built as an enemy figure defined through a series of stereotypes. Then she analyses how this heritage is reflected most of all in poetry, as well as in other literature genres in Macedonia.

**Subject keywords (fields/activities):** Culture, folk culture, customs&beliefs, Macedonia

**Policy keywords (sectors / objectives):** culture national, minorities, identity

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 41

**Author/Editor(s):** Matarasso, Francois

**Title:** Community Development through Cultural Resources in South East Europe

**Language:** English

**Place of publication:** Brussels

**Publisher:** King Baudouin Foundation

**or: Responsible institution:** -

**Year of publication:** 2005

**Pages:** 152 p.

**ISBN:** 90-5130-504-3

**Publication series:** -

**Internet link:** [http://www.kbs-frb.be/uploadedFiles/KBS-FRB/Files/EN/PUB\\_1547\\_Living\\_Heritage\\_Final\\_Report.pdf](http://www.kbs-frb.be/uploadedFiles/KBS-FRB/Files/EN/PUB_1547_Living_Heritage_Final_Report.pdf)

**Short abstract:** A final report of Living Heritage Programme, which took place 2001-2004 in Bulgaria, Macedonia, Romania and Bosnia Herzegovina. The programme was financed by King Baudouin Foundation (54%), Soros Foundation Network, EU and Carpathian Foundation. These also undertook the fieldwork. Some 140 projects were developed to enhance local communities (resource building, employment, community), including oral and local history projects, projects for conservation, tourism and folklore as well as traditional food and agriculture; music, dancing, music and festivals.

**Subject keywords (fields/activities):** heritage, folk arts, economy, festivities, food, handicrafts, music&dancing, Bulgaria, Bosnia Herzegovina, Macedonia, Romania, South East Europe

**Policy keywords (sectors / objectives):** regional development, economy, education&science, minorities, development, social cohesion, programme, financial support, King Baudouin Foundation

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 42

**Author/Editor(s):** Matarasso, Francois

**Title:** Living Heritage Bulgaria. Community Development through Cultural Resources.  
Programme Report 2001-2004

**Language:** English

**Place of publication:** Brussels

**Publisher:** King Baudouin Foundation

**or: Responsible institution: -**

**Year of publication:** 2005

**Pages:** 50 p.

**ISBN:** 90-5130-502-8

**Publication series: -**

**Internet link:** [http://www.kbs-frb.be/uploadedFiles/KBS-FRB/Files/EN/PUB\\_1533\\_Living\\_Heritage\\_Bulgaria.pdf](http://www.kbs-frb.be/uploadedFiles/KBS-FRB/Files/EN/PUB_1533_Living_Heritage_Bulgaria.pdf)

**Short abstract:** Report describes the impact of the Living Heritage Programme in Bulgaria. Living heritage aims to support community development by helping (via funding and also training and consultancy, advice, networking) people develop projects that use local heritage and cultural resources to address identified community needs or aspirations. The programme in Bulgaria was funded by King Baudouin Foundation and Open Society Institute Sofia. Workshop for Civic Initiatives Foundation managed grants and training programme.

**Subject keywords (fields/activities):** heritage, folk arts, folklore, economy, festivities, food, handicrafts, music&dancing, Bulgaria

**Policy keywords (sectors / objectives):** culture regional, regional development, economy, development, social cohesion, programme, financial support, King Baudouin Foundation

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 43

**Author/Editor(s):** Matarasso, Francois

**Title:** Living Heritage Macedonia. Community development through cultural heritage resources. Programme report 2001-2003

**Language:** English

**Place of publication:** Brussels

**Publisher:** King Baudouin Foundation & Foundation Open Society Institute Macedonia (FOSIM)

**or: Responsible institution:** -

**Year of publication:** 2003

**Pages:** 54 p.

**ISBN:** 90-5130-452-8

**Publication series:** Living Heritage

**Internet link:** [http://www.kbs-frb.be/uploadedFiles/KBS-FRB/Files/EN/PUB\\_1433\\_Living\\_Heritage\\_Macedonia.pdf](http://www.kbs-frb.be/uploadedFiles/KBS-FRB/Files/EN/PUB_1433_Living_Heritage_Macedonia.pdf)

**Short abstract:** The Living Heritage Programme did not adopt an open application process regarding the project selection, but an approach based on research and field visits: to discuss the programme with people in communities, followed by some preliminary training and development of project ideas. Projects, dealing with both intangible and tangible heritage, took place in three phases 2001-2003. Impacts i.a.: Sense of local ownership; human resources, community and economical development.

**Subject keywords (fields/activities):** heritage, folk culture, traditional culture, festivities, handicrafts, music&dancing, technology, Macedonia, South East Europe

**Policy keywords (sectors / objectives):** culture regional, regional development, minorities, development, participation, identity, programme, financial support, King Baudouin Foundation, Foundation Open Society Institute Macedonia

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 44

**Author/Editor(s):** McCleery, Alison; McCleery, Alistair; Gunn, Linda & Hill, David (Napier University, Centre for Cultural and Creative Industries)

**Title:** Scoping and Mapping Intangible Cultural Heritage in Scotland. Final Report.

**Language:** English

**Place of publication:**

**Publisher:** -

**or: Responsible institution:** Museums Galleries Scotland

**Year of publication:** 2008

**Pages:** 55 p.

**ISBN:** -

**Publication series:** -

**Internet link:**

<http://www.museumsgalleriesscotland.org.uk/publications/publication/71/scoping-and-mapping-intangible-cultural-heritage-in-scotland-final-report>

**Short abstract:** The terms of reference of this study were: to scope intangible cultural heritage activities in Scotland using a reporting framework that relates to the domain definitions set out in Article 2.2 of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage; ICH in Scotland Page 7 of 54 to map the support mechanisms that are in place to safeguard ICH (Article 2.3) including both formal and informal mechanisms; and to review, evaluate and make recommendations on best practice in enhancing the participation of communities, groups and, where appropriate, individuals in the management of ICH and on the roles of key stakeholders, including public, private and third sector bodies. The establishment of an inventory of ICH in line with UNESCO best practice is not, however, a sufficient condition to ensure adequate safeguarding. A specific effort must be undertaken and it is recommended that such endeavours are best carried out either as community-level projects or embedded as part of the curriculum in schools.

**Subject keywords (fields/activities):** heritage, folk culture, traditional arts, customs&beliefs, festivities, handicrafts, music&dancing, Scotland, United Kingdom

**Policy keywords (sectors / objectives):** culture national, protection, guidelines, policy measures, research&evaluation, Museums Galleries Scotland, Scottish Arts Council, Scotland Committee of the UK National Commission for UNESCO



# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 45

**Author/Editor(s):** Mihailescu, Vintila; Iliev, Ilia; Naumovic, Slobodan (eds.)

**Title:** Studying Peoples in the People's Democracies Vol. II: Socialist Era Anthropology in South-East Europe

**Language:** English

**Place of publication:** Berlin

**Publisher:** Lit Verlag

**or: Responsible institution: -**

**Year of publication:** 2009

**Pages:** 472 p.

**ISBN:** 978-3-8258-9911-0

**Publication series:** Halle Studies in the Anthropology of Eurasia

**Internet link: -**

**Short abstract:** Different points of view from Bulgaria, Romania and Serbia during socialism are outlined in this volume. Beyond local and personal trajectories the authors illuminate more general and comparative questions. The answers turn out to be complex and subtle. While unifying ideological forces were very strong in the 1950s, diversity increased thereafter. Anthropology was entangled with national ideology in all three countries, but the evidence nonetheless calls for "polyphonic" interpretations (a further source for the study of relations between tradition, science and politics.)

**Subject keywords (fields/activities):** traditions, folklore, Bulgaria, Serbia, South-East Europe

**Policy keywords (sectors / objectives):** culture national, minorities, research&documentation

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 46

**Author/Editor(s):** Miloseska, Eli

**Title:** Mask customs and Identity in the Region of Southeastern Europe. The Case of Macedonia

**Language:** English

**Place of publication:** Munich

**Publisher:** Waxmann Verlag

**or: Responsible institution:** -

**Year of publication:** 2007

**Pages:** 237-256 p.

**ISBN:** -

**Publication series:** Magazine *Ethnologica Balkanica*

**Internet link:** -

**Short abstract:** The author claims that an all-round crisis brought on by the break-up of the former SFRY which every Macedonian citizen is experiencing has caused a strong identity crisis among individuals as well as ethnic collectives. This has caused a lot of people to return to their values and folk culture heritage which is considered one of the strongest foundations of one's identity. The author shows how carnivals (Prilep, Strumicas, Vevcani) and other rituals involving masks are becoming important in terms of using and reproducing folklore heritage within the changed political context.

