



BEST PRACTICES IN CULTURAL LEARNING

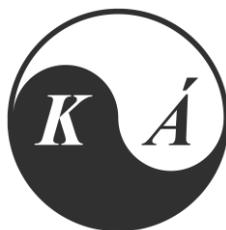


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BEST PRACTICES IN CULTURAL LEARNING

KultúrÁsz Public Benefit Association has been implementing a two-year international cultural project titled *Universal Culture*. During the implementation phase of the project - between 1 March 2018 and 29 February 2020 - involving our project partners from over the border, we undertook to explore, analyse and systematize methods, procedures and best practices in the field of culture that can help preserve national identity, develop local identity, build communities, promote voluntary work, transmit national traditions and keep young generations in the mother land.

The primary target group of the project were the collaborating partner institutions, the cultural, youth and community building experts and volunteers working within the scope of the institutions as well as the young people joining the community building programmes. Hungarian, Romanian, Slovakian and Ukrainian partners were involved in the project, which, like KultúrÁsz Public Benefit Organisation, have had long term experience in the field of transmitting culture, running projects and adult education trainings, doing research, and building international networks. In the course of the cooperation, colleagues with outstanding knowledge have been involved in the professional implementation from the following organisations and institutions:

- Education of the Future (Uzhgorod / Ungvár, The Ukraine)
- Transylvanian Hungarian Community Cultural Association (Cluj-Napoca /Kolozsvár, Romania)
- Tradition Preservation Center of Hargitha (Odorheiu Secuiesc / Székelyudvarhely, Romania)
- The Association of Hungarian Adult Educators (Sárospatak, Hungary)
- Vel'ké Kapusany (Nagykapos) and Environs Association (Vel'ké Kapusany / Nagykapos, Slovakia)
- Pro Cultura Subcarpathia (Berehove / Beregszász, The Ukraine)
- Téka Foundation (Gherla /Szamosújvár, Romania)
- Sándor Teleki Hungarian House Company (Baia Mare / Nagybánya, Romania)

As a high-priority goal in the project we undertook to explore the voluntary based Hungarian tradition preservation cultural practices in the Carpathian Basin as well as to assist the adaptation of best practices with the idea in mind that the collaborating partners could learn from each other and adapt those practices in their home countries.

The idea of best practices was primarily defined in industry and it began to spread in Hungary after the introduction of the ISO (International Organization for Standardization) standard ratings. According to the definition, *a best practice is a combination of an innovative process, method, action or a device in use that can be found in the practice and operation of the institution, it has been successfully and effectively used and tested for several years, therefore it can be efficiently adapted, maintained, developed and documented. Further on the adapted innovation can operate as a services acknowledged by the users.* In the past decades all the professions were trying to collect and systematize their best practices and in a number of cases it resulted in forming standards and quality requirements. One key method of international cooperation is collecting best practices that partner institutions could consider adapting after getting acquainted with the partner organisations, their characteristics. In the project "Universal Culture" we aimed to collect these promptly adaptable best practices. This volume comprises 20 case descriptions of best practices from the area of Hungarian culture in Hungarian, the implementation of which is exemplary in all the cases. Each collected best practice enables the reader to get an insight into one interesting segment of the Hungarian cultural life in Hungary, Romania, Slovakia and the Ukraine and to get a closer picture of the special cultural characteristics of the certain country. We publish the case descriptions so that the readers could find some experience that is adaptable in the four countries as well as in other countries. In many cases these practices could offer solutions to the social and cultural deficiencies in the reader's country or they could be used to expand adequately working practices. In each case the best practices can be adapted entirely or partly. The extent of adaptation always depends on the intentions and possibilities of the country, organisation or person wishing to adapt the practice, but it always adds something new to the operation and the persistence of the best practice.

CHAPTER I
BEST PRACTICES IN HUNGARY

Gyula Zoltán Kállay

Cultural Heritage Management Course at the University of Debrecen

1. Best practice selection criteria

The year 2018 is the European Year of Cultural Heritage. The essence of this initiative is to encourage as many people as possible to discover and familiarize with the cultural heritage found in Europe. The slogan for the year is: “Our heritage: where the past meets the future.”

In 2018, several events are organized across Europe to enable the citizens of the respective countries to come closer to their cultural heritage by familiarizing with them more closely. It is of outstanding importance in people’s lives to be aware of their own culture and traditions since it is these that shape their identity and everyday lives.

You may wonder why cultural heritage is so important. The best answer is that cultural heritage has a universal value for us as individuals, communities and societies. That is one reason why it is our outstanding duty to preserve this heritage and pass it on to future generations. You must not think of cultural heritage as non-renewing, static elements. It keeps changing and interacting with those preserving it and is also of key importance in building the future of Europe. That is one reason why we want to reach out to young people in particular in the European year.

It was this task that KultúrÁsz Public Benefit Association took a share of by closely cooperating with the University of Debrecen, within the framework of which an intellectual course was launched for interested young people in higher education with the title *Cultural Heritage Management* in February 2018. For the implementation of the course we used our project Universal communities, with the identification number HRDOP-1.3.5-16-2016-00014. The overall objective of the course was to enlarge young people’s knowledge in the areas of culture and literacy.

2. Organization(s) / person(s) the best practice can be related to

The course started in February 2018 and came into being as a result of the cooperation between KultúrÁsz Public Benefit Association and the University of Debrecen. The association has operated as an adult training and cultural-purpose non-governmental organization for almost 15 years, considering which it has the theoretical and practical knowledge that are required for the organization of such a course. The association has 5 full-time employees at the moment who are university graduates with one or several degrees and also consider the issue of cultural heritage protection as important.

With it is over a one hundred years' past, the University of Debrecen was able to provide an excellent background for the successful organization of the course. This is a renowned institution that is an outstanding player in higher education in the countryside and has the title of an elite research university. The lecture series of the training was implemented in the imposing Main Building. In view of the fact that this is the biggest university outside Budapest, there was a large enough pool available as regards a target group. It was thanks to this among others that a few hours after the course was launched there were no more places left for students wishing to join later.

3. Beneficiaries of the best practice

The primary target group of the best practice comprised young people aged 18-24, all of whom studied at one of the faculties of the University of Debrecen when the course was launched. Our goal in compliance with the strategy of the European Year of Cultural Heritage was to target the younger generation primarily as it emerged as a priority goal in 2018 that these young people should be provided more thorough information on cultural heritage and the importance of protecting and passing it on. There were altogether 100 people who applied for the course from the 8 faculties of the university. This, too, reflects from how wide a circle we were able to involve interested people at the university level; there are few intellectual courses at the university that can boast of its members recruited from so many faculties. At the end of the course all the 100 participants succeeded in meeting the examination requirements and were awarded the credits for the course.

The secondary target group of the best practice comprised participants' family members, friends and persons living in their immediate environment who themselves did not or could not attend the course but through the information participants shared with them, their knowledge, too, widened about cultural heritage. Thus you can see that beyond the 100 people reached directly we succeeded in reaching much more people with the actual message of the training and the importance of preserving and passing on of the cultural heritage.

The results of the course were also disseminated at the Durkó Mátyás Commemorative Conference organized in summer 2018 where, through a poster presentation made by the person describing this best practice, participants' interest was also raised, so they can also be regarded as the beneficiaries of the best practice.

4. Objectives and activities of the best practice

The primary objective of the best practice was to widen the knowledge of young people between the ages of 18-24 about the topic of cultural heritage. We regarded it as important that during the course they should familiarize with the theoretical and practical knowledge having which they would be able to preserve and pass on the cultural heritage themselves. It was important that at the course organized within the walls of the university participants should receive relevant information with the help of which they would get answers to their questions about cultural heritage and by the end of the course, after a kind of change in attitude, view this cultural heritage even more positively, considering it even greater value.

In order to make the participating young people familiar with cultural heritage in the widest possible range they were given information by experts in four major fields:

1. *Theoretical knowledge:* within the framework of this block they familiarized with the concepts of cultural heritage as well as the legal and financial background of heritage management. After studying the techniques and the domestic and international practice of heritage protection they could familiarize with the unique characteristic features of the institutional system in Hungary.

2. *Hungaricums*: hungaricum is a collective term denoting a Hungarian peak performance that refers to a value worthy of differentiation and emphasis, which is a characteristic, specific feature, uniqueness and quality characterising Hungarians. Within the framework of this participants could learn about the practice of declaring something a Hungaricum and received comprehensive information about the following Hungaricum categories:
- a. Agriculture and food economy: The intellectual and material assets of agriculture – including the fields of forestry, fishery, hunting and animal health –, especially agricultural and food products, winery, animal and plant species.
 - b. Health and lifestyle: The products of scientific and popular prevention and medicine, natural medicine, especially medicine, herbs, products with medicinal effects, healing waters and spa culture.
 - c. Built environment: The built (artificial) part of the environment created and separated as a result of intentional building activity, which primarily serves establishing the conditions of individual and community existence; intellectual products related to the maintenance of the environment surrounding humans.
 - d. Industrial and technical solutions: The products and material assets of industrial production – including craft industry and handicraft – especially respective technologies, techniques, facility, machinery and instruments manufacturing, passenger and goods transportation by technical instruments.
 - e. Cultural heritage: Intellectual and material assets of cultural heritage, especially literature, science, folk art and crafts, ethnography, cinematography, industrial arts, fine arts, dance and musical arts; as well as protected property values, especially historical monuments and archaeological sites, national and historic sites as well as world heritage sites of outstanding value, belonging to national property.
 - f. Sports: Body exercise or activities performed in intellectual sports serving the preservation and development of physical fitness and intellectual performance capacity, performed

flexibly as pastime, in an organized way or in a competitive form, especially sports careers and peak performance.

- g. Natural environment: Material assets in humans' natural environment, especially physical and biological formations or groups of formations, geological and geomorphological formations, natural landscapes, natural areas, living communities and ecological systems as well as the intellectual products related to the maintenance of the environment surrounding humans.
 - h. Tourism and catering: Intellectual products and material assets of tourism and catering, especially tourist attractions, services, catering industrial products as well as food and beverage making procedures within the range of catering.
3. *Intellectual cultural heritage*: Intellectual cultural heritage is basically cultural practice existing in words, knowledge, abilities and habits and related to living communities. This is the intellectual cultural heritage that is passed on from generation to generation, which is constantly re-created by communities and which gives them the feeling of common identity and continuity. Participating students were made familiar with the intellectual cultural heritage that could be related to Hungary (e.g. the traditions of mutton stew making in Karcag, the Mezőtúr pottery, falconry, lace making in Kiskunhalas, etc.) and they also explored the process of entering into the heritage list as well as the structure of the expert committee.
4. *World heritage*: world heritage sites in Hungary were presented in both the cultural and the natural categories. Participants were familiarized with the aspects that make categorization in one or the other category possible. In addition to these, the respective items of both categories were presented in detail and it was discussed why the respective world heritage sites fit in the world heritage concept.

The course was completed by a written examination on the basis of a series of questions on the theoretical and practical knowledge shared at the respective occasions. Participants who scored at least 50% at the examination successfully complied with the requirements and were awarded the credits for the course.