**Subject keywords (fields/activities):** traditions, folk arts, festivities, Macedonia

**Policy keywords (sectors / objectives):** regional development, minorities, identity, research & documentation

**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 47**

**Author/Editor(s):** Ministry for Culture of Croatia

**Title:** Law on protecting and preserving cultural assets of the Republic of Croatia

**Language:** Croatian

**Place of publication:** Zagreb

**Publisher:** -

**or: Responsible institution:** Ministry for Culture of Croatia

**Year of publication:** 1999

**Pages:** -

**ISBN:** -

**Publication series:** -

**Internet link:** <http://narodne-novine.nn.hr/clanci/sluzbeni/271022.html>

**Short abstract:** Explicitly mentions non-material cultural assets such as language, dialect and speech, oral literature, various forms of traditional wealth and traditional arts and crafts.

Since 2004, the Ministry has a special Department for non-material cultural assets.

Protected are phenomena of characteristic music, dance and food (the Pag lace, the dance from Korcula, Istrian violin practice, Slavonian sausage, and on the broader list of suggestions there are about two hundred more phenomena)

**Subject keywords (fields/activities):** Heritage, traditional culture, food, language, Croatia

**Policy keywords (sectors / objectives):** culture national, protection, law, Ministry for Culture of Croatia

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 48

**Author/Editor(s):** Ministry of Culture, Czech Republic

**Title:** Research programmes of the Ministry of Culture for 2006-2011

**Language:** English

**Place of publication:** Prague

**Publisher:** -

**or: Responsible institution:** Ministry of Culture, Czech Republic

**Year of publication:** 2005

**Pages:** 29 p.

**ISBN:** -

**Publication series:** -

**Internet link:** [http://www.mkcr.cz/assets/vyzkum-a-vyvoj/V\\_ZKUMN\\_PROGRAMY\\_MINISTERSTVA\\_KULTURY\\_NA\\_ROKY\\_2006\\_en\\_final.pdf](http://www.mkcr.cz/assets/vyzkum-a-vyvoj/V_ZKUMN_PROGRAMY_MINISTERSTVA_KULTURY_NA_ROKY_2006_en_final.pdf)

**Short abstract:** Research programme plans of the Ministry of culture, based on the Strategy of Research and Development in sector of the Ministry of Culture in 2004-2008. The Fourth sub-programme of the first programme: Traditional folk culture phenomena –identification, documentation and presentation of traditional folk culture elements in the territory of the Czech Republic. Traditional folk culture phenomena is approached as an integral part of intangible cultural heritage.

**Subject keywords (fields/activities):** culture, folk culture, traditional culture, Czech Republic

**Policy keywords (sectors / objectives):** culture national, preservation, research&documentation, Ministry of Culture Czech Republic

**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 49**

**Author/Editor(s):** Ministry of Culture, Department of Regional and Ethnic Culture

**Title:** The Methodological Guidelines for maintaining the "List of Intangible Properties of Traditional and Folk Culture of the Czech Republic"

**Language:** English

**Place of publication:** Prague

**Publisher:** -

**or: Responsible institution:** Ministry of Culture, Czech Republic

**Year of publication:** 2009

**Pages:** 18 p.

**ISBN:** -

**Publication series:** -

**Internet link:** <http://www.mkcr.cz/assets/tiskovy-servis/Methodological-Guidelines-for-maintaining-the-List.doc>

**Short abstract:** The purpose of the Methodological Guidelines is to regulate the procedure for nominating and inscribing intangible heritage of traditional and folk culture on the List, and define the roles of the Ministry of Culture, the National Council of Traditional Folk Culture and the National Institute for Folk Culture in these processes.

Ministry of Culture receives nominations for inscription on the List, prepares the nominations for further consideration by the National Council, commissions expert opinions from experts recommended by the National Council, collects the opinions and submits them to the National Council, manages the agenda related to nominations and inscriptions on the List, or, where applicable, to designations of inscribed heritage as endangered or extinct, submits the required documentation to the NIFC, or, possibly, itself prepares and submits nominations for inscription on the List.

**Role of the National Council for Traditional Folk Culture:**

Established pursuant to Government Resolution no. 571 of 11 June 2003 concerning the Strategy of Improved Care for Traditional Folk Culture in the Czech Republic and pursuant to Ministerial Order No. 39/2004, the National Council evaluates inscription nominations, recommends experts to draw up independent opinions, gives the Minister of Culture recommendations concerning inscription approval or designation of certain inscribed heritage elements as extinct, assesses the condition of heritage elements and subsequently gives its opinions on conservation measures, or may recommend the designation of a particular heritage element as endangered.

**Role of the National Institute for Folk Culture in Strážnice:**

As the body responsible for maintaining the List, the NIFC fulfils primarily the duties of a data controller, both for the paper and electronic form of the List. It evaluates the correctness and validity of the information provided in the submitted nominations, usually once in 7 years ensures periodical re-documentation of the inscribed heritage and informs the Ministry of Culture of its outcomes. Where necessary, it proposes emergency safeguarding measures, or

itself prepares nominations for inscription on the List. Where the NIFC itself is the nominating body, the evaluation of the nomination with regard to its completeness and correctness is commissioned with another expert institution. The NIFC is responsible for registering the name of the List with the Industrial Property Office.

**Subject keywords (fields/activities):** heritage, folk culture, traditional culture, festivities, handicrafts, music&dancing, Czech Republic

**Policy keywords (sectors / objectives):** culture national, preservation, guidelines, policy measures, research&documentation, List of Intangible Properties of Traditional and Folk Culture of the Czech Republic, Ministry of Culture Czech Republic

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 50

**Author/Editor(s):** Ministry of Culture; Theory of Culture, Philosophical Faculty

**Title:** National Cultural Policy Czech Republic 2009-2014; Working Study on national cultural policy from 2009-2014

**Language:** English

**Place of publication:** Prague

**Publisher:-**

**or: Responsible institution:** Ministry of Culture, Czech Republic

**Year of publication:** 2009

**Pages:** 110 p.

**ISBN:** -

**Publication series:** -

**Internet link:** [http://www.mkcr.cz/assets/kulturni-politika/cultural-policy\\_EN.pdf](http://www.mkcr.cz/assets/kulturni-politika/cultural-policy_EN.pdf)

**Short abstract:** Czech cultural policy for the year 2009-2014 and an evaluation of Czech cultural policy (Working Study). Here taken into account those parts that directly discuss about 'folk culture' policies. Objective 4 of the national policy: Creating transparent and non-discriminatory environment for cultural activities and their support at the levels of state, regions and municipalities. Measures: 4.2. Care for non-material cultural heritage: Non-material cultural heritage such as folk music, theatre, dance, rituals and traditional crafts are an essential part of the national cultural treasure and one of the cornerstones of the cultural identity of civilian and local communities, but their cultivation is not firmly imbedded in the legal system of the Czech Republic in a way similar to protection and cultivation of material cultural heritage, neither is it comparable in an international context. The ratification of the Convention for the Safeguarding of the Intangible Cultural Heritage creates a legal framework atd. Traditional cultural forms are also part of the regional development programmes, often in an instrumentalized role (rural development).

The working study includes a brief evaluation of the Concept of Effective Care for Traditional Folk Culture: Concept of effective care for traditional folk culture was agreed by the governmental decree No. 571 of June 11th 2003. The concept follows from the UNESCO document. It defines the importance of the traditional folk culture as part of the cultural heritage, as the basis of cultural identity, the source of cultural diversity and education, a factor of economic development used mainly in the touristic industry. In some areas it is directly linked to the production activity of small size businesses. The role of the state is to maintain and preserve the development of literary, dance, music, custom and other expressions of the traditional folk culture including the technologies of folk craftwork, folk fine art and other specific parts of the folk culture that belong to the treasury.

**Subject keywords (fields/activities):** culture, heritage, traditional-, Czech Republic

**Policy keywords (sectors / objectives):** culture national, economy, regional development, protection, development, policy measures, evaluation, Ministry of Culture Czech Republic

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 51

**Author/Editor(s):** Ministry of Culture of the Slovak Republic

**Title:** Program starostlivost o tradicnu l'udovu kulturu (The Programme of care for the traditional folk culture)

**Language:** Slovak

**Place of publication:** -

**Publisher:** -

**or: Responsible institution:** Ministry of Culture of the Slovak Republic

**Year of publication:** 2008

**Pages:** Material on a Internet page

**ISBN:** -

**Publication series:** -

**Internet link:**

<http://www.rokovania.sk/appl/material.nsf/0/2A85FA89D008748BC1257306002D5119?OpenDocument>

**See also:** <http://www.nocka.sk/ludova-kultura/starostlivost-o-tlk/program>

**Short abstract:** Part of the Concept for traditional folk culture. The Programme is divided into two phases, first taking place 2009-2010, the second starting after 2010. First phase: methodological and database development for inventory of traditional folk culture. Second phase: Implemented through sub-projects, including central database and national list of Masterpieces of Intangible Cultural Heritage, and project work on areas of education and training as well as publishing and library of traditional folk art.

**Subject keywords (fields/activities):** culture, heritage, folk culture, traditional culture, costumes, customs&beliefs, festivities, handicrafts, music&dancing, oral traditions, Slovakia

**Policy keywords (sectors / objectives):** culture national, education&science, preservation, development, programme, institutional support, research&documentation; National Cultural Center, Ministry of Culture



# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 52

**Author/Editor(s):** Ministry for Tourism of Croatia

**Title:** Ethno-eco villages. A project supported by districts and the Ministry for Culture and especially the Ministry for Tourism "Program for the promotion, preservation, renovation and inclusion of heritage in under-developed tourist regions"

**Language:** Croatian

**Place of publication:** Zagreb

**Publisher:** -

**or: Responsible institution:** Ministry for Tourism of Croatia

**Year of publication:** 2004

**Pages:** -

**ISBN:** -

**Publication series:** -

**Internet link:** <http://www.mint.hr/UserDocsImages/040910-program-BA%C5%A0TINA.pdf>

**Short abstract:** Across the South of Croatia, Dalmatia in the coastal hinterland and on the islands, there are many deserted villages in which the original houses are well preserved. Croatia has undertaken a serious effort to revive these villages as ethno-eco villages. A return of ex-patriots is being encouraged and assets for renovating houses are being ensured as well as a lifestyle in accordance with traditional, ecological principles. The goal is not to just revive the life and culture but to create attractive tourist destinations.

**Subject keywords (fields/activities):** Heritage, traditional culture, architecture, Croatia

**Policy keywords (sectors / objectives):** Economy, development, programme, financial support, Ministry for Tourism of Croatia

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 53

**Author/Editor(s):** Nadezhda Dimitrova Savova

**Title:** *Community Creative Capital: UNESCO's Intangible Heritage Politics Revisited at the Bulgarian Chitalishte* in The International Journal of the Arts in Society, Volume 2, Issue 1.

**Language:** English

**Place of publication:** Melbourne, Australia

**Publisher:** Common Ground Publishing Pty Ltd.

**or: Responsible institution:** -

**Year of publication:** 2007

**Pages:** p.193-204

**ISBN:** (ISSN) 1833-1866

**Publication series:** The International Journal of the Arts in Society

**Internet link:** <http://www.international3c.org/1paper.pdf>

**Short abstract:** Why is it that cultural policy cuts are hardly ever mentioned in the discourses on the inadequacies of welfare and education under the neo-liberalist logic after the collapse of the Soviet Union? Why, indeed, when there are joint ministries of culture and education pointing to their common function of formation of civic values? This paper attempts to describe how this is partially due to a misunderstood concept of cultural policy as an elitist, "high arts" master narrative, and uses an observable phenomenon in Bulgaria that presents an alternative kind of cultural politics focused on local arts.

The study examines the chitalishte, or the Bulgarian state-funded community cultural centers, connected in a network of close to 4000 chitalishte, where locals (amateurs) engage in various forms of performance and visual arts productions. The chitalishte represents a unique public tool for creativity encouragement pre-dating communism, as it localizes cultural policy and, simultaneously, de-professionalizes cultural production by affirming the role of the amateur artist in the making of what the research names "community creative capital," i.e. a locus of intersection between social and cultural capital enhancing creative forms of civil society participation.

The "grounding" and "de-professionalization" of cultural policy in the Bulgarian case is analyzed within the international context of the "immaterialization of cultural policy," evident in UNESCO's conventions on heritage and development, where policy-makers are starting to comprehend the social salience of the arts down to the community level, as well as of the living - not archiving - of cultural heritage in society.

**Subject keywords (fields/activities):** culture, heritage, folk culture, art, Bulgaria

**Policy keywords (sectors / objectives):** culture regional, social&integration, participation, institutional support, chitalishte, UNESCO

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 54

**Author/Editor(s):** National Cultural Center (Slovakia)

**Title:** Identifikacia a inventarizacia tradicnej ľudovej kultury project

**Language:** Slovak

**Place of publication:** Bratislava

**Publisher:** -

**or: Responsible institution:** National Cultural Center

**Year of publication:** 2008

**Pages:** 19 p.

**ISBN:** -

**Publication series:** -

**Internet link:** <http://www.nocka.sk/projekt/2009/identifikacia.pdf>

**Short abstract:** Part of the Programme of care for traditional folk culture, and activities of the newly established Coordination Centre of traditional folk culture (a department of National Cultural Centre). Methodological development for a national inventory of traditional folk culture.

**Subject keywords (fields/activities):** culture, heritage, folk culture, folklore, Slovakia

**Policy keywords (sectors / objectives):** culture national, preservation, development, research&documentation, National Cultural Center

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 55

**Author/Editor(s):** Naumovic, Slobodan

**Title:** "Nationalization of national science? Politics of ethnology/anthropology in Serbia and Croatia during the first half of nineties" in Senka Kovac (ed.): Problems of cultural Identity of the population of contemporary Serbia

**Language:** Serbian

**Place of publication:** Belgrade

**Publisher:** -

**or: Responsible institution:** Faculty of Philosophy, University of Zagreb

**Year of publication:** 2005

**Pages:** -

**ISBN:** 86-80269-81-6

**Publication series:** -

**Internet link:** -

**Short abstract:** This is the result of comparative analysis of the political background of development of ethnology as a science in Serbia and Croatia. The author discusses the reasons why the politics of ethnology took opposite directions in these two countries though they used to belong to the same public space and academic community.

**Subject keywords (fields/activities):** Traditions, folk culture, customs&beliefs, Serbia

**Policy keywords (sectors / objectives):** culture national, minorities, identity, social cohesion, programme, research & documentation, Faculty of Philosophy, University of Zagreb

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 56

**Author/Editor(s):** Norwegian Ministry of Culture and Church Affairs

**Title:** A Cultural Rucksack for the Future. Report No. 8 to the Storting (2007-2008). Recommendation of the Ministry of Culture and Church Affairs of 30 November 2007, approved in the Council of State the same day. (Stoltenberg II Government)

**Language:** English

**Place of publication:** Oslo

**Publisher:** Norwegian Ministry of Culture and Church Affairs, The Secretariat for the Cultural Rucksack

**or: Responsible institution:** -

**Year of publication:** 2007

**Pages:** 74 p.

**ISBN:** -

**Publication series:** -

**Internet link:**

[http://www.regjeringen.no/pages/2125405/PDFS/STM200720080008000EN\\_PDFS.pdf](http://www.regjeringen.no/pages/2125405/PDFS/STM200720080008000EN_PDFS.pdf)

**Short abstract:** The Cultural Rucksack programme is part of the Government's cultural policy. It is a national effort in which the cultural and education sectors cooperate on providing school pupils the opportunity to become acquainted with, understand and enjoy all forms of artistic and cultural expression at the professional level (in music, theatre, film, the visual arts, literature and the cultural heritage -the latter one including traditional culture). The present White Paper sets out the principles for the further development of the Cultural Rucksack. It emphasises that there should be a clear division of work between the cultural and school sectors. The cultural sector is responsible for the artistic and other cultural activities, while the school is responsible for integrating the activities with the school day and the school curriculum. A national institution will be appointed for each field of artistic and cultural expression. The institution will be assigned a clearer role and will be responsible for coordination, network-building and quality enhancement of the cultural activities offered under the programme.

Knowledge and insight regarding Norwegian traditions and the cultural heritage are an important part of the Cultural Rucksack throughout the country. The field of cultural heritage includes museums, science centres, archives and the cultural heritage authorities, which should be more closely involved with the programme. Sami art, culture and cultural heritage should be an integral part of the Cultural Rucksack. The Ministry of Culture considers that the best way of achieving the objective of increasing the Sami dimension in the Cultural Rucksack is through cooperation between the Sámidiggi (Sami parliament) and the counties.

**Subject keywords (fields/activities):** culture, heritage, traditional culture, Norway, Sami

**Policy keywords (sectors / objectives):** culture national, education&science, minorities, participation, identity, programme, Norwegian Ministry of Culture and Religious Affairs, The Cultural Rucksack

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 57

**Author/Editor(s):** Odenthal, Johannes

**Title:** Zum Wandel des Bezugsrahmens in der Volkskunst in Deutschland in  
Antonietti/Meier/Rieder: *Rückkehr in die Gegenwart. Volkskultur in der Schweiz*

**Language:** German

**Place of publication:** Baden, Switzerland

**Publisher:** hier+jetzt

**or: Responsible institution:** -

**Year of publication:** 2008

**Pages:** 188-192 p.

**ISBN:** 978-3-03919-089-8

**Publication series:** -

**Internet link:** Not available online.

**Short abstract:** The changes in the arts taking place during the 1960s and 70s affected also folk arts. While the concept of folk arts was contaminated by its role in the ideology of National Socialism, new ideas such as cultural democracy helped to disintegrate folk arts from previous connotations. During the regime from 1933-45, folk arts served ideological purposes; in the GDR it was meant to underline statehood and the supposedly privileged treatment of the small Slavic minority of the Sorbs. In re-united Germany, folk arts become more and more part of hybrid forms of art, affected by urban forms of living (together) and mobility as well as by the interaction with migrant cultures. This view takes into account that migrant artists should not be regarded simply as traditional ethnic artists in the first place as they might be artists with contemporary ideas. All in all, there should be more effort to bring folk arts into a dialogue with contemporary arts. According to the article, folk arts in Germany have, nevertheless, still a similar role as for example in Eastern European countries: they are often instrumentalised. Hip hop culture is delivered as an example of a new hybridity.