5. Area(s) affected by the best practice

As its title reveals, the best practice primarily concerns cultural heritage. Within that it concerns Hungaricums, intellectual cultural heritage, architectural and natural world heritage as well as the theoretical and practical knowledge that forms the fundamentals of cultural heritage management.

6. Territorial scope of the best practice

The territorial scope of the best practice can be considered international. This, on the one hand, can be thanks to the fact that, in addition to Hungarian cultural heritage, international cultural heritage has also been made mention of. On the other hand, it is the result of the fact that even though the course was implemented in Hajdú-Bihar County in Hungary, students from beyond Hungarian borders (e.g. from Transylvania and Slovakia) were also among the attendants in addition to Hungarian students. It is therefore important to underline that, by the implementation of the course, we have in fact served European efforts and the training we implemented was not only of local or regional significance. It is our hope that the course has also enabled persons of Hungarian origin who are not Hungarian residents to have a glance into the topic of cultural heritage management.

7. The conditions (human, financial, technical) required for the best practice

The implementation of the best practice was made possible by the project entitled Universal communities awarded to KulturÁsz Public Benefit Association. The project has made it possible to finance the expenditure related to the course (e.g. the tutors' fees). As regards human resources it is very important to underline that the course can be implemented only with professionals all of whom are knowledgeable about the topics of cultural heritage management, as it is only this way that relevant and authentic knowledge dissemination can be ensured. In the case of this course the tutor was head of the Department of Cultural and Human Studies of the University of Debrecen, college associate professor Dr. Erika Juhász, who is at the same time chairperson of our Association.

As regards the technical conditions it can be established that the course has relatively low needs in this respect. Implementation primarily required a university that was able to accommodate as many people as we wished to involve in the course. Considering that it was a university course, another technical requirement was the provision of the Neptun Uniform Education System suitable for involving the target group because it was within that that the course was advertised and could be registered for and the examination results could be entered. As regards the facilities of the room a laptop or a desktop computer was required, as well as suitable sound amplification and a projector through which the tutors' presentations as well as the related multimedia contents could be shown to the participants. The topic was a very exciting and colourful one so in addition to the presentations short films and audio materials were also used to help to successfully explain about the importance of preserving and passing on the cultural heritage. The course was made more colourful by the occasional use of realia for illustration, which was further motivation for students. This when explaining about intellectual heritage, students were handed out drawings of folk motives together with colour pencils to practice the use of colours related to the motifs concerned; when we taught about Hungaricums, cards were used among others for demonstration; when taught about world heritage, they were handed out bookmarks with photos of world cultural heritage sites in Hungary as well as the year of their registration as world heritage, etc.

8. Results and short-, mid- and long-term impact of the best practice

As a short-term result of the best practice the students attending the course will be more informed about the topic of cultural heritage management. They come to terms with theoretical and practical information within the topic and the level of their general knowledge rises.

It can be mentioned as a mid-term result that participating students pass on the knowledge acquired in their families and communities and this may start a process among people living in Hungary and even beyond Hungarian borders that will draw attention to cultural heritage to an even greater extent and they will understand why it is important to preserve and pass on culture and tradition.

As a long-term effect we have managed to achieve what the initiative of the European Year of Cultural Heritage of 2018 set as a goal: to train young people who themselves are capable of protecting cultural heritage and are able to pass on knowledge, traditions and cultural habits to the next generation. Adjusting to the strategy of the initiative this is the highest goal that the course is meant to achieve as it is of outstanding importance that, in addition to the older generation, young people should emerge who themselves wish to make efforts for preserving their culture and the heritage hidden therein. Thanks to the cooperation of several generations this objective can be successfully implemented and the fading of cultural heritage can be avoided.

9. Sustainability of the best practice

The best practice can be sustained if the human, financial and technical resources required for its implementation can be provided. Considering that there are long-established professional relations between KultúrÁsz Public Benefit Association and the University of Debrecen and this cooperation is to be maintained in the long run, technical as well as highly trained human resources are to be available in future as well. Examining financial resources you can establish that in spite of the fact that the course was implemented from grants, the availability of tender grants is not a condition for implementation. The implementation costs of the course are not too high to be financed by a higher educational institution from its own funds. Higher expenditure can certainly produce higher-quality training implementation, considering which if organizers have the chance to make use of grants, either individually or in cooperation with other institutions or organizations, they should by all means apply for these.

10. Adaptability of the best practice

The course can be perfectly adapted at other Hungarian institutions and organizations in view of the resources available. The best practice can furthermore be adapted even by organizations and higher educational institutions beyond the borders, familiarizing with the Hungarian cultural heritage and complementing these with the list of and information about heritage in the countries concerned. In addition to institutions of higher

education other public education institutions, too, can adapt the best practice, adjusting its contents to the needs of their own target groups. This can take place within the framework of weekly workshops, too, where the individual topics can be processed in a more playful way with younger children. The sooner you start involving the target group, the more you are able to ensure that they grow up to become adults who regard the preservation of cultural heritage and the transmission of traditions as important themselves. Non-governmental organizations can also successfully adapt the best practice in the form of e.g. a licensed course, and the topic can also be processed with a training method. After the successful start, the Cultural Heritage Management course will be launched once again at the University of Debrecen in spring 2019, while interactive lectures limited to one-two occasions, of an information dissemination nature in the same field, have also been held several times, within the circle of various communities.

István Bordás

My Favourite Artworks – An exhibition and knowledge dissemination programme organized using artists' favourite artworks

1. Best practice selection criteria

In the course of the information dissemination programme the fine artists invited to cooperate choose items from a fine arts collection. These selected works of art are presented at an exhibition. Within the framework of the opening of this exceptional exhibition, the artists speak about the artworks presented as well as the artists who made them. The programme helps to present cultural values (e.g. artworks stored in warehouses or private collections) that the general public does not have access to. These works of art are parts of the cultural treasures of the country and town concerned; by their presentation the volume of values that may reinforce the visitors' identity grows. The implementation of the programme is not very complicated because already existing fine arts collections and private collections – even several of them simultaneously – can be used. The information dissemination/exhibition programme can also be implemented with just a few works of art, i.e. artworks from the collection of one artist or private collector suffice for the high-level implementation of the programme. It is easy to adapt to the community of any country. The only requirement is that there should be a fine arts collection available in the closer or wider neighbourhood. This should not necessarily be connected to a professional museum as public institutions, civil organizations or even private persons own artwork collections, too.

Results to be measured may include the number of artworks presented, the number of attending visitors at the event and the number of exhibition visitors later on.

2. Organization(s) / person(s) the best practice can be related to Sárospatak Gallery, House of Culture and Library Sárospatak

The programme is organized by István Bordás, director of the Gallery.

The artists joining the programme and delivering informative presentations are: István Fazekas Balogh painter, László feLugossy artist, Irén Molnár painter, Zsuzsa Sándor painter, István Stark painter.

3. Stakeholders and beneficiaries of the best practice

The programme is targeted at the inhabitants of Sárospatak interested in art. It was they who participated in the knowledge dissemination part of the programme. In the course of the temporary exhibition, two groups of visitors can be considered to be interested: audience arriving with the purpose of visiting the exhibition, in this case primarily organized school groups and, furthermore, visitors attending other programmes of the House of Culture and Library who look at the exhibition e.g. in the interval of a theatre performance.

4. Objectives and activities of the best practice

The overall objective of the programme is to familiarize people with artists living in a certain settlement whose art is not public. Another overall objective is to make the general public familiar with the work of artists of local or national scope. By all these the programme aims to contribute to the development and enrichment of cultural consciousness and local and national identity. Another objective beyond these can be to familiarize the audience with local artists so that their activities and thoughts could contribute to shaping local cultural identity.

The activities of programme implementation start with selecting the works of art to be presented. In this case, the cooperating artists chose paintings or drawings related to respective artists from the works of art of Sárospatak Gallery not exhibited, i.e. kept in the storeroom.

In the next phase, the staff of the gallery arranged the exhibition. Simultaneously, the cooperating artists prepared informative short presentations in relation to the artworks they had selected explaining about the art historical era of the selected works of art and the artist who had created them. An important aspect to observe in preparing the short

presentations was to be personal. In several cases the artists holding the presentations had chosen the works of art of their former masters.

In the next phase of the programme, the informative presentations were held. The artists invited to cooperate delivered their presentations while the works of art concerned were being observed. In what followed, there was opportunity for personal conversations after the fixed programme, which opportunity was highly popular with the audience present.

In the later phase of the programme there was only chance for looking at the artworks exhibited. This could be made more varied by adding descriptions about the respective artists.

Thus the programme offered the opportunity to get to know cultural values to which there had been no access before and by their presentations delivered in a personal tone, local artists known and renowned by the public reinforced the audience's connection to the artists of local or nationwide importance.

It can be established in general that an important tool for attaining the objective was to put an emphasis on informal tone and personal bonding.

5. Area(s) affected by the best practice

The form of activity presented can exercise its influence in the area of non-formal learning primarily. It can, however, provide information in the form of facts and data on the segment of art concerned. At the same time, the broad interpretation of cultural learning is the most important aspect of this programme. On the one hand, beyond providing information, it reflects strong emotional bonding experienced by participants – primarily by being personal. At the same time, the unique perspectives of the invited artists draw participants' attention to new approaches, which is impossible in the course of formal learning or formal art historical evaluations.

In addition to all these, the community shaping force of artists renowned locally may also become apparent during the programme. One approach to this is that artists working in various genres and with various attitudes participate in the programme as one 'team'. This is to give the message to the audience that approaches based on various life perspectives, too, can form a single platform. In this case, what is common in the approach of lovers of various genres is love for art in general.

6. Territorial scope of the best practice

The scope of the described activity is primarily local; its major approach is to further strengthen local cultural identity. Under other organizational conditions the scope of the programme can probably be extended to other settlements as well. This can only be efficient, however, if the settlements concerned share the same cultural identity or have the same, regional cultural identity.

7. The conditions (human, financial, technical) required for the best practice

The implementation essentially requires one or more fine arts collections that represent value at a local or national level. This does not have to be a vast collection comprising many pieces. The programme can be implemented by involving just a private collection with a few high-quality works of art, too. Another alternative is to present the artwork of a single artist. In the latter case, the different approaches of the speakers to the same artist may be exciting experience for the audience. It is more practical and has a greater impact, however, if several works of art by several artists are involved in the programme.

As regards the material conditions, space suitable for housing an exhibition – which is big enough and has the necessary installation tools – is required. In some cases, the exhibition of the artworks requires installation. In practice, however, artworks are most often framed, suitable for presentation at an exhibition; less frequently, *passé-partout* framing is needed for drawings. Graphic glass can be used considering the former.

The programme can be easily organized by a member of the staff knowledgeable about fine arts. As regards the artists to be invited to speak, it is important by all means that they should be renowned locally. In theory, one artist suffices for the programme, but involving several artists – considering the differences in their respective approaches – makes the programme more efficient and enhances its impact.

As regards finances, the following costs may arise: the rent of the exhibition hall, the costs of making potentially missing installation, the fee of the cooperating artists, marketing costs, delivery, insurance costs. Practice shows, however, that these costs do not all arise at the same time. In the case of the programme described, the artists invited to speak did not charge a fee; delivery was easy considering the short distance and there arose no rental cost certainly.