**Subject keywords (fields/activities):** arts, folk arts, music&dancing, Germany

**Policy keywords (sectors / objectives):** culture national, minorities, development

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 58

**Author/Editor(s):** Olson, Laura J.

**Title:** Performing Russia: Folk revival and Russian identity

**Language:** English

**Place of publication:** London

**Publisher:** RoutledgeCurzon

**or: Responsible institution:-**

**Year of publication:** 2004

**Pages:** 286 p.

**ISBN:** 0-415-32614-1

**Publication series: -**

**Internet link: -**

**Short abstract:** Book examines folk music and dance revival movements in Russia, exploring why this folk culture has come to represent Russia, how it has been approached and produced, and why memory and tradition, in these particular forms, have taken on particular significance in different periods. Above all it shows how folk "tradition" in Russia is an artificial cultural construct, which is periodically reinvented and demonstrates in particular how the "folk revival" has played a key role in strengthening Russian national consciousness in the post-Soviet period.

**Subject keywords (fields/activities):** culture, folk arts, folklore, music&dancing, Russia

**Policy keywords (sectors / objectives):** culture national, minorities, identity, institutional support, financial support

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 59

**Author/Editor(s):** Papan, Jovana

**Title:** "Gusle", a "transition orphan"

**Language:** Serbian

**Place of publication:** Belgrade

**Publisher:** -

**or: Responsible institution:** *New Serbian Political Thought*

**Year of publication:** 2006

**Pages:** -

**ISBN:** -

**Publication series:** -

**Internet link:** [http://starisajt.nspm.rs/kulturnapolitika/2006\\_papan\\_gusle.htm](http://starisajt.nspm.rs/kulturnapolitika/2006_papan_gusle.htm)

**Short abstract:** *Gusle*, a single-string instrument represents one of the most basic mythological, historical and even sacred artefacts for people in the Balkans especially in Serbia, Montenegro and Bosnia and Herzegovina. In this article, an ethno music expert Jovana Papan analyzes how *gusle* are being associated politically with controversial political trends (wars, nationalism, anachronism) and how cultural politics in Serbia and especially in Montenegro are systematically removing this tradition from the public, promoting other (more "European") instruments like the *tambouritza*.

**Subject keywords (fields/activities):** Arts, folk arts, music&dancing, Serbia

**Policy keywords (sectors / objectives):** culture national, identity



**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 60**

**Author/Editor(s):** Petersons, Karina (Latvian Ministry of Culture)

**Title:** Nacionala Programma "Kultura" 2000-2010 (National Programme "Culture" 2000-2010)

**Language:** Latvian

**Place of publication:** Riga

**Publisher:** Latvijas Republikas Kulturas ministrija

**or: Responsible institution: -**

**Year of publication:** 2001

**Pages:** 182 p.

**ISBN:** 9984-9336-6-0

**Publication series: -**

**Internet link:**

[http://www.km.gov.lv/lv/doc/dokumenti/Nacionala\\_programma\\_kultura.pdf](http://www.km.gov.lv/lv/doc/dokumenti/Nacionala_programma_kultura.pdf)

**Short abstract:** The Central Programme for Latvian cultural policy 2000-2010 is divided into two periods, each of them 5 years, and into ten sub-programmes. One of them is "*Tradicionāla kultūra un amatiermāksla*" (traditional culture and amateur arts). The document provides plenty of information about policies for traditional arts as well as some statistical data about traditional arts in Latvia.

**Subject keywords (fields/activities):** culture, traditional arts, Latvia

**Policy keywords (sectors / objectives):** culture national, protection, preservation, development, identity, programme, policy measures, Ministry of Culture

**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 61**

**Author/Editor(s):** Pobal

**Title:** Pobal. Annual Report 2009 (Tuarascail Cinn Bhliana 2009)

**Language:** English

**Place of publication:** Ireland

**Publisher:** -

**or: Responsible institution:** Pobal

**Year of publication:** 2010

**Pages:** 36 p.

**ISBN:** -

**Publication series:** -

**Internet link:**

<http://www.pobal.org/uploads/images/Tuairisc%20cinn%20bliana%20Report%202009.pdf>

**Short abstract:** Pobal is an umbrella organisation for organisations for Irish language in the whole of Ireland. The Annual Report sums up the work of Pobal in the area of Irish language. Relevant here is the description of creating a Strategy for Irish Language Arts (a 3-year strategy, 2010 onwards). Research (interviews, public meeting, questionnaire to actors of the field) was conducted in order to identify good practices, to learn from expertise of artists and other groups associated with Irish language arts, to ask about suggestions for future developments and to learn from successful projects. This formed a base for strategy development. (For some reason the strategy itself is not yet available). The Arts Council of Ireland / Northern Ireland will participate to funding Pobal.

**Subject keywords (fields/activities):** arts, traditional arts, language, oral traditions, Ireland

**Policy keywords (sectors / objectives):** culture national, international co-operation, protection, identity, strategy, POBAL, Strategy for Irish Language Arts

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 62

**Author/Editor(s):** Poirrier, Philippe

**Title:** "Populäre Kultur" und Kulturpolitik in Frankreich: ein versäumtes Rendezvous? in Antonietti/Meier/Rieder: *Rückkehr in die Gegenwart. Volkskultur in der Schweiz*

**Language:** German

**Place of publication:** Baden, Switzerland

**Publisher:** Hier+Jetzt

**or: Responsible institution:** -

**Year of publication:** 2008

**Pages:** 180-187 p.

**ISBN:** 978-3-03919-089-8

**Publication series:** -

**Internet link:** Not available online

**Short abstract:** In his article, Philippe Poirrier discusses the difficulties of French cultural policy to come to terms with (regional) elements of traditional culture. This has partly changed with the advent of popular or commercial forms. He also points to a more recent revival of interest in ethnographic aspects of folk culture (which now includes also the cultures of immigrants).

**Subject keywords (fields/activities):** Culture, traditional-, folk culture, economy, France

**Policy keywords (sectors / objectives):** Culture national, culture regional, minorities, identity, guidelines, research & documentation

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 63

**Author/Editor(s):** Ramnarine, Tina Karina

**Title:** *Folk Music Education: Initiatives in Finland*. In Folk Music Journal, Vol 7, Nr 2, 1996

**Language:** English

**Place of publication:** -

**Publisher:** English Folk Dance and Song Society

**or: Responsible institution:** -

**Year of publication:** 1996

**Pages:** 136-154 p.

**ISBN:** (ISSN) 0531-9684

**Publication series:** -

**Internet link:** <http://www.jstor.org/stable/4522543>

**Short abstract:** Initiatives in folk music education in Finland have influenced contemporary folk music concepts and has gone on to influence world music. The transmission of folk music is examined not only orally from one generation to another but in transmission in terms of formal educational contexts in schools, music colleges and universities.

**Subject keywords (fields/activities):** arts, folk arts, music&dancing, Finland

**Policy keywords (sectors / objectives):** education&science

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 64

**Author/Editor(s):** Rheinischer Verein (ed.)

**Title:** Dem Erbe verpflichtet. 100 Jahre Kulturlandschaftspflege im Rheinland  
Festschrift zum 100-jährigen Bestehen des Rheinischen Vereins

**Language:** German

**Place of publication:** Köln (Cologne)

**Publisher:** Rheinischer Verein für Denkmalpflege und Landschaftsschutz e. V.

**or: Responsible institution:** -

**Year of publication:** 2006

**Pages:** 459

**ISBN:** 978-3-86526-009-3

**Publication series:** -

**Internet link:** -

**Short abstract:** When it was founded on 20. October 1906, this important membership association – aiming at the "protection of the cultural heritage – was still called *Rheinischer Verein für Denkmalpflege und Heimatschutz*. While activities of the organisation were always focused more on the protection of the built than on the immaterial heritage, the renaming shows, nevertheless, a certain shift of interest as a consequence of both the political abuse of "Heimatschutz" (homeland protection) in the past and of more recent environmental concerns. After 100 years of existence, the care for the "Kulturlandschaft, die vom Menschen gestaltete Landschaft" ("the cultural landscape which has been shaped by man") is an overarching goal of the organisation.