8. Results and short-, mid- and long-term impact of the best practice

As an immediate result of the programme, the audience interested in fine arts familiarized with works of art that had previously not been displayed for the public. The widening of knowledge as a result of knowledge dissemination can also be considered an immediate result.

As an indirect mid-term result the cultural identity of the local community is reinforced. The artistic value concerned is added to the consciousness of cultural bonds that ties locals to their settlement.

Beyond all these, the personal thoughts and direct relations help strengthen the connection between the local public and local artists. This in turn contributes to strengthening the general identity of the settlement.

9. Sustainability of the best practice

As the implementation of the programme requires very little financial investment, the primary condition of sustainability is the commitment of those implementing it. If there is a considerable volume of fine arts value at a settlement, long-term implementation can also be attainable. Sustainability is also ensured if the programme can be relatively easily “shifted” in the direction of other artistic values, e.g. public statues, films or literary works. In every case building a connection between local artists and the public is important, where the method of information transfer can be identified as a tool. Where possible, this should be based on being personal and having a versatility of ideas.

10. Adaptability of the best practice

The implementation of the programme is easy to adapt to any settlement or groups of settlements that have local artistic value. The best practice presented is based on the presentation of works of fine art, however, it is relatively easy to adapt to the presentation of other areas of art. Basic conditions of the implementation of the programme are that artistic value is available locally and artists able to talk about these personally and authentically are also found.

The programme can also be transformed to other local values that can be involved in the programme in a way presentable to the public, i.e. interesting books or probably industrial artworks to be found locally.

Katalin Csatlósné Komáromi

Exhibition of Embroidered Communion Table Covers Made by Lorántffy Zsuzsanna Embroidery Workshop and Related Slide Show Presentations at Sites in Hungary and Beyond the Borders

1. Best practice selection criteria

Lorántffy Zsuzsanna Embroidery Workshop engages in the embroidery culture of several Hungarian regions, with the processing and passing on of the noble embroidery tradition of the court of Princess consort Zsuzsanna Lorántffy in Sárospatak being in the focus of their activity. The unique system of motifs originating in the 17th century has been processed with scientific precision by the director of the Museum of Scientific Collections of Sárospatak Reformed College, which forms the basis of their activity. Dr. Eszter Pocsainé Eperjesi is a professional expert and nationally renowned lecturer in the field. She provides regular assistance for programmes in noble embroidery organized by this community with a past of four decades. The year 2017 was a special occasion for presenting the embroidery artwork since the 500th anniversary of Reformation gave a focus to communion table embroidery both in Sárospatak and other settlements with strong Reformed roots. This special event helped the implementation of the complex programme both in Hungary and in the regions inhabited by the Hungarian diaspora beyond the border. The broad relations network of the institution running the creative community made the organization and successful implementation of these complex programmes possible. One of the branches of the regions beyond the border was constituted by the Hungarian Houses of the Hungarian Cultural Society of Transylvania (EMKE) in Cluj Napoca, Aiud, Simleu Silvaniei, while the institution from Upper Hungary, Velké Kapusany, was involved in the programme thanks to the scope of influence of Sárospatak College.

2. Organization(s) / person(s) the best practice can be related to

House of Culture and Library Sárospatak – Lorántffy Zsuzsanna Embroidery Workshop, Museum of Scientific Collections of Sárospatak Reformed College, Sárospatak Gallery

Programme organizers: Katalin Csatlósné Komáromi, Director of the House of Culture and Library of Sárospatak and head of the North Hungarian Point of Representation of the Hungarian Cultural Society of Transylvania (EMKE); István Bordás, Director of Sárospatak Gallery

Participants of the programme included the members of Lorántffy Zsuzsanna Embroidery Workshop under the guidance of Istvánné Koscsó and the lectures at all sites were held by Museum Director Dr. Eszter Pocsainé Eperjesi

3. Stakeholders and beneficiaries of the best practice

At all the sites, the programme was primarily targeted at those interested in needlework and textile art; secondarily, at members of the Reformed church communities. The slide show following the opening of the exhibition appeared as a complex information dissemination element in practice, which was attended, at all sites, also by people interested in ethnography or history of religion. The exhibition was also attended by people who visited the respective institutions with another purpose.

4. Objectives and activities of the best practice

The primary goal of the programme is to present the motifs and colours of noble embroidery, while demonstrating the areas of application and use in the 21st century. Thus the pieces exhibited do not only include tablecloths, baptism towels and Communion table covers, but also accessories to special occasion attires, jewels and decoration articles, too. The introduction delivered on the occasion of the exhibition openings demonstrated the history and the colourful and efficient operation of the creative community, highlighting the strengths of community existence and its effects on the settlement.

The slide show presented by the museum director drew attention to the history of noble embroidery, its systems of motifs and colours, the quality of the materials used and the correlations of all these. It was through the slide

show that the audience had the chance to familiarize with pieces of needlework and Communion table covers from the court of Zsuzsanna Lorántffy still found in Sárospatak today. At all the sites the information presented contributed to the feeling of national identity, whose effect on the audience was apparent at all sites.

The first step in the programme series was that members of Lorántffy Zsuzsanna Embroidery Workshop organized an exhibition on the name day of the Princess consort on 19 February 2017, presenting pieces of noble embroidery at the institution in Sárospatak housing the organization. After the local exhibition was closed, the exhibited pieces were installed on thematic boards that were easy to transport and ensured that the needlework would stay intact despite multiple packaging. The members of the workshop arranged the boards in view of the systems of motif and colour. Mobile installation comprised more than fifty pieces of artwork on 12 A4-size boards. The material required for this was financed by the organization using tender resources.

Time arrangement for the programme series and establishing contact with the potential sites were duties performed by the North Hungarian Point of Representation of the Hungarian Cultural Society of Transylvania (EMKE). Thanks to earlier successful cooperation and shared motivation in the field, the programme was implemented in five places altogether. In every case there was an at least six-member team travelling to the exhibition openings, including some of the ladies doing the needlework, the museum director delivering the lecture, the director of the gallery responsible for arranging the exhibition and the director of the institution responsible for the implementation of the exhibition and the delivery of the opening speech.

The arrangement of the exhibition space available at the respective sites, including adaptation to various functions, was made by members of the group together with an expert of the host institution, making sure that there should be appropriate space for inspecting the pieces exhibited, for the lecture as well as for on-site needlework, paying careful attention to light and visitor comfort.

5. Area(s) affected by the best practice

The programme implemented affected two classic areas of public education: exhibition and knowledge dissemination. The exhibition primarily helped visitors' aesthetic education, while the lecture was an excellent example for non-formal education. The museum director transferred historical, church historical as well as ethnographic information to the audience. Similarities between the histories of the Reformed Colleges in Aiud and Sárospatak were revealed and so were the practices of the congregation communities. At all sites, the audience was able to identify themselves emotionally with the atmosphere strengthening national belonging; trying needlework on site further reinforced participants' personal connection to the programme.

The introduction of the workshop and the presence of its members at the exhibition openings drew attention, in an indirect way, to working in a community. The spontaneous shows and the informal tone used by the embroidering ladies proved to the audience that their value preservation – value creation work was performed in good atmosphere where success meant further motivation for the members.

6. Territorial scope of the best practice

The primary scope of the programme was Sárospatak, which was enlarged according to the schedule to include the following regions: the Hungarian communities in Cluj Napoca, Aiud, Simleu Silvaniei and Velké Kapusany in Upper Hungary.

7. The conditions (human, financial, technical) required for the best practice

A collection of embroidered pieces is an essential requirement. Installation suitable for transportation and packaging; suitable space for the exhibition and the lecture as well as technical equipment for the slide show are required.

The personnel conditions for the programme series are required as outlined above, while the respective sites require a person experienced in exhibition organization.

In addition to the exhibition installation, travel and transportation expenses were added to the financial expenditure of the programme. In the case of

the sites in Transylvania, accommodation costs also came extra. The only person from those cooperating at the exhibition openings awarded a fee was the museum director of the Museum of Scientific Collections of Sárospatak Reformed College, since he was not a member of the staff of the House of Culture and Library of Sárospatak.

8. Results and short-, mid- and long-term impact of the best practice

The audience visiting the exhibition was given the opportunity to learn about a special embroidery culture; the needlework made with precision and scientific detailedness represented both individual and community areas of use. The slide show presented new information in the areas of local history, church history as well as cultural history. As indirect effects you can mention changes in visitors' adherence to the church, i.e. the reinforcement of bonds. The best practice presented was a classic example of serving the expectations outlined in the Cultural Strategy of Sárospatak, i.e. the presentation of values created in Sárospatak at other sides and the reinforcement of the Sárospatak Brand.

9. Sustainability of the best practice

The central element of the programme of sustainable value, i.e. the textiles made using the noble embroidery technique can be presented any time in a new form or according to new thematics, in Sárospatak or at other sites. The local embeddedness and professional reputation of Lorántffy Zsuzsanna Embroidery Workshop have been proven by numerous acknowledgements and awards as well as the certification of Folk Artist awarded to its members, so any exhibition of their artwork presents sustainable value irrespective of the date.

10. Adaptability of the best practice

The programme is easy to adapt to other creative activity whereby objects are manufactured. Potential exhibitions and related programmes – presentations, lectures – can be combined depending on the topic. Easy transportation and packaging may contribute to programme success. Adaptability is well reflected by the implemented event.

Katalin Csatlósné Komáromi

Exhibition of Old Photographs on the History of Small Settlements in the Sárospatak District

1. Best practice selection criteria

Photographic documentation presenting the history of settlements can primarily be found in the form of old photographs cherished by families, in the archives of long-standing organizations and companies or probably in the collections of local libraries. The systematic collection and arrangement of these as well as their presentation to the general public may be important parts of cultural education activities, especially with respect to small settlements. The implementation of such an exhibition, from the idea to realization, brings information to surface and evokes knowledge in relation to the communities of the settlements concerned that may be decisive for the further operation of the communities living there today. In the course of collecting photographs you may find correlations, traditions to process and values from the past centuries that may form the basis for a future settlement and community development strategy. The process of collecting also reveals the histories of the individual families; the charismatic persons as well as the church, economic, cultural and self-educating communities of the villages emerge one by one, which may give a great impetus to community life.

It was among others the above aspects that the House of Culture of Sárospatak was motivated by when providing help to settlements in the district for the implementation of the programme series. The exhibitions were implemented with a uniform image but adjusted to the characteristics of the individual villages and were a great success at all sites. Six of the villages around the town used the opportunity of getting methodological assistance from the Sárospatak institution for organizing the exhibition and doing the related background work. The local authorities and colleagues working in cultural education reported about the success and further beneficial effects of the exhibition without exception.

2. Organization(s) / person(s) the best practice can be related to

House of Culture and Library of Sárospatak, the local authorities and the cultural education staff of the villages of Zalkod, Olaszliszka, Herceggút, Makkoshotyka, Kenézlő and Erdőhorváti.

Organizers of the programme: Katalin Csatlósné Komáromi, Director of the House of Culture and Library of Sárospatak; István Bordás, Director of Sárospatak Gallery, Éva Leskóné Szemán exhibition organizer; Sándor Megyeri, Director of the House of Culture of Olaszliszka; Antal Joósz, Director of the House of Culture of Herceggút; Gézáne Molnár, Director of the House of Culture of Zalkod.

3. Stakeholders and beneficiaries of the best practice

The programme primarily targeted the populations of the settlements; the local communities. The thematic topics presented at the exhibitions – church life, the operation of economic units, cultural events, the history of educational institutions, festivities related to agricultural products, sports events – concerned almost all age groups. The audience that showed up in high numbers at the exhibition openings at all sites confirmed that locals were curious of how the photographs they had lent for the exhibition were used and presented, and remembering together and evoking stories from the past were unique experience for those present. In several cases the storytelling and conversations after the official openings of the exhibition gave new inspiration to the senior officials of the settlements. The exhibitions that could usually be visited for one month at all sites attracted a large number of visitors; there were cases when the same person visited the exhibition several times. Proof for the latter includes comments in the guest book. It can clearly be established that the beneficiaries of the exhibitions were not only the persons who contributed by their donations to the realization of the exhibition but in the long run the whole community of the respective settlements benefited from them.

4. Objectives and activities of the best practice

The primary objective of the exhibition was to present the history of the settlements based on photographic documentation found locally. The past traditions and the communities thus revealed form the basis of a new

planning process. The programme aims to reinforce local identity, enhance the feeling of community bonding and select role models who, with their activities, have contributed to the development of the respective settlements efficiently. In the course of the collection work several family stories surfaced that may be important in the life of the village and have an impact still felt today. The thematically presented photographs highlighted many architectural monuments or even elements significant from the point of view of architectural heritage. The photographs presenting the lives of families gave an impression of living standards in earlier times; numerous conclusions could be made as regards financial status and lifestyle. The cultural education staff responsible for collecting the photographs and their assistants acquired material sufficient to fill a village calendar book. By recording the stories heard in writing or documenting them in any other ways, new products were added to local history.

When advertising the photo exhibitions, organizers faced several questions. People were usually willing to lend the photographs cherished at home but wanted to have guarantee about their safety and return. The organizers made records of the photographs collected by entering the names and addresses, and guaranteed they would be kept intact. In practice they worked with the original photographs, while in several places their digitalisation also took place for a future database or other further use. The photographs delivered until the specified deadline were arranged thematically on boards. The arranged photographs were fixed to black photo cardboard using double sided adhesive tape, with photo captions or a title given per board. The thus prepared exhibition installation was placed on the wall or on screens with glass cover. The photographs not used were arranged into an album, which could be inspected by those interested in the exhibition space. The exhibitions were usually opened by the mayor, while members of the local nursery or primary school or a civil organization specialized in culture played a role as other contributors. The invitations were made after previous consultations with the participants by the institution in Sárosatak, while the local authorities sent them out to the addressees.

In the course of the best practice, villages that lacked the necessary material conditions (screens, glass panels, cardboards, etc.) were provided them by the House of Culture and Library.

5. Area(s) affected by the best practice

The implemented programme realized the activity of exhibition primarily, while it also significantly contributed to practicing non-formal learning. The photographs exhibited conveyed church historical, local historical as well as culture historical knowledge towards the population. At all sites, the audience was able to identify emotionally with the atmosphere strengthening the sense of belonging; the anecdotes of a personal tone sometimes brought those present to tears. Different generations “were on the same length” when evoking the personality of an influential local teacher, pastor or landlord. By remembering together a new, strong connection was formed between those present, with various positive effects involved.

6. Territorial scope of the best practice

The small settlements taking part in the programme were the villages Zalkod, Olaszliszka, Herceghút, Makkoshotyka, Kenézlő, Erdőhorváti.

7. The conditions (human, financial, technical) required for the best practice

A basic requirement is photographs to be collected, the number of which ranged between 120-400 from settlement to settlement. All the sites had suitable space where the exhibition could be implemented. For some of the sites of the programme series the House of Culture and Library of Sárospatak provided screens and the glass panels for covering the boards. In every case, the cardboards and glue were obtained and the labelling as well as the making of the invitations were performed by the district seat institution.

The personnel conditions of the programme were jointly met by the staff of the Sárospatak and the small settlement institutions. In every case the organizers cooperated with the senior officials of the local authorities, the mayors and school directors.

The expenses of the series were financed by the House of Culture and Library from tender resources which covered the costs of the technical materials, printing and travel. Local authorities provided for the catering after the exhibition openings according to their means.

8. Results and short-, mid- and long-term impact of the best practice

With reference to the small settlements, the event became one of the most successful events of the calendar year concerned. As a consequence of the product created in cooperation with the population, in addition to receiving a high number of visitors, local patriotism was reinforced. The photo exhibition highlighted the strengths and opportunities at the small settlements that could be a new starting point in organizing community life. The cultural strategy of Sárospatak small region has been worked out in which the knowledge revealed through the photo exhibition has been benefited from. Encouraged by the success of the exhibition, some of the settlements have since then organized further photo exhibitions on other topics.

9. Sustainability of the best practice

At the respective sites the exhibition was available to visit for one month usually, but the topic and the simplicity of the tools required for the organization proved that the programme can be repeated on any occasion. Beyond the documents, the population's activity related to the organization of the exhibition is a value and guarantees the sustainability of the practice.

10. Adaptability of the best practice

The programme series proved that the best practice was easy to adapt and keeping the unique characteristic features of the respective settlements in mind it was implementable irrespective of population size. From several settlements where the core idea was implemented the mastermind institution has received the information that it has been further developed.

Magdolna Zelei-Pintér

The community formation role of wine culture – informative lecture series with wine tasting

1. Best practice selection criteria

Knowledge about wines and cultured wine consumption have become parts of Hungarian and universal culture by today. Building on this, the practice of the interactive lecture series combined with wine tasting provides unique and novel knowledge dissemination occasions for small communities whose members wish to widen their knowledge in the field of wine culture. The uniqueness arises from the widest possible interpretation of wine culture, since in the course of the lectures it is not only the fundamentals of wine tasting, Hungarian wines/wine regions and their vinery and winery traditions as well as the tasted wines and their makers that are presented, as is the custom at similar wine tasting occasions. Based on the topics and methodology of the lecture series there is also the opportunity to combine the tasting of and information dissemination about the wines with a branch of art or an issue of interest on each occasion. Thus the respective occasions do not focus on wine tasting but on information acquisition; the wines selected adjusted to the respective topics are additional experience to the topics. Accordingly, it is not lecture topics chosen to match wines, but wines must be selected to closely match with the respective lecture topics. While the selection and matching of wines are a bigger challenge from the point of view of the lecturers and are the results of continuous learning and research work, for the audience this results in an exciting and experience-based learning process with a new approach.

2. Organization(s) / person(s) the best practice can be related to

BorOskola of Debrecen as a wine club was established as a member organization of KultúrÁsz Public Benefit Association with 10 founding members in 2011. The idea of its foundation was first formulated so as to meet the individual needs of a small circle of friends and was confirmed by feedback from acknowledged representatives of wine culture in Hungary.

The wine club regards it as its mission to consciously taste and evaluate the most high-quality Hungarian wines possible, in addition to which, performing a kind of wine ambassador's mission, it makes efforts to explore and disseminate information on Hungarian wine culture and related traditions, practice and popularize sophisticated social wine consumption. Its activities include thematic wine tasting, visiting wine cellars and events supporting sophisticated wine culture, delivering knowledge dissemination lectures. The organization took over at the time of its foundation the organization of the *Wine course* at the university, organized by the chairman of the Association since 2001 (and has organized it ever since). The Wine course is an intellectual module for enrolled students of the University of Debrecen, aimed to popularize Hungarian wine culture and disseminate information about Hungarian wines. The process of taking over this activity was facilitated by the fact that the leader of the wine course at the university, Dr. Erika Juhász, is at the same time elected chairperson of the wine club. Thanks to the popularity of the wine course and the wine club, a growing number of communities in and around Debrecen have developed demand for knowledge dissemination programmes combined with wine tasting in order to widen their local programme offer. It was as a stop-gap service based on these individual needs that BorOskola of Debrecen worked out the thematics and methodology of the knowledge dissemination lecture series combined with wine tasting. The interactive lectures with wine tasting are given by members of the wine club. Since the foundation of the wine club its members have comprised the circle of friends of KultúrÁsz Association who live in various parts of Hungary and are active in various disciplines but are all committed to Hungarian wine culture. The members keep widening their knowledge, collect information and educate themselves about wine culture and closely related topics, be it about formal (e.g. further training related to university specialization, wine expert courses), non-formal (wine tasting events, cellar visits, self-organized blind tasting events), or informal occasions of learning (e.g. wine dinners, wine gastronomy festivals, wine magazines).

3. Beneficiaries of the best practice

Through awareness raising lectures, the lecture series provides opportunity primarily to disadvantaged or marginalized social groups (people above 60 years of age, inhabitants of small settlements, members of civil organizations) to recognize wine and other local values as well as their effects in community building and stimulating the local economy, preserve these and pass them on to further generations. In this, local authorities and cultural institutions may be of great help by advertising and organizing the lectures, providing venues for them, building regular participants into small communities and helping to sustain these. By today, the dissemination of knowledge related to the wine course has arisen as a demand in several other areas as well and we have regularly provided interactive wine events for cities, multinational companies and public personalities (e.g. mayors), too.

4. Objectives and activities of the best practice

By its knowledge dissemination lectures combined with wine tasting, BorOskola of Debrecen raises awareness of the traditions of high-quality and cultured wine consumption as well as its effects in community formation.

The knowledge dissemination programme series processing specific knowledge content is implemented with the adult population involved, based on the interest and activity of the local population. Thereby not only the information dissemination but the community development effects, too, are decisive:

- creation of community experience,
- deeper understanding of community identity,
- emergence of new communication channel between generations and different social groups,
- establishment of new relations, expansion of relations network,
- exploration and familiarization with local resources and traditions,
- enhancing local participation,
- through the formation of a more active and conscious community.

Thereby the population retaining force and the local economy stimulation force of the programme are also measurable.

The knowledge dissemination function of the interactive lectures committed to popularize Hungarian wine culture not only serves familiarization with the fundamentals of wine tasting and with Hungarian wines/wine regions and their vinery and winery traditions but on each occasion it connects wine tasting and education with a different branch of art or topic of interest. The topics discussed so far are:

- The fundamentals of wine tasting
- Hungarian wines and wine regions
- Rules of wine evaluation and wine scoring
- From the shelf to the glass – wine accessories
- Wine as cultural heritage
- Wine and traditions
- Wine and film culture
- Wine and literature
- Legendary wines – Wine legends
- The truth is in the wine – Wine and law
- Wine and women
- Wines and festivals
- Wines and gastronomy
- Wine and marketing
- Wine and tourism

The topics and occasions of the lecture series are free to vary according to individual needs.

Each occasion is minimally 90 minutes typically and is implemented with the following methods alternately in order to make the occasions as varied as possible. The interactive practical tasks also help participants' activity.

Methods applied:

- *Situation assessment*: a discussion with the participants about local small communities, their activities, needs or previous knowledge about the topic.