**Subject keywords (fields/activities):** culture, (built) heritage, architecture, Germany, Rhineland

**Policy keywords (sectors / objectives):** culture regional, heritage policies, environment protection,

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 65

**Author/Editor(s):** Rieder, Kathrin; Flachsmann, Silvia; Lamparter Sophie (Pro Helvetia)

**Title:** Echoes – Volkskultur für Morgen. Schlussbericht

**Language:** German

**Place of publication:** Zürich

**Publisher:** -

**or: Responsible institution:** Pro Helvetia

**Year of publication:** 2009

**Pages:** 30 p.

**ISBN:** -

**Publication series:** -

**Internet link:**

[http://www.prohelvetia.ch/fileadmin/user\\_upload/customers/prohelvetia/Programme/Archiv/echos/Pro\\_Helvetia\\_echos\\_Schlussbericht\\_de.pdf](http://www.prohelvetia.ch/fileadmin/user_upload/customers/prohelvetia/Programme/Archiv/echos/Pro_Helvetia_echos_Schlussbericht_de.pdf)

**Short abstract:** A final report of the Pro Helvetia two year programme *echos – Volkskultur für Morgen*. The purpose of the project was to study the role and strengths of folk culture in the 21<sup>st</sup> century Switzerland, to reflect current policies for folk culture and to bring together the cantons (and language areas) and the other actors in the field. The overarching theme was the relationship of tradition and innovation, with the objective of bringing these two together into a dialogue. Folk culture should not be understood as a fixed entity of traditional art forms, but instead something that is constantly under development and inspired by other arts and cultures. Along in programme were 15 cantons and two cities. The themes of the programme were choir singing, religion and culture, tradition and architecture, amateur theatre and festival culture with traditional clothing. In addition to "cultural or arts content" there were also debates and forums for policy discussions.

Pro Helvetia is obligated by law to support folk culture. However Pro Helvetia has, for some time, neglected its role in this matter. There has been criticism towards Pro Helvetia regarding its folk culture policies; as well, its general orientation and some avant-garde activities came under heavy fire from politicians and parts of the general public. Therefore, many saw *echos* as a try to make this up. The report describes all the activities that took place in the framework of the programme. It also includes an impact assessment by an external organisation (Interface Institut für Politikstudien) with some recommendations for similar actions in future. One of the recommendations has been that the cantons should have a bigger role: this time the programme was very much centrally driven and associated with Pro Helvetia also in media reports and by the reference groups. In any case, the programme achieved to work as an incentive for other actors in the field (local and regional administration for one thing) to reflect their policies for folk culture.

**Subject keywords (fields/activities):** culture, traditions, folk culture, customs&beliefs, economy, handicrafts, music&dancing, Switzerland

**Policy keywords (sectors / objectives):** culture national, protection, development, programme, policy measures, institutional support, financial support, evaluation, arts council, Kulturstiftung Pro Helvetia

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 66

**Author/Editor(s):** Risi, Marius

**Title:** Alltag und Fest in der Schweiz. Eine kleine Volkskunde des kulturellen Wandels

**Language:** German

**Place of publication:** Zürich

**Publisher:** Pro Helvetia Herausgeber

**or: Responsible institution:** -

**Year of publication:** 2003

**Pages:** 111 p.

**ISBN:** 3-907622-54-5

**Publication series:** Kultur Information

**Internet link:** Not available online.

**Short abstract:** An introduction to the Swiss folk culture the and now, from the 18th century journeys of the Romance writers and poets discovering the Alps, to *Heimatschutz* and nationalism, further to the diversity within the Swiss territory. The book contains some critical analysis of the concept of 'folk culture' as well that of the 'tradition'.

The last chapter of the book *Traditionelle populäre Kultur?* explains the "rise" of the folk culture once more with the modernisation and industrialisation of the society, the changes fulfilled by these causing a longing for authentic and coherent, original. Without forgetting deconstructing the once constructed concept, and placing it to the contexts of Romance, historicism, nationalism, museum activity, *Volkskunde*, tourism, and *Heimatschutz*- "movement". These days Switzerland is very much an international country with cultural influences coming to the country via people and media. These have affected people's interest in 'traditional' also today. One of the major factors on the local level to the everyday lives of the people has been tourism. And it has affected also folk traditions, but not quite as usually complaint. Tourism doesn't destroy some traditional forms of living, in fact it was a key factor hwy these traditional forms of living were created in the first place.

All in all, one should regard challenges towards 'Swiss folk culture' as chances for reflection and development and not as something destructive.

**Subject keywords (fields/activities):** culture, traditions, folk culture, agriculture, costumes, customs&beliefs, economy, festivities, food, music&dancing, Switzerland

**Policy keywords (sectors / objectives):** culture national, identity, research&documentation



# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 67

**Author/Editor(s):** Risi, Marius

**Title:** *Von der Volkskultur zur "Volkskultur" - Die Karriere eines Begriffs*

Passagen Pro Helvetia Kulturmagazin. Herbst 2006. S. 2-5

**Language:** German

**Place of publication:** Zürich

**Publisher:** -

**or: Responsible institution:** Pro Helvetia

**Year of publication:** 2006

**Pages:** 2-5 p.

**ISBN:** -

**Publication series:** -

**Internet link:**

<http://pages.unibas.ch/volkskunde/content/Komponenten/Seminar/Sites/Medien/Risi%20Volkskultur.pdf>

**Short abstract:** The article discusses about the concept of folk culture (*Volkskultur*) and its follow-ups from the Swiss perspective in the area of academical research. The concept of folk owes to German philosophy of Romance. In the Swiss context the popularity of the word "volk" dates back to times of modernisation and industrialisation of the Swiss society in early 20<sup>th</sup> century. This traditional folk life gained a certain symbolical meaning. The Swiss folk was created in books and images representing traditional way of life in the Alps, even though just a fraction of the Swiss carried out this kind of a way of life. This imaginary formed a base for national and cultural identity construction.

As a concept "volkskultur" is rather flexible and in motion: New things can be added to it, as older ones are forgotten. Those phenomena which were considered as integral part of *volkskultur* in the early descriptions might be given up later on. In Switzerland in each of the language regions have had somewhat different vocabulary in use. In German language region *volkskultur* has been dominating, while in the French part *culture populaire traditionnelle* or *culture traditionnelle* are the corresponding terms. In the German region, starting from the 70s the term folk culture became questioned, and these debates followed some changes in the universities' departments: "volk-" was replaced by European ethnology, culture anthropology etc. The problem with the "volk" was that it suggested a homogenous, naturalized totality, with no historical context. This kind of view had become old-fashioned. Another factor was national socialism: The understanding and use of folk in this ideology became a burden to the term for decades.

What could be a better word? In the sixties the concept of *Alltagskultur* (~ everyday life) was introduced. It means all the daily life phenomena which are carried out routinely (eating, clothing, living). In the 80s was a broader concept of culture introduced (as opposite to the elite driven high arts), and this concept also compensated some of the flaws of the term *Alltagskultur*, which in turn developed more or less to an universal concept that comprises

cultural practices of diverse social groups. The term *Populäre Kultur* was mainly fuelled by the Cultural Studies in UK, and it was used in addition to UK also in Northern America. However in the German language it has become to mean entertainment business, mass media and "pop culture".

Today, even though not anymore used in the science, is the term *volkskultur* still used in daily life. However in limited contexts. According to article it is today a "Kampfbegriff" that represents the opposite to the urbanised way of life; the longing for simplicity and order are projected to it.

**Subject keywords (fields/activities):** culture, traditions, folk culture, Switzerland

**Policy keywords (sectors / objectives):** culture national, culture regional, identity, Pro Helvetia

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 68

**Author/Editor(s):** Romanian Ministry of Culture, Religious Affairs and National Heritage

**Title:** Patrimoniul Cultural National Strategie (National Cultural Heritage Strategy)

**Language:** Romanian

**Place of publication:** Bukarest

**Publisher:** -

**or: Responsible institution:** Ministry of Culture, Religious Affairs and National Heritage

**Year of publication:** 2008

**Pages:** 46 s.

**ISBN:** -

**Publication series:** -

**Internet link:** <http://www.cultura.ro/Files/GenericFiles/MCC-StrategiaPCN.pdf>

**Short abstract:** The Romanian strategy for cultural heritage policies. Includes chapters for immaterial cultural heritage (*patrimonial Imaterial*) and cultural landscapes. Immaterial / intangible cultural heritage comprises oral traditions, language, arts, customs, traditional knowledge and skills, traditional technologies and handicrafts. Strategy sees future opportunities in the role of traditional handicrafts and agriculture for cultural tourism and community development in the less developed areas of Romania. The objectives for years 2008-2013 are i.a. to improve the presence of traditional arts and skills in people's everyday lives, especially taking into account young people. Another objective is to improve the protection of cultural property (i.a. to protect originality).

**Subject keywords (fields/activities):** heritage, traditional culture, agriculture, customs&beliefs, economy, handicrafts, oral traditions, technology, Romania

**Policy keywords (sectors / objectives):** culture national, economy, protection, development, strategy, Ministry of Culture, Religious Affairs and National Heritage

**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 69**

**Author/Editor(s):** Simsa, Martin; Safarikova, Zdenka

**Title:** Bearers of folk craft tradition I: The practitioners awarded by the Minister of Culture of the Czech Republic between 2001 and 2008

**Language:** English

**Place of publication:** Straznice, Czech Republic

**Publisher:** NULK

**or: Responsible institution:** Ministry of Culture, Czech Republic; Institute of Folk Culture

**Year of publication:** 2008

**Pages:** 183 p., illus.

**ISBN:** 978-80-87261-05-7

**Publication series:** -

**Internet link:** Not available online

**Short abstract:** Overview of the work of practitioners in folk crafts who received public recognition.

**Subject keywords (fields/activities):** crafts, folk arts, handicrafts, technology, Czech Republic

**Policy keywords (sectors / objectives):** culture national, preservation, programme, Ministry of Culture, Living Human Treasures, Folk Craft Tradition Bearers Programme

**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 70**

**Author/Editor(s):** Steiermärkische Landesregierung

**Title:** KULTURFÖRDERUNGSBERICHT 2008 Land Steiermark

**Language:** German

**Place of publication:** Graz

**Publisher:** Abteilung 9 - Kultur des Amtes der Steiermärkischen Landesregierung

**or: Responsible institution:** -

**Year of publication:** 2008

**Pages:** 110 p.

**ISBN:** -

**Publication series:** -

**Internet link:**

[http://www.kultur.steiermark.at/cms/dokumente/10201703\\_2168329/c41db64a/Kulturbericht%202008.pdf](http://www.kultur.steiermark.at/cms/dokumente/10201703_2168329/c41db64a/Kulturbericht%202008.pdf)

**Short abstract:** Annual report 2008 of the Land Steiermark, department of culture. Includes the profit and loss account of Volkskultur Steiermark GmbH. It is a "Ltd." owned by the Land Steiermark. The GmbH was established 2008, it replaces some of activities of Steirisches Heimatwerk.

Following areas are organised under the heading "Volkskultur" in the report: i.a. wind instrument music, folk music, museums, an open air museum, monument conservation, folk culture projects and events. Receivers of the funding are mainly associations, also some municipalities and private actors as well as different kinds of initiatives.

The document gives a picture of one of the Austrian lands' folk culture funding. Such vocabulary and structures (many voluntary based or such associations working in the field, supported by the Land) are typical for other *Länder* too, especially in the western parts of Austria.

**Subject keywords (fields/activities):** culture, heritage, folk culture, architecture, costumes, festivities, music&dancing, Steiermark, Austria

**Policy keywords (sectors / objectives):** culture regional, preservation, identity, financial support, Land Steiermark, Kultur Steiermark

**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 71**

**Author/Editor(s):** Takhir Amiraslanov, Aynura Amiraslanova

**Title:** AZERBAIJAN CULINARY

**Language:** English

**Place of publication:** Baku

**Publisher:** KULINA

**or: Responsible institution:** Journal of the Azerbaijan National Culinary Centre at the Ministry of Culture and Tourism

**Year of publication:** 2009

**Pages:** 58

**ISBN:** -

**Publication series:**

**Internet link:** -

**Short abstract:** This special edition of KULINA, published on the occasion of the International Baku Gastronomy Festival of Islamic Cuisine, 5-10 October 2009, can serve as an example for numerous other national and regional publications dealing with cuisine based on folk traditions. In addition to illustrated recipes, the publication includes a historical overview of the different influences shaping Azerbaijan food and cookery practices.

**Subject keywords (fields/activities):** Ethnic traditions; Traditional cuisine; Regional food traditions; Azerbaijan

**Policy keywords (sectors / objectives):** Culture national; Cross-border cooperation; Participation and social cohesion; Institutional support; Advisory services; Ministry of Culture and Tourism.

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 72

**Author/Editor(s):** The Scottish Government

**Title:** Creating Our Future, Minding Our Past. Scotland's National Cultural Strategy

**Language:** English

**Place of publication:** Scotland, UK

**Publisher:** -

**or: Responsible institution:** The Scottish Government

**Year of publication:** 2000

**Pages:** Material on a website.

**ISBN:** -

**Publication series:** -

**Internet link:** <http://www.scotland.gov.uk/nationalculturalstrategy/docs/cult-01.asp>

**Short abstract:** Traditional arts entered national (Scottish Arts Council) policies 1993 for the first time: the *Charter for the Arts* recognised supporting traditional arts as an objective of cultural policy. Scotland produced the very first national cultural strategy year 2000, *Creating Our Future, Minding Our Past*. In this strategy Gaelic language is taken into account as a "cultural expression" and a key to Scottish culture and heritage. The promotion of the language is one of the central objectives. Supporting quality in traditional arts is also one of the central objectives (action includes identifying national centres of excellence in traditional arts). A Key Priority 1.3 is "to celebrate excellence in the arts and other cultural activity" (in order to develop creativity and participation in general). The activities include:

- Investigate the feasibility of identifying national centres of excellence in traditional arts
- Enhance existing structures and arrangements for recognising achievement in arts and cultural activity
- Take steps to develop a national theatre for Scotland
- Identify and promote the national roles and responsibilities and realise the full potential of the funded companies which work across Scotland
- Promote partnerships by public and private bodies which support the production of the highest standards of cultural work.

Generally speaking, this strategy focuses on taking advantage of culture's whole potential to make a contribution to economical and social fields in Scotland (creative industries, social cohesion) and enhancing the image of Scotland at home and internationally.

**Subject keywords (fields/activities):** culture, arts, heritage, traditional arts, Scotland, United Kingdom

**Policy keywords (sectors / objectives):** culture national, economy, development, identity, strategy, policy measures, The Scottish Government

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 73

**Author/Editor(s):** The Government of the Czech Republic

**Title:** Resolution of the Government of the Czech Republic on the Strategy of Improved Care for Traditional Folk Culture in the Czech Republic

**Language:** English

**Place of publication:-**

**Publisher:**

**or: Responsible institution:** The Government of the Czech Republic

**Year of publication:** 2003

**Pages:** 26 p.

**ISBN:** -

**Publication series:** -

**Internet link:** [http://www.mkcr.cz/assets/kulturni-dedictvi/regionalni-a-narodnostni-kultura/schv len koncepcceEN final.pdf](http://www.mkcr.cz/assets/kulturni-dedictvi/regionalni-a-narodnostni-kultura/schv_len_koncepcceEN_final.pdf)

**Short abstract:** The aim of the document presented here is to lay down strategic tools for improved care for traditional folk culture as a harmonised set of measures aimed at its efficient identification, documentation, protection and use and passing it on to further generations. The Strategy is an attempt to improve the protection of traditional culture with identification of objectives of care and the "tools" for protection. Some collection and documentation has already taken place, however without a system, sometimes even randomly. Most of the comprehensive works on traditions of the people date back to the end of the nineteenth century and the beginning of the twentieth century. A more systematic action by state institutions for protection of traditional folk arts and culture began as Czech adopted UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore (1989). But comprehensive action was still lacking. This strategy was introduced to fill the gap.

Manifestations of traditional folk culture represent an element of historical memory. They comprise especially oral traditions, music, dance, games, rituals, customs and usage, technological skills, handicraft, methods and folk architecture and other types of art production. In these manifestations, the local or regional experiences of the day-to-day material as well as the spiritual life, the feeling of belonging to the municipality, region or country are kept and passed on from generation to generation. These manifestations change and are not sufficiently codified; therefore, there is a danger of the loss of significant values. The manifestations related directly to religion and belief, such as traditional fairs and religious songs are also part of such heritage. Since 1989, these have benefited from deregulation and have undergone true renaissance. They live a life of their own and find an institutional background in religious communities, clubs and churches.

The actual care for traditional folk culture is ensured where the folk culture is alive. This care is performed by the municipalities through actual, often financial, support for ensembles and companies, which have traditional folk culture in their repertoire (but also, for example, by providing premises for rehearsals and involving groups in the community life of the



municipality). However, municipalities cannot always provide professional support. From amongst organisations established by the Ministry of Culture, care for traditional folk culture is ensured primarily by the Strážnice Folk Culture Institute, the National Museum in Prague, particularly the Department of Ethnography of the Historical Museum, the Little Wooden Town in Rožnov pod Radhoštěm, the Moravian Museum in Brno, the Museum Silesiae in Opava, the Jan Ámos Komenský Museum in Uherský Brod and the Hussite Museum in Tabor.

The Ministry of Culture supports traditional folk culture through the Cultural Activities programme (grants for the support of traditional folk crafts, traditional folk culture and non-professional artistic activities, granting of the title “Bearer of the Folk Craft Tradition” for conserving the traditional technology of crafts and granting Ministry of Culture Prizes in individual categories of leisure-time artistic activities including the “Prize for the Development of the Culture of the People and Folklore”), and through the village heritage reservations and zones and landscape heritage zone programme.

Measures of the Concept are aimed at:

- the identification of manifestations of traditional folk culture
- collecting and improving documentation, creating information databases, processing them and making them accessible to the public (lists and overviews of institutions, civic associations and other corporate bodies concerned with traditional folk culture and lists of individual phenomena of traditional folk culture); systematic documentation and databases as outputs will help understanding the processes of changes in these traditions,
- passing on traditional folk culture to the descendants (school education, including universities, extra-curricular educational activities, community education
- presenting traditional folk culture and its values to the general public as well as to a limited number of professionals in the Czech Republic and abroad
- protection of manifestations, as well as the documentation, of traditional folk culture.