- *Transfer of fundamental information*: in the form of lecture, for the transfer of theoretical information related to the topic, for practical application and the development of related competencies.
- *Knowledge transfer/processing with playful methods*: task solving individually, in pairs, team work or using the method of discussion, alternately. The tasks are performed using accessories and realia adjusted to the topic, serving the creation and reinforcement of cultured wine consumption habits and familiarization with Hungarian wine culture (e.g. winery-vinery-wine tasting accessories, objects, publications, short film extracts, fragrance pads, etc.), and interactive methods (e.g. quiz games, activity, etc.).
- *Wine tasting*: the tasting of wines in harmony with the topics (3-7 items per occasion, depending on need) so as to try the steps of wine tasting and acquire the rules of tasting and evaluation. The tasting of various items helps the sensory analysis, objective description and the analysis of the wines. This is an analysing (evaluative by sensory organs) and synthesizing (evaluative by comparing the wine concerned with previously tasted wines), coordinated by the session leader.
- *Gastronomic elements*: depending on needs and opportunities, wine tasting combines with mineral water, savory snacks or a complete dinner. In the case of wine events where dinner is served, the food and wine combinations are previously to be consulted with the cook providing the meals.

5. Area(s) affected by the best practice

Knowledge dissemination

The knowledge dissemination function of the interactive lecture series helps enlarge the wine culture-related knowledge as well as, in relation to the topic processed, the general knowledge of the group comprising local citizens. The group has the same size and composition and is characterized by a common interest in wine culture, but its members have different social and professional backgrounds.

Non-formal learning occasions

The lectures combined with wine tasting are learning occasions for a group of persons sharing the same interest, at a previously agreed time outside work/school hours.

6. Territorial scope of the best practice

Our wine tasting sessions are implemented in regions of Hungary East to the river Danube primarily; there have been occasions at several settlements, which does not necessarily refer to the population of these settlements as in several cases participants come from other settlements within the framework of off-site trainings. The following settlements (in alphabetical order) have frequently served as venues: Bagamér, Biharkeresztes, Debrecen, Egerszalók, Földes, Hajdúszoboszló, Heves, Nádudvar, Ópályi, Sárospatak.

7. The conditions (human, financial, technical) required for the best practice

Human conditions

In each case the interactive lectures with wine tasting are organized at the request of the local authority and/or a local cultural organization for local inhabitants or in the case of an off-site camp or training, for the invited participants.

The interactive lectures with wine tasting are given by members of BorOskola of Debrecen wine club. On each occasion the session is led by a lecturer and at least one assistant. The lecturer is an expert proficient in the given topic, with practical experience, who has several years' experience in wine tasting. The assistant helps with the realia applied and the practical tasks implemented in the course of the lecture, as well as in offering the wines. Usually the assistant, too, has several years' experience in wine tasting or helps out as a volunteer/trainee. In the past years several students of the University of Debrecen have joined the task that way.

The ideal size of the groups of participants is 10-12 people or the multiple of these because in the case of groups of such a size, one bottle of wine (0.75 l) is enough for tasting, including the opportunity of additional tasting. Wine tasting with a smaller group of 10-12 people is relatively rare; 20-24 member wine tastings or 100-member wine courses are the most frequent.

Financial conditions

A cost item to be certainly reckoned with for the lectures is the cost of the wines required for the tasting of 3-7 items per occasion. If the group is larger than 10-12 people, 2 or more bottles per item are required (depending on the group size).

Another cost item of the lectures may be the lecturer's fee and travel expenses. If the lecture is of a charity nature, members of the wine club hold the lectures on a voluntary basis.

Related to the wine tasting, the need may arise for the consumption of water and savory snacks, the costs of which should also be reckoned with, while it may happen in their case, too, that e.g. the members of the small community offer these on a voluntary basis (home-baked salty cookies, scones, home-made cheese, own grown apples, etc.). A complete wine dinner may also arise as a demand, in which case you can speak of wine tasting of a higher price category.

The costs can be self-financed (participants pay for participation), project-financed (from domestic or EU funds) or sponsored (by a local authority, employer or other organization), or a combination of these (e.g. the lecturer is paid by the local authority and the cost of the wines and savory snacks are covered from participants' payment).

Technical conditions

In every case, the venues of the interactive lectures with wine tasting has been provided by the client for the group comprising local inhabitants free of charge. There are several aspects that the venues, their characteristics and facilities are supposed to comply with: the expected size of the group, the methods used in the course of the lecture and the conditions required for professional wine tasting. The venues should be suitable for accommodating the number of persons in the group, where possible, should have movable furniture in order to be suitable for both plenary/frontal and

small group setting as required by the individual tasks. The lectures also require education technology tools for the presentations like a laptop, projector (projection and short films) which help visualisation and the transfer of theoretical material.

Beyond these, the venue is also to comply with the conditions required for professional wine tasting: sufficient light with air condition or ventilation (for the suitable temperature), fridge for the storage/chilling of the wines.

For the tasting of wines, wine tasting glasses are required for each participant and the lecturer. A wine tasting glass is a kind of glass made of glass for professional wine tasting. An official wine tasting glass has a volume of 227 cc, which is big enough for rotating the wine in it. The opening of the glass is slightly narrower to concentrate the aroma. The stem of the glass enables one to hold the glass without warming up the wine or contaminating the glass.

8. Results and short-, mid- and long-term impact of the best practice

It can be considered as a short-term result that participants use the information shared at the interactive lecture in their own everyday lives (e.g. matching wine to food for a festive family dinner).

In the mid run, participants experience in the course of the interactive lectures and discussions the occasion creating and community building power of wine, and the shared interest results in cooperation, local collaboration and the formation of a new small community. In Biharkeresztes, for instance, the members of the 12-member group attending the monthly sessions have started to organize for themselves, outside the formal sessions, their own events supporting wine culture (visits to wine cellars, wine dinners).

As a long-term effect, participants of the lecture series practice and popularize cultured and sophisticated social wine consumption in their everyday lives as well. Beyond this, the established small communities may enhance, through their continuous operation, the population retaining force of the settlement, intergenerational cultural transmission and have a local economy stimulating function as well.

9. Sustainability of the best practice

The key to the sustainability of the best practice is in the cooperation and the long-term availability of the human resources base for the programme. The cooperation between the BorOskola of Debrecen providing the lecture series and the organizations/institutions as well as their members using the service is based on good relations (professional and personal) going back to several years/decades. The provision of the human resources base refers to the lecturers on the one hand. Since BorOskola of Debrecen is a small civilian community organized bottom-up from a group of friends, its long-term operation is based on its committed members. On the other hand, the experts of the organizations/institutions responsible for the organization of the lectures are also motivated by their commitment and local patriotism when organizing these cultural/educational occasions for local citizens.

Beyond the currently 15 topics of the lecture series new topics can be arranged and worked out any time meeting the group's demand so that lecture attendants' interest can be maintained on a continuous basis.

The sustainability of the lecture series combined with wine tasting depends on financial conditions to a lesser extent as it can be implemented as a low-budget programme, too: beyond the acquisition of wines and the provision of the lecturer, most expenses can be covered from voluntary offers (venue, organization, technical facilities, savory snacks, etc.)

10. Adaptability of the best practice

The informative lecture series combined with wine tasting is easy to adapt to any group of settlements where there is an NGO some of whose members are dedicated to wine culture and local values and communities who, with local intellectuals from various disciplines involved, are together able, while popularizing wine culture, to enrich the topics of the lecture series with issues of interest for the local population. The choice of topic of the lecture series can be adapted to any other discipline.

CHAPTER II

HUNGARIAN RELATED BEST PRACTICES IN ROMANIA

Imola Balla

“Swing Ticket” Programme – Establishing a Community Playground

1. Best practice selection criteria

The Swing Ticket programme of Téka Foundation is a success story that can be an example to be followed in the whole Carpathian Basin. The Hungarian Language Theoretical Grammar School in Gherla was inaugurated in 2016 and the Swing Ticket programme aimed at establishing a playground in the schoolyard. The most modern and at the same time safest playground and workout park in town was built as a result of community cooperation.

2. Organization(s) / person(s) the best practice can be related to

Gherla (Szamosújvár) is situated in Cluj County, 45 km north of Cluj Napoca, in Transylvania. Téka Foundation was established in Gherla in 1993. Our objective is to help diaspora Hungarians living in the Transylvanian Plain; assist and develop local community culture, education, youth and other communities. As an acknowledgement of our activities, our organization has been awarded among others the “Könczei Ádám”, “Ipolyi Arnold” and “For Minorities” Awards, as well as the silver memorial medal of the Hungarian Parliament. Téka Foundation is one of the “Institutions of National Significance” of the Hungarian government. Throughout history, Hungarians in the Transylvanian Plain have suffered considerably, while they have contributed to the Hungarian national heritage by significant cultural and historical values. Raising awareness of this fact, we have been making progress step by step since the political change in Romania, by interpreting the diaspora situation not as a disadvantage but as a challenge. We are challenged to build strongholds to protect the borders of Hungarian language and culture in our region.

Our Institutions:

- Téka Centre for Diaspora Culture,
- Téka Diaspora Boarding School of the Transylvanian Plain
- Transylvanian Plain Camp Centre of Laku
- Heritage House Museum and Community Centre of Laku
- Community House of Sanmartin
- Transylvanian Plain School Centre for the Disapora
- Within the framework of following three framework programmes, we conduct various projects and activities at our institutions:

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The regular activities offered based on a weekly timetable schedule at Téka Cultural Centre are attended by over 600 persons. A major objective of our larger-scale events is to (re)occupy the room we deserve at the cultural level.

In 2018 the following large-scale events are organized:

- 22nd International Folk Dance Festival
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- 22nd Transylvanian Plain Folk Music and Folk Dance Festival
- 13th Mother Tongue Contest
- 18th Meeting of Nativity Players
- 10th Handicraft Camp
- 5th Literary Camp
- 3rd Music Camp

VII. Education programme for the diaspora in the Transylvanian plain

The Education Programme for the Diaspora in the Transylvanian Plain ensures education in the mother tongue for the Hungarian diaspora in the Transylvanian Plain in a coordinated and purposeful way, in the long run. Within the framework of the programme our organization undertook to set up and run a boarding school as well as build a centre for diaspora education in the Transylvanian Plain.

Téka Diaspora Boarding School of the Transylvanian Plain was established in 2001. Students from classes 5-12 attend from villages in the Transylvanian Plain and Kallós Boarding School in Rascruci (Válaszút). In the academic year 2017-18 we had 120 attending students.

We inaugurated the Hungarian Education Centre of the Transylvanian Plain in 2016. The reason underlying the project is that the only way to attain significant advance in controlling assimilation is by providing a higher-level and better equipped educational institution with better background conditions than the average schools of the majority population.

VIII. Lake region development programme

Our programme aims to support the modernization efforts of villages in the lake region. The major objectives of the Lake Region Programme are to set up “action groups” with the cooperation of persons responsible for the community life of respective settlements; map local material and intellectual resources; establish a heritage house at each diaspora settlement of considerable size; establish and equip multifunctional community spaces; popularize the settlements joining the programme from the point of view of tourism (by making websites, tourism advertising materials, creating cultural routes); present the local cultural offer in a quality system.