**Subject keywords (fields/activities):** culture, heritage, folk culture, traditional culture, architecture, handicrafts, customs&beliefs, music&dancing, oral traditions, technology, Czech Republic

**Policy keywords (sectors / objectives):** culture national, protection, preservation, strategy, research&documentation, Ministry of Culture Czech Republic

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 74

**Author/Editor(s):** The Slovak Government – Ministry of Culture

**Title:** Konceptia starostlivosti o tradičnú ľudovú kultúru (Concept of care for traditional folk culture)

**Language:** Slovak

**Place of publication:** -

**Publisher:** -

**or: Responsible institution:** Ministry of Culture of the Slovak Republic

**Year of publication:** 2008

**Pages:** -

**ISBN:** -

**Publication series:** -

**Internet link:** <http://www.culture.gov.sk/uploads/Ey/Yj/EyYjH68-xNFq4wOUIXoYBg/vlastnymat.htm>

**For a government draft and some related material see also:**

<http://www.rokovania.sk/appl/material.nsf/0/2A85FA89D008748BC1257306002D5119?OpenDocument>

**Short abstract:** A strategy for preservation and promotion of traditional folk culture in Slovakia. Measures include: Putting up a Coordination Centre of traditional folk culture, which will be a specialized department of the National Cultural Centre; inventory and a database of traditional folk culture; developing a national list of Masterpieces of Intangible Cultural Heritage; introducing a subject of regional and traditional folk culture education to school-curriculums. Also some afterschool education could be provided. The Coordination Centre would be in future responsible for several tasks, incl. information collection and provision, education and training, consulting.

**Subject keywords (fields/activities):** culture, traditions, folk culture, traditional culture, art, costumes, customs&beliefs, festivities, handicrafts, music&dancing, oral traditions, Slovakia

**Policy keywords (sectors / objectives):** culture national, education&science, preservation, development, strategy, programme, institutional support, research&documentation, National Cultural Center; Ministry of Culture

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 75

**Author/Editor(s):** Traditional Arts Working Group

**Title:** Traditional Arts Working Group Report. A final report

**Language:** English

**Place of publication:-**

**Publisher:-**

**or: Responsible institution:** The Scottish Government, Traditional Arts Working Group

**Year of publication:** 2010

**Pages:** 46 p.

**ISBN:** -

**Publication series:** -

**Internet link:** <http://www.scotland.gov.uk/Publications/2010/01/28100441/14>

**Short abstract:** The Scottish government set a group to examine the current level and purpose of direct support from Government public bodies (Scottish Arts Council, also Scottish Council for Further and Higher Education, Highland and Island Enterprise etc). As well, some cases on the local level and by voluntary sector were taken into account. Recommendations for future policies provided. The general interest seems to arise from the need to promote Scottish identity. Scotland's recent activity in relation to UNESCO Intangible Heritage Convention has partly influenced these "purely national" plans for preserving traditional arts. The central problems according to the group: Lack of respect for traditional arts, traditional arts not part of people's every day lives (anymore) and school education, issue of access, the structures of passing on the skills have changed, lacking media presence, lacking quality journals, no courses for information on traditional arts, neglect in higher education. Measures are being suggested (the report mentions many examples from other countries; as well, existing Scottish organisations' activities are partly reviewed when considering who would be doing and what and with whom in the field): Carrying on with the ICH-inventory and putting up an archive; Integrating traditional arts to school curriculums (some projects already exist); Tradition-bearers and school children should be brought together; traditional arts have to be integrated into teacher education, education institutions and traditional arts institutions have to co-operate; young professionals through apprenticeships; the problems of performance venues and distribution to be solved with new structures and co-operation as well as audience development; business-skills training. It is also suggested that a new national company for traditional arts should be put up (such as a national opera, or national theatre). A large role for local activity and networking of all actors starting from local to national level is envisaged. Creative Scotland (former Arts Council of Scotland) would be important in funding with a possible separate trust for small organisations, in order to make funding application procedures easier for voluntary organisations with scarce resources.

**Subject keywords (fields/activities):** arts, traditional arts, festivities, language, music&dancing, oral traditions, Scotland, United Kingdom

**Policy keywords (sectors / objectives):** culture national, education&science, protection, preservation, development, participation, identity, guidelines, policy measures, institutional support, financial support, research&documentation, Scottish government, Traditional Arts Working Group

**EUROPEAN FOLK CULTURE (POLICIES) SURVEY**  
**Part 1: Bibliographical Information**  
**EFCPS-No. 76**

**Author/Editor(s):** Trpeski, Davorin

**Title:** Virtual construction of Macedonian traditional residential space

**Language:** Macedonian

**Place of publication:** Skopje

**Publisher:** -

**or: Responsible institution:** Institute for Ethnology and Anthropology

**Year of publication:** 2006

**Pages:** -

**ISBN:** 9989-668-56-6

**Publication series:** -

**Internet link:** -

**Short abstract:** An associate of the Institute for Ethnology and Anthropology, Trpeski has researched the possibilities and methods of creating virtual museums as a way of preserving and researching classic architectural cultural landmarks, as well as a basis for developing modern architectural solutions based on ethnological heritage. This is a very practical book which provides also a good overview of basic models of traditional Macedonian architecture.

**Subject keywords (fields/activities):** Crafts, traditional culture, architecture, Macedonia

**Policy keywords (sectors / objectives):** environment, protection, Institute for Ethnology and Anthropology

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 77

**Author/Editor(s):** Tschernokoshewa, Elka; Pahor, Marija Juric

**Title:** Auf der Suche nach hybriden Lebensgeschichten [Searching for Hybrid Biographies].  
Theorie – Feldforschung - Praxis

**Language:** German

**Place of publication:** Münster

**Publisher:** Waxmann Verlag

**or: Responsible institution:** -

**Year of publication:** 2005

**Pages:** 289 p.

**ISBN:** 3-8309-1543-8

**Publication series:** Hybride Welten, Vol. 3

**Internet link:** -

**Short abstract:** The book introduces the concept of "hybridity" in the context of ethnically mixed social environments. The usual dichotomies ("we" and the "others" etc.) are being questioned as a consequence of increasingly globalised living conditions, which also result in changing value patterns and cultural practices. The book studies the validity of the new concept theoretically and with empirical methods, including in schools of the Sorb minority in the eastern part of Germany, among ethnically mixed couples or with regard to identity questions in artistic practice.

**Subject keywords (fields/activities):** Arts, traditions, traditional culture, customs and beliefs, art, Sorbs

**Policy keywords (sectors / objectives):** minorities, social and integration, identity, research & documentation

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 78

**Author/Editor(s):** UNESCO

**Title:** Convention for the Safeguarding of the Intangible Cultural Heritage

**Language:** English

**Place of publication:** Paris

**Publisher:-**

**or: Responsible institution:** UNESCO

**Year of publication:** 2003

**Pages:** 14 p.

**ISBN:** -

**Publication series:** -

**Internet link:** <http://unesdoc.unesco.org/images/0013/001325/132540e.pdf>

**Short abstract:** According to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, the intangible cultural heritage (ICH) – or living heritage – is the mainspring of our cultural diversity and its maintenance a guarantee for continuing creativity.

The Convention states that the ICH is manifested, among others, in the following [domains](#):

- [Oral traditions and expressions](#) including language as a vehicle of the intangible cultural heritage;
- [Performing arts](#) (such as traditional music, dance and theatre);
- [Social practices, rituals and festive events](#);
- [Knowledge and practices concerning nature and the universe](#);
- [Traditional craftsmanship](#).

The 2003 Convention defines ICH as the practices, representations, expressions, as well as the knowledge and skills, that communities, groups and, in some cases, individuals recognise as part of their cultural heritage.

The definition also indicates that the ICH to be safeguarded by this Convention:

- is transmitted from generation to generation;
- is constantly recreated by communities and groups, in response to their environment, their interaction with nature, and their history;
- provides communities and groups with a sense of identity and continuity;
- promotes respect for cultural diversity and human creativity;
- is compatible with international human rights instruments;
- complies with the requirements of mutual respect among communities, and of sustainable development.

The Convention introduces, by establishing the Representative List, the idea of “representativeness”. “Representative” might mean, at the same time, representative for the creativity of humanity, for the cultural heritage of States, as well as for the cultural heritage of communities who are the bearers of the traditions in question.

To ensure identification with a view to safeguarding, each State Party shall draw up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory. These inventories shall be regularly updated.

To ensure the safeguarding, development and promotion of the intangible cultural heritage present in its territory, each State Party shall also endeavour to:

- (a) adopt a general policy aimed at promoting the function of the intangible cultural heritage in society, and at integrating the safeguarding of such heritage into planning programmes;
- (b) designate or establish one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory;
- (c) foster scientific, technical and artistic studies, as well as research methodologies, with a view to effective safeguarding of the intangible cultural heritage, in particular the intangible cultural heritage in danger;
- (d) adopt appropriate legal, technical, administrative and financial measures aimed at:
  - (i) fostering the creation or strengthening of institutions for training in the management of the intangible cultural heritage and the transmission of such heritage through forums and spaces intended for the performance or expression thereof;
  - (ii) ensuring access to the intangible cultural heritage while respecting customary practices governing access to specific aspects of such heritage;
  - (iii) establishing documentation institutions for the intangible cultural heritage and facilitating access to them.