3. Stakeholders and beneficiaries of the best practice

The beneficiaries of the best practice are the 470 students attending the Hungarian Language Theoretical Grammar School in Gherla. The playground was designed for students of the ages of 6-12; the workout park for those above 12 years of age, while the zip line is popular with every student as well as the teachers teaching at the school.

4. Objectives and activities of the best practice

Téka Foundation's Swing Ticket project was launched in autumn 2017; it aimed to establish, as a result of civil cooperation, a playground for the Hungarian school. It was for the second time that Gherla proved that community cooperation was exemplary. The first time they had supported the building of a Hungarian school by buying brick tickets; this time, the community had a playground built without tender applications, by buying swing tickets.

There were bronze, silver, gold and diamond swing tickets available worth RON 10, 50, 100 and 1000. In addition to the students and teachers of our school, more than 150 companies and private persons considered it important that children should spend the breaks, too, under high-quality circumstances. Several of the sponsors are partners of Téka Foundation who had contributed to the maintenance of the diaspora boarding school before and invested in this project this year. Accordingly, RON 56,780 was collected via the swing tickets. The total value of the investment was RON 78,860; the missing RON 22,080 was added by Téka Foundation. When designing and choosing the elements of the playground we made sure that in addition to having the traditional elements, the park should meet the challenges of modern age, too, so that as many generations as possible should be able to use it simultaneously.

All class communities at our school regarded it as important to buy swing tickets from their pocket money for this noble purpose. It is important in everybody's life to be accepted by a community and to feel a member of this community, build a relations network, meet new people and be able to establish new relationships. Cooperation among Hungarians in Gherla was exemplary.

Parents from Gherla, older students and those living at the boarding school performed voluntary work for shaping the terrain on two occasions; they did digging, raking, moved earth and performed plastering work, so much of the work was done without having to pay for it.

The names of those who bought swing tickets displayed on a board near the playground lets know that it is the number that counts.

5. Area(s) affected by the best practice

This best practice made the community in Gherla cooperate; beyond community building we wished to develop the social competence of people living here and taught our students to be unselfish and helpful. The students of the school are proud of this implementation, use the new spaces with joy and handle them with care as if their own.

6. Territorial scope of the best practice

The territorial scope of the Swing Ticket programme is Gherla primarily. We expected it was Hungarians in Gherla primarily who would be open to spending money, time and energy on establishing a playground at our school. It came as a surprise that donations were offered one after the other from all over the world. Numerous persons originally from Gherla and the Transylvanian Plain spent huge amounts on this purpose. Seeing the latter we came up with the idea of organizing a “Meeting of expatriates”, for which we are looking for a suitable time and framework.

7. The conditions (human, financial, technical) required for the best practice

A prerequisite for the success of the Swing Ticket programme was an enthusiastic team of voluntaries who planned, organized, purchased things for and supervised the construction. Being a voluntary in this case in fact meant not getting paid at all; from plastering work to assembling, accounting and advertising on a continuous basis, everything was carried out by the enthusiastic team of voluntaries. Fundraising was first advertised in autumn 2017 and until the inauguration in May 2018, the target amount was collected with the help of continuous advertising. The role of the media should be outlined here: radio and television channels in Cluj County were partner in this project, disseminating information about our programme.

Although we speak of community cooperation, I do think it would not have succeeded if there had not been a foundation in the background that had credit, which was trusted by people knowing that the money would be used for the purpose it was advertised for. The role of Téka Foundation is unquestionable; in addition to supporting the project all the way through, it also had a financial share in it and added the missing amount.

8. Results and short-, mid- and long-term impact of the best practice

The objectives set in the Swing Ticket programme were implemented: as a result of community cooperation, a playground was built in the yard of the Hungarian Language Theoretical Grammar School in Gherla. The playground is used by small students in the breaks between the lessons, while upper primary school and secondary school students build muscles in the outdoor workout park designed for them. They do not only use the workout park in the breaks but also within the framework of the Physical Education lesson. PE teachers design training plans for the students and supervise the training, too.

9. Sustainability of the best practice

The community playground and workout park established as a result of the project are durable; when selecting the attractions, we carefully made sure that the elements should meet the latest EU standards and preferred companies that guaranteed quality in the long run.

We opened the playground for public use 3 months ago; there has been a constant presence of groups of children and we are proud that it still reflects a novel condition.

10. Adaptability of the best practice

Swing Ticket programme can be adapted to any geographical area where there is a civil organization available that undertakes to manage the project. Fundraising must always serve a noble purpose: community interest. Beyond material implementation it has a community building force; the inhabitants of the settlement concerned are proud of their voluntary and charity activity.

Imola Balla – Emőke Fodor

The Artist (?) Pops in – Panels with Contemporary Hungarian Writers and Poets for Secondary School Students in Gherla – a Literature Popularization Programme Series

1. Best practice selection criteria

The title is a kind of puzzle the meaning of which is enlarged on each occasion we meet. The identity and the meaning of ‘writer’, ‘artist’ always emerges in the course of the conversations. The invited guests usually represent an area of art (writers, poets, actors, musicians, etc.) and demonstrate their creative process and way of thinking by answering questions or making presentations. In addition to panels with writers and book shows, this is one of our most popular programmes in literature popularization; students like attending on each occasion throughout the school year. The summer camp with the same name where the invited artists give a glance into their creation process is always booked out, too.

2. Organization(s) / person(s) the best practice can be related to

Gherla (Szamosújvár) is situated in Cluj County, 45 km north of Cluj Napoca, in Transylvania. Téka Foundation was established in Gherla in 1993. Our objective is to help diaspora Hungarians living in the Transylvanian Plain; assist and develop local community culture, education, youth and other communities. As an acknowledgement of our activities, our organization has been awarded among others the “Könczei Ádám”, “Ipolyi Arnold” and “For Minorities” Awards, as well as the silver memorial medal of the Hungarian Parliament. Téka Foundation is one of the “Institutions of National Significance” of the Hungarian government. Throughout history, Hungarians in the Transylvanian Plain have suffered considerably, while they have contributed to the Hungarian national heritage by significant cultural and historical values.

Raising awareness of this fact, we have been making progress step by step since the political change in Romania, by interpreting the diaspora situation not as a disadvantage but as a challenge. We are challenged to build strongholds to protect the borders of Hungarian language and culture in our region.

Our Institutions:

- Téka Centre for Diaspora Culture,
- Téka Diaspora Boarding School of the Transylvanian Plain
- Transylvanian Plain Camp Centre of Laku
- Heritage House Museum and Community Centre of Laku
- Community House of Sanmartin
- Transylvanian Plain School Centre for the Disapora

Within the framework of following three framework programmes, we conduct various projects and activities at our institutions:

V. Public education and culture programme for the diaspor

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IX. Education programme for the diaspora in the Transylvanian plain

The Education Programme for the Diaspora in the Transylvanian Plain ensures education in the mother tongue for the Hungarian diaspora in the Transylvanian Plain in a coordinated and purposeful way, in the long run. Within the framework of the programme our organization undertook to set up and run a boarding school as well as build a centre for diaspora education in the Transylvanian Plain. Téka Diaspora Boarding School of the Transylvanian Plain was established in 2001. Students from classes 5-12 attend from villages in the Transylvanian Plain and Kallós Boarding School in Rascruci (Válaszút). In the academic year 2017-18 we had 120 attending students. We inaugurated the Hungarian Education Centre of the Transylvanian Plain in 2016. The reason underlying the project is that the only way to attain significant advance in controlling assimilation is by providing a higher-level and better equipped educational institution with better background conditions than the average schools of the majority population.

X. Lake region development programme

Our programme aims to support the modernization efforts of villages in the lake region. The major objectives of the Lake Region Programme are to set up “action groups” with the cooperation of persons responsible for the community life of respective settlements; map local material and intellectual resources; establish a heritage house at each diaspora settlement of considerable size; establish and equip multifunctional community spaces; popularize the settlements joining the programme from the point of view of tourism (by making websites, tourism advertising materials, creating cultural routes); present the local cultural offer in a quality system.

3. Stakeholders and beneficiaries of the best practice

The target group comprises the Hungarian community in Gherla and environs, the students of the school of Gherla (40-120 persons per activity). This type of programme is primarily recommended to secondary school students, but considering its nature the series of events is open to all those interested, irrespective of age. Secondary school students were the first to express their desire for an event where they had the chance to meet with contemporary writers and artists.

4. Objectives and activities of the best practice

It is our general goal to help the Hungarian diaspora community in Gherla and the Transylvanian Plain keep their linguistic and national self-identity.

The primary goal is to ensure that people interested in culture are given the opportunity to meet with persons representing various creative fields; have discussions and express opinion within an informal framework. Via the former, to fill the concept of 'writer', 'poet', 'artis' with content and come to terms with the creative process both in literature and in the case of other fields of art.

A secondary goal is *community building*: developing *confidence* through the joy of being together and interactivity. Last but not least, our goal is also to lay the basis for high-standard *communication* as well as *interest* in contemporary artworks. The programme is a kind of impulse to foster cultural open-mindedness and the healthy judgement of cultural identity.

The event that also boasts of concerts and book shows attempts to approach the audience in the broader sense of communication.

Through its informal atmosphere and the special invited guests the event brings artists and the audience close to each other; it entertains and *makes think*; it *enchants* and *urges to participate*. We wish to foster the above processes by highlighting with our programme that contemporary art and its various forms of expression are a thousand ways related to culture and everyday life.

For the fifth year we have organized our monthly project The Artist (?) Pops In. By this programme we aim to educate a young community with high demands, receptive to literature, in the diaspora region, orienting them towards contemporary literature. The invited guests usually represent an area of art (writers, poets, actors, musicians, etc.) and demonstrate their creative process and way of thinking by answering questions or making presentations.

Guests invited to the event held within informal frameworks have been, among others János Dénes Orbán (poet), Sándor Muszka (poet), András Márkus (poet, writer), Balázs Bodolai (actor), Funkorporation (band), Jazzybirds (band), Dubase (DJ), Nándor Vetési (actor, radio programmer), Loránd Farkas (actor), Szűcsinger (music poetry duet), etc.

In October 2013 we organized an excursion at the request of the community of this event, the aim of which was to visit the Hungarian Opera in Cluj Napoca. With the help of Balázs Bodolai participants had the chance to have an insight into the everyday life of the opera.

In the same year and similarly at a request, we launched a pilot camp within the framework of the event, also with the aim to provide an insight into contemporary art and especially literature for those interested.

The following year the event went on with the regular schedule and the summer camp was offered in a broader version.

Objectives of the camp:

- to organize an interactive literature camp in the Transylvanian Plain;
- familiarize young people in the diaspora population of the Transylvanian Plain with the figures, trends and creative methods of contemporary Hungarian literature;
- add a new and previously ignored region – the Transylvanian Plain (Laku, Camarasu) – to the mental map of literary experts and fans;
- community building; the joy of being together; develop confidence through interactivity;
- lay a foundation for high-standard communication and interest in contemporary works. The programme is a kind of impulse to foster cultural open-mindedness and the healthy judgement of cultural identity.

As regards its *Structure* the camp is made up of three major units: literature, dance and theatre (and these three are what the afternoon fine arts activities draw on). In the *four-day* camps the morning activities are of a theoretical nature, while practical activities follow in the afternoon. In addition the event has regular activities that combine the characteristics of the major programmes as regards their themes. The popularity of these activities as well as of the Artist (?) Pops in itself indicates that the Tuesday panels are not in vain because many of our students have started to orient themselves towards theatre and literature as a result of these.