**Subject keywords (fields/activities):** heritage, traditional-, customs&beliefs, festivities, handicrafts, language, music&dancing, oral traditions, technology

**Policy keywords (sectors / objectives):** culture national, European / international cooperation, protection, preservation, guidelines, policy measures, research&documentation, UNESCO, Convention for the Safeguarding of the Intangible Cultural Heritage



# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 79

**Author/Editor(s):** UNESCO, Section of Intangible Heritage

**Title:** Guidelines for the Establishment of Living Human Treasures Systems (updated version)

**Language:** English

**Place of publication:** Paris

**Publisher:** UNESCO & Korean National Commission for UNESCO

**or: Responsible institution: -**

**Year of publication:** 2002

**Pages:** 60 p.

**ISBN: -**

**Publication series: -**

**Internet link:** <http://unesdoc.unesco.org/images/0012/001295/129520eo.pdf>

**Short abstract:** Updated version of earlier Guidelines. The Living Human Treasures (LHTS) programme aims at encouraging Member States to grant official recognition to talented tradition bearers and practitioners, thus contributing to the transmission of their knowledge and skills to the younger generations. States select such persons on the basis of their accomplishments and of their willingness to convey their knowledge and skills to others. The selection is also based on the value of the traditions and expressions concerned as a testimony of the human creative genius, their roots in cultural and social traditions, their representative character for a given community, as well as their risk of disappearance. Treasures system may also involve: adopting legal or regulatory provisions; identifying and including in one or more inventories the selected ICH elements as well as the names of their bearers; creating a commission of experts responsible for selecting candidates and for monitoring the implementation of the system, especially with regard to the transmission of knowledge and skills.

The principal reward for a Living Human Treasure is public recognition. This recognition should be similar to the reward accrued from receiving an important national or civic award. The Member States should finance the costs incurred by Living Human Treasures in using their skills and techniques in the practice of their art. This may involve the provision of equipment and supplies in cases where the possibility to recuperate craftwork costs is slim, and the construction or running costs of studios, workshops, and training facilities are burdensome. The Commission should be engaged in continuous publicity to keep Living Human Treasures known to the public. Financial rewards should be kept in view. They may be paid in the form of annual or monthly stipends subject to tax or free of tax.

According to the Guidelines, the duties of LHTS will include:

- (i) Perpetuation and development of the skills and techniques for which they have been honoured;
- (ii) Transmission of these skills and techniques through a prescribed training system to young people;
- (iii) Aid to appropriate bodies to document and record the intangible cultural her-

itage in its tangible forms;

(iv) Display of the intangible cultural heritage's products regularly to the general public;

(v) Any additional duties as stipulated by Member States.

To help to establish these systems and to help developing the programme, several expert workshops have been held. They work as a forum of exchange and provide practical guidance.

The document includes examples of existing LHTS from some European countries: France, Romania and Czech Republic. In France such a system was established in 1994, connected with the professional title of a "Maitre d'art" extending to 10 forms of crafts. In Romania, the ASTRA Museum in Sibiu has a key role in the preservation of traditional crafts and industries; as well, the Romanian Academy of Traditional Arts is participating. In the Czech Republic a programme called "Bearers of Folk Crafts Tradition" has been established in 2001. Similar systems exist in Poland, Latvia and Lithuania.

**Subject keywords (fields/activities):** traditions, crafts, folk arts, handicrafts, technology, France, Romania, Czech Republic

**Policy keywords (sectors / objectives):** European / international cooperation, preservation, sustainability, guidelines, UNESCO, Living Human Treasures

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 80

**Author/Editor(s):** Vujadinovic, Dimitrije (ed.)

**Title:** Atlas - Bread Museums in Europe

**Language:** English (and other languages)

**Place of publication:** Novi Sad

**Publisher:** Tiski Svet

**or: Responsible institution:** Fondacija Balkankult

**Year of publication:** 2006

**Pages:** 114

**ISBN:** 86-84259-13-6

**Publication series:** -

**Internet link:** <http://www.breadculture.net/web/index.php>

**Short abstract:** Via an inventory of about 100 bread museums in Europe, the publication pictures the importance of bread and its roots in folk traditions. In the words of the editor, it wants to highlight "its symbolism and its ethnological meaning, the ways bread is affected by culture and religion, kinds of bread, ways of making it and, generally speaking, the significance of bread in our everyday and spiritual lives".

**Subject keywords (fields/activities):** local heritage, crafts, agriculture, food, traditional technology, Europe

**Policy keywords (sectors / objectives):** culture regional, preservation, institutional support, identity

## EUROPEAN FOLK CULTURE (POLICIES) SURVEY

### Part 1: Bibliographical Information

EFCPS-No. 81

**Author/Editor(s):** Walcher, Maria

**Title:** "...des Lied ich sing?" Politischer Wille und (Volks-)Kulturförderung in Österreich in Antoniotti/Meier/Rieder: *Rückkehr in die Gegenwart. Volkskultur in der Schweiz*

**Language:** German

**Place of publication:** Baden, Switzerland

**Publisher:** hier+jetzt

**or: Responsible institution:** -

**Year of publication:** 2008

**Pages:** 193-203 p.

**ISBN:** 978-3-03919-089-8

**Publication series:** -

**Internet link:** Not available online.

**Short abstract:** According to the Austrian constitution, the competence in the field of folk culture support belongs to the states (Länder). The federal state (Bund) supports some national level organisations (umbrella organisations of local and regional associations and activities) as well as projects with international dimension. Among the supported umbrella organisations are the *Bund der Österreichischen Trachten- und Heimatverbände* (costumes and local neighbourhood), the *Bundesarbeitsgemeinschaft Österreichischer Volkstanz* (folk dance) and also organisations for amateur theatre and choir singing associations. In the Länder, the structures vary. Regional thinking is strong in Austria, and these days it is even supported by EU policies, e.g. via Structural Funds. The status given to folk culture has improved in the Länder, especially in the 1990s.

One central trend in the whole of Austria has been increased professionalism in the field of folk culture. The activities of associations are no longer totally dependant on voluntary work, which also means certain sustainability in financial matters. An example of recent structural and financial changes is a case from Niederösterreich, where a variety of the support activities of the state have been given to a private actor, *Kultur.Region.Niederösterreich GmbH* formed by some associations working in folk arts. In other states some similar developments have taken place or have been discussed (Salzburg, Oberösterreich). In Burgenland, Tirol and Vorarlberg, the state cultural administration takes care of folk culture, under the title "Heimat- und Brauchtumpflege". Vienna as a large, international metropolis has no coherent support system for folk culture, but a fragmented one. Outside of Vienna, migrant cultures are poorly taken into account, not the least because the system is rather fixed and therefore reacts slowly to new ideas and strategies. There is also lack of trans-Austrian co-operation, the Länder show not much interest in it.

Some areas of folk culture are poorly taken into account in related policies, such as the traditional knowledge. However, the Austrian implementation process of UNESCO's Intangible Cultural Heritage Convention has set the promotion of traditional knowledge as the main focus point. This convention brings a new and also complementary dimension to understanding and protection of folk culture. A National Agency of the Austrian UNESCO

Commission for Intangible Cultural Heritage has been established as part of the implementation process by different national ministries (*Bundesministerium für Unterricht, Kunst und Kultur*; *Bundesministerium für Land- und Forstwirtschaft, Umwelt und Wasserwirtschaft*; and *Bundesministerium für Gesundheit, Jugend und Familie*). The Austrian approach to traditional cultural knowledge seems to be very inclusive and holistic, with a link to sustainable development and environmental protection.

**Subject keywords (fields/activities):** culture, heritage, folk culture, agriculture, customs&beliefs, music&dancing, Austria, Niederösterreich

**Policy keywords (sectors / objectives):** culture national, minorities, environment, protection, sustainability, financial support; Kultur.Region.Niederösterreich GmbH; Austrian Federal Ministry for Education, Arts and Culture; UNESCO; Convention for Safeguarding of the Intangible Cultural Heritage,

# EUROPEAN FOLK CULTURE (POLICIES) SURVEY

## Part 1: Bibliographical Information

EFCPS-No. 82

**Author/Editor(s):**

**Title:** Project Krale Marko

**Language:** Macedonian

**Place of publication:** -

**Publisher:** -

**or: Responsible institution:** -

**Year of publication:** -

**Pages:** -

**ISBN:** -

**Publication series:** -

**Internet link:** <http://www.kralemarko.org.mk>

**Short abstract:** Extremely interesting private portal based on the myth of the medieval hero Krale Marko (Kraljevic Marko in Serbian). Ethno-tourism, comics with ethnic motifs (for example by author Rade Dikovski), ethno food and restaurants, clothing, souvenirs are being promoted as well as the completely mythic project *King Marko brand* which shows Marko as a version of King Arthur.

**Subject keywords (fields/activities):** Culture, folklore, economy, Macedonia

**Policy keywords (sectors / objectives):** economy, development