5. Area(s) affected by the best practice

Since contemporary literature has very little role in minority education, our activity is meant to make up for this. It is contemporary literature that is able to formulate the topical cultural, social and political issues that today's people are concerned about. Secondary school students are very open to new things and these activities develop their personalities, general knowledge as well as their openness to the world.

6. Territorial scope of the best practice

In the narrower sense the territorial scope is Cluj County and the Transylvanian Plain region; in the broader sense, whole Transylvania. The invited guests come from the area of the whole Carpathian Basin; we are always open to something new and our students learn and develop in a playful way.

7. The conditions (human, financial, technical) required for the best practice

The Romanian state does not subsidise institutions serving the Hungarian diaspora and thus the maintenance of the cultural centre and the organization of its activities require considerable financial efforts on our part. We obtain tender resources to partly finance the projects THE ARTIST (?) POPS IN and the Literature and Arts Camp in the Transylvanian Plain so as to be able to implement the projects. Some of the costs arising in the course of organizing the activities are financed by our foundation. Since we have our own rooms, a camp centre as well as the necessary technical facilities (projector, amplifiers, loudspeakers, microphones, etc.), such items do not have to be covered from the budget. The main organizer of the camp is the teacher of Hungarian language and literature at our school; the staff implementing it comprise the staff members of our foundation.

8. Results and short-, mid- and long-term impact of the best practice

We consider it success in the short run that students take part in such programmes of literary nature and thereby become parts of useful and cultured communities. This activity ensures cultured forms of entertainment and helps people to become readers. In the long run, participants will develop sensitivity to Hungarian culture, may become educated readers, develop their intelligence and thus, growing up to become thinking adults, contribute to social development.

9. Sustainability of the best practice

Sustainability is ensured by the vicinity of Cluj Napoca; as long as you organize such literary activities in the vicinity of a city like this, you are able to invite artists, contemporary writers, poets who meet students' demands and their curiosity and teach students to choose high-standard entertainment.

10. Adaptability of the best practice

This example of best practice can be adapted to any geographical region where there is an intention to help Hungarian culture flourish and help young people to become thinking adults.

Emese Rózsa Széman

Choose a Book to Take | liveLibrary

1. Best practice selection criteria

Choose a Book to Take (KT) | liveLibrary came into being as a personal initiative in 2015, within the framework of a series of festive events related to the then 20-year-old students' paper of Cluj Napoca, *Perspektíva*. From the next year, the Hungarian Cultural Society of Transylvania (EMKE) and later on the Youth Organization of the latter, EMKISZ started nurturing it; for 2018, the fourth edition of the event was planned. This is a bottom-up initiative by young people, which is innovative in its youthful and trendy attitude to books and reading. Its viability is proven by the fact that it has been organized with success for four years, with a growing stock of books and varied live books.

2. Organization(s) / person(s) the best practice can be related to

The initiative came into being based on the idea of Arany Mák and Zenge Kolumbán. "They wanted to make reading and the use of tangible books popular with young people once again and believed this event would be the way to achieve it. It has indeed succeeded in achieving the goal as several thousand books find new owners via this event", voluntary Melinda Molnár explains.

From 2016, the programme was nurtured by EMKE; since 2017 it has been running under the auspices of EMKISZ, the youth organization of the former.

3. Stakeholders and beneficiaries of the best practice

A team of approximately 20 voluntaries work for the implementation of the programme, from collecting books to promoting the event, selecting books and actually implementing the programme, which latter involves activities in several fields: arranging the site, receiving those invited and guests, tasks at the information desk, protocol duties, children's corner, etc.

The primary target group of the event is the young generation in their teens or twenties and the idea is to guide them back to the world of “offline” books and make them develop a liking not only for reading but also for paper-based books to take in their hands and glance through. At the same time it was primarily older generations who joined the book collecting and donating activities, so the project is actually able to address all generations. The event was launched in Cluj Napoca but already in 2017 it was organized in 6 other towns with the locals involved and there are new sites planned for 2018. The scope of those interested will thus gradually grow to cover whole Transylvania. Book collecting goes on all the year through; books left over at one site travel on to the next site and at the end of the year EMKISZ, assisted by EMKE, donates the books left over to the library of one of the schools of the Hungarian diaspora. Thousands of books change owners every year.

An integral part of the programme is the live library, which thus involves other beneficiaries, too: on the one hand the people who are the live books and on the other hand those who talk to them. In the two days round table discussions as well as a mother tongue contest take place, so the invited guests, the participants as well as the audience are among the beneficiaries of the programme.

4. Objectives and activities of the best practice

The following event description can be found on the community site of the event: “Choose a Book to Take | liveLibrary targets both bookworms and people who are curious and ready to challenge their own perspectives. The “Choose a Book to Take”- part of the event offers numberless books on various topics which can be exchanged for books you no longer need or can be just taken without an exchange. The main objective of liveLibrary is to do away with stereotypes and foster and strengthen our understanding towards one another. Thus every year we invite live books who are able to open up exciting new perspectives through their experience, occupation and accomplishment. Live books can be borrowed just like real books, the only difference is that these are live persons with whom you can start a direct and sincere conversation.”

As reflected by its double name, Choose a Book to Take | liveLibrary has two major branches of activity, while the programme series offers events for those interested on a constant basis.

The second-hand book exchange itself is a whole-day event. Visitors have the chance to look through the books presented in various categories (poetry, Hungarian literature, scientific books, Romanian or foreign language books) all day, while the volunteers keep on adding new books on the tables all day. The aim is to update and add new elements to 'offline libraries'.

The other major programme of the event, the live library, is similarly a whole-day programme and operates like an ordinary library: readers 'borrow' a book for a short time. There is only a single difference: in the live library the 'books' are real persons and there develops a personal conversation between the 'book' and 'its' reader. The 2018 event was based on the topic *From nothing to everything*, so the organizers invited people who, despite their life situation, age or any other disadvantage in their lives, attained outstanding results and were active. The live books include, among others, Judit Borzási competition dancer, Réka Miklós writer, community builder and Attila Ferencz young alpinist. Participants also have the chance to talk to Zsolt Keresztes, who underwent leg amputation about a year ago and in spite of this he is very optimistic, trains a lot, does sports and motivates other people. Other invited guests of the event include Attila Balázs pastor; Vlad Crişan-Po, who works as a clown; Tamás Bozsó winemaker. The focus in previous years was mainly on personal and workplace stereotypes and the live books included pensioners, Jews, Romani, politicians, blonde women, disabled persons, writers, ambulancemen, DJ's, prompters, actors, Krishna monks, etc. The live book aims to give visitors the chance to talk for half an hour to people about whom they have an image prior to meeting them often guided by prejudices, and as an effect of these conversations revise their previous opinions; and last but not least meet a lot of very eager and exemplary people. The Sign Language Choir of Kozmutza Flóra Special School for Hearing and Language Impaired Children of Cluj Napoca has been an invited guest and performer of the event several times.

In addition to the two major programme points those interested can attend several alternative programmes as well: round table-discussions (e.g. What is a PhD research all about?; Behind the scene – about editing a book; What issues are today’s writers keen on?; What do students like reading these days? etc.), book shows, children’s corners and in 2018 the travelling exhibition of Kultivál (Cultural Youth Festival of the Carpathian Basin) under the title *A distorting mirror about today’s youth*, as well as a photo corner, corner of poems, literary café, mother tongue games, events of the student’s paper *Perspektíva*.

5. Area(s) affected by the best practice

Teaching, education, literature, literacy, community education, culture

6. Territorial scope of the best practice

KT was launched as a Cluj Napoca project and primarily targeted students in Cluj Napoca, while its wider target audience was the (not only Hungarian speaking) population of the city. Thanks to its popularity, in 2017 it was organized in several settlements already. The planned venues in 2018, in addition to Cluj Napoca (Kolozsvár) are Oradea (Arad), Miercurea Ciuc (Csíkszereda), Gheorgheni (Gyergyószentmiklós), Targu Secuiesc (Kézdivásárhely), Vlaha (Magyarfenes), Targu Mures (Marosvásárhely), Gherla (Szamosújvár), Sfantu Gheorghe (Sepsiszentgyörgy), Sibiu (Szeben), Odorheiu Secuiesc (Székelyudvarhely), Simleu Silvaniei (Szilágysomlyó) and Rascruci (Válaszút). Looking at these settlements on a map you can conclude that this is an event of Transylvanian level.

7. The conditions (human, financial, technical) required for the best practice

One of the voluntary organizers who has been cooperating for the longest explains: “This is a team with a family spirit, used to working together with good team dynamics; they are creative and happy doing their voluntary work because they like both the environment and the objective” – and these are the most important conditions for the programme to be implemented. Speaking in numbers there are about 20 voluntaries who help the implementation of the event at various levels, from prior organization work

to implementation; as regards finances, specific subsidy (of a few hundred thousand forints) is available from tender resources; and considering the venue sites are required where there is suitable space for presenting the second-hand books, conducting the round table discussions, games and there is also opportunity for visitors to find a quiet corner to talk to their chosen live book. Further advantages include opportunity for sound amplification for making announcements and for the discussions or background music in between the programmes; projection opportunity (projector, screen) for displaying the detailed programme, the photos of the live books, etc.

8. Results and short-, mid- and long-term impact of the best practice

As this is a four-year project, one cannot speak of real long-term effects yet. In the past years more than 10,000 books have been exchanged and over 300 people have talked to several dozens of live books. Results also include supporting the schools of the Hungarian diaspora (like those in Sarmasu (Nagysármás), Radna (Óradna)) that receive the books collected by the end of the year and left over after the events. As an effect of the events in Cluj Napoca in the initial years as well as of the popularization efforts, Choose a Book to Take | liveLibrary has almost grown into a nationwide event. As hoped for long-term effects the event hopes to achieve that reading should gain as great a role as possible in the lives of as many teenagers and young people in their twenties as possible and they should feel the taste of the magic of reading paper-based books.

9. Sustainability of the best practice

As regards human resources it is important that the organizers maintain the interest and enthusiasm of the voluntaries taking part in the project; from the point of view of visitors, on the other hand, “the programme will be able to survive in the long run if it always shows something new – a new programme or new topic – that captures people’s attention”.

Fundraising, monitoring calls to tender, finding the right persons for writing proposals, maintaining good relations and establishing new ones with partners joining the project certainly must not be ignored, either.

10. Adaptability of the best practice

Although the event in Cluj Napoca has quite a large apparatus, it is relatively easy to adapt anywhere where there is a 4-5 member team available who undertake organization, advertising and implementation and there is also an interested and receptive audience.

Szilárd Salló

Hemp Festival in Sandominic (Csíkszentdomokos)

1. Best practice selection criteria

I met Irén Majorchik, whose name has been closely related to a unique event, the Hemp Festival of Sandominic (Csíkszentdomokos) for a few years, at the forum for cultural professionals in Harghita County in November 2017. I had no opportunity to talk to her about the hemp festival at that time, but invited her to conduct the folk crafts show to be organized by the Tradition Preservation Resource Centre of Harghita County in May 2018. On that occasion, together with old ladies from Sandominic, she presented the various operations and tools of hemp processing to almost fifty students. The students were able to try each operation, whereby the activity proved really popular. After the workshop I had a chance to talk to the main organizer of the event Irén Majorchik and recorded what she said in the form of an interview.

The reason why I chose to present the Hemp Festival of Sandominic as an example of best practice because the event can be considered unique and has a community building force. It mobilises old ladies who are given a chance as active participants of the event to familiarise the youth with an activity that survives only as a memory these days. In their youth days, hemp processing was still an organic part of life. As part of the home industry, hemp was processed and served as material for home textiles and clothes. Their presentation of hemp processing was authentic because they had not learned this craft as something new but had acquired – “grown into” – it as children. The passing on of expertise has a major role at this festival: the event organized annually is a kind of bridge between the old and the young generations. Beyond being together, the activity transfers knowledge to young people which they will probably be able to use within the framework of developing village tourism as adults.

2. Organization(s) / person(s) the best practice can be related to

The first hemp festival was held in autumn 2006. The event was initiated and launched by Irén Majorchik, who had been an active participant of several community events earlier, too. When she organized the first festival, the senior officials of the local authority proved to be very supportive. The mayor and the cultural director assured her of their support: they mobilised the local community encouraging them to join the activity. Prior to the event, the tradition preservation group “Kaláka” was established. The group comprising 25-30 people revived the major operations of hemp processing, from hemp sowing to hemp harvesting.

Already at the time of the first festival, a cultural programme, too, was organized where young people entertained participants with folk songs and music.

3. Stakeholders and beneficiaries of the best practice

Prior to the autumn hemp festival, Irén Majorchik taught the members of the tradition preservation group a play that they performed at the festival, while the local folk dance group Cserevirág as well as folk dance groups from Frumoasa (Csíkszépvíz), Barzava (Csíkborzsova) and Armaseni (Csíkmenaság) performed Szekler folk dances. As regards institutions, the Mayor’s Office, the House of Culture, the Pensioners’ Club and Guzsalyas Ház joined the organization of the event. The event targeted the whole village community: the festival was attended by the relatives and friends of the hemp manufacturers, the actors and the dancers primarily, with all generations of the village from children to old-age people represented.

4. Objectives and activities of the best practice

In 2017, the 6th hemp festival was held, which brought something new in the event series as it was organized at a new venue. Having invested three years of efforts, Irén Majorchik set up on a scenic plot she owned and using her own resources, “Guzsalyas Ház”. This is a complex of several buildings including an authentically furnished heritage house, workshop space, a small weaving workshop, a kitchen and a store. The earlier festivals had been held at other parts of the village; the new, spacious and well-organized environment not only guarantees further success for the event but creates opportunity for implementing other tradition preservation programmes as well.

5. Area(s) affected by the best practice

Irén Majorchik noted that the activities of their group had drawn the attention of many in recent years. A growing number of people have been buying hemp from them to as to process it and there also seems to be demand for new hemp processing shows for adults and children in the yard of Guzsalyas Ház. In this environment, outside the framework of formal education, children meet a different way of learning and learn by entertainment during the tradition preservation workshops.

6. Territorial scope of the best practice

The success of hemp festivals is apparent not only at the local but also at the county and national levels. In recent years, the tradition preservation group led by Irén Majorchik has been invited to several events; they have, among others, held a hemp processing show in the main square of Miercurea Ciuc (Csikszereda) during Miercurea Ciuc Days, and some members of the group have also visited Sibiu (Nagyszeben), where their performance also included a gastronomy show. In addition they have had performances in nearby villages featuring the folk play written by Irén Majorchik.

7. The conditions (human, financial, technical) required for the best practice

The first hemp festival was financed from own resources, by community funding. Seeing the success of the event, the mayor urged Irén Majorchik to establish an association, and the expenses of the next three festivals were covered via successful applications submitted to the county authority.

8. Results and short-, mid- and long-term impact of the best practice

While Irén Majorchik is satisfied with what she has implemented so far, she believes her efforts must continue as she has new plans around Guzsalyas Ház. She hopes to add new buildings in the years to come to the complex she has established. While keeping the nature of the portal, she plans to have a Szekler gate erected to the entrance. In addition she wishes to add a room whereby proper hygienic conditions can be guaranteed. Her greatest dream is to buy a barn.

If she succeeds in doing so, the range of activities can be further enlarged: indoor activities could be held for larger groups, too, while the barn could be a proper venue for music and dance entertainment (like the “csördögölő” traditional folk dance).

9. Sustainability of the best practice

The main organizer of the hemp festivals constantly encourages members of the community to help her work and participate in the tradition preservation events but she often faces the situation that locals are difficult to involve in community work due to personal engagement. This is aggravated by the lack of financial resources. Both the administrative tasks related to the tradition preservation association of Sandominic and the raising of funds are carried out by Irén Majorchik. In future she wishes to cooperate with the youth organization as she expects young people to have the potential to continue the activity she started. She believes passing on knowledge is important not only in the form of workshops: in the near future she wishes to publish a book with the title *From Hemp Seed to Canvas*. The book is aimed to help those interested familiarise more thoroughly with the various operations of hemp processing.

10. Adaptability of the best practice

The organizer of the festival considers it important that the knowledge she has should be passed on to young people who will continue conducting workshops in the yard of Guzsalyas Ház the way she does.

Quoting her own words: “They have now begun to understand both in the minds and with their hearts what roots mean. Roots must be nourished. I can see support now; I wish I was able to persuade young people to help and learn operations that they will be able to show children later on.”

Zsombor Galánthay

Local History Collection Work and Photo Exhibition in Coltau (Koltó)

1. Best practice selection criteria

The collection and presentation of the local history memorabilia launched real community work and the documentation of traditions reinforced local Hungarian identity. Through the successful photo exhibition several generations in the village have become proactive participants of the cultural activity at the Petőfi memorial site in Coltau (Koltó).

2. Organization(s) / person(s) the best practice can be related to

Local Authority of the Village of Coltau, Mara-Agro Association (Coltau), Petőfi-Teleki Memorial Museum (Coltau), as well as the curators of the exhibition Helén Kádár and dr. Zsombor Galánthay.

3. Stakeholders and beneficiaries of the best practice

The over 50 former and current residents of the village primarily, who put their cherished photos and memorabilia at our disposal for digitalisation. The collection work was performed by the Reformed Parish of Catalina (Koltó-Katalin) and the teachers and students of Petőfi Sándor Primary School of Coltau. Pre-press preparation was made by Big Studio Srl in Baia Mare. The exhibition was supported by the Hungarian Government via Bethlen Gábor Fund as well as by the Transylvanian Hungarian National Council; its media partner was the county paper Bányavidéki Új Szó. The primary target audience of the exhibition established as a result of the project was Hungarians living in the surroundings of Baia Mare and Maramures.

4. Objectives and activities of the best practice

Making a collection of family memorabilia of interest for the village community and arranging into a photographic collection historic documents and newspaper articles presenting the major events of the Petőfi cult on the occasion of the 170th anniversary of the honeymoon of Júlia Szendrey and Sándor Petőfi spent in Colteau; arranging a temporary exhibition.

The pictures selected on the basis of the community collection work as well as the data related to these have been entered into a digital database and, as a temporary exhibition, the past 100 years' history of the village has been presented on thematic tableaux.

5. Area(s) affected by the best practice

Through the identity reinforcing effect of processing local history and preserving the local heritage, the project fosters community development and a closer connection of the cooperating young people to their traditions and roots.

6. Territorial scope of the best practice

The local historical database was established with the involvement of the inhabitants of two settlements (Colteau and the neighbouring Catalina) primarily. The majority of the visitors of the temporary exhibitions are Hungarians from Maramures County, while tourist groups arriving from Hungary also had the chance to familiarize with the exhibition presenting village life in earlier times.

7. The conditions (human, financial, technical) required for the best practice

Data collection can be cost efficiently implemented by involving voluntaries (e.g. students) and the database can be compiled using average office tools (e.g. at a local public institution). The exhibition can be housed by the cultural institution of the settlement and its implementation can be adapted to local conditions (using digital printing, projection or an interactive board), so the project costs can be financed with local authority and/or tender resources.

8. Results and short-, mid- and long-term impact of the best practice

For the local community, active participation in “exploring” the past and presenting local – maybe family – history from a broader perspective, especially considering minority existence, are experience that strengthen belonging in the short run.

For young people, the practical experience and local history knowledge obtained in the course of the collection work is of help in career orientation decisions in the medium run.

In the longer run, the continuous enlargement of the database may enrich the programme opportunities of any local cultural institutions (heritage house museums, museum exhibitions, local “Hungarian houses” in the case of Hungarian communities outside Hungary, etc.).

9. Sustainability of the best practice

The established database, presentation material and exhibition collection can be sustained within the existing institutional framework, without considerable expenditure. In the case of continuous collection work, the manager of the database can perform other arising administrative tasks as well.

10. Adaptability of the best practice

In case the suitable community cooperation and the basic technical background are available - considering the minimum conditions described under 7 – the project can be implemented in settlements, town districts or small regions with a population of a few thousand, within the framework of establishing a local value repository or as the enlargement of an already existing value repository or local cultural collection.

CHAPTER III
HUNGARIAN RELATED BEST PRACTICES IN SLOVAKIA

Edit Vályi

MAGYARHÁZ paper – publishing about community life and community achievements

1. Best practice selection criteria

Vel'ké Kapusany (Nagykapos) and Environs Association consider it important, beyond operating the live community house, to preserve the existing values and make them accessible for everyone. Evidence for this includes a museum and point of pride as well as other efforts, e.g. creating a document portal out of the heritage of László Mécs and János Erdélyi in Vel'ké Kapusany (Nagykapos), freely accessible for anyone online, or collecting the books related to the institution and concerning the region and making them accessible in the form of an e-book.

It was in this spirit that Vel'ké Kapusany (Nagykapos) and Environs Association set up the paper with the title MAGYARHÁZ (Hungarian House) in 2013.

2. Organization(s) / person(s) the best practice can be related to

The Hungarian Community House started its operation in Vel'ké Kapusany (Nagykapos), the centre of Uzh region (Ung-vidék), in December 2003 as an institution performing local and regional community education tasks. By setting up the institution, locals' primary goal was to create a living centre for Hungarians in the region that could in fact become a house as well as a home for Hungarian culture in the Uzh region (Ung-vidék).

As the years have passed by, the set objective has been attained: the institution has become and continues to be an intellectual centre decisive for Hungarian cultural and community life in the Uzh region (Ung-vidék). The Hungarian Community House accommodates several civil organizations; by providing rooms and facilities it helps the administration of organizations and the operation of cultural groups – choirs, folk dance groups – with practice and performance opportunities.

Its activity is cultural transmission in the traditional sense. Its objectives comprise cultivating Hungarian traditions, organizing events reinforcing

Hungarian self-identity, helping people living in the Uzh region (Ung-vidék) assume and fully experience their being Hungarian. In complying with this objective, the Hungarian House has a booming cultural life and community education activities; Vel'ké Kapusany (Nagykapos) and Environs Association running the house participates in organizing and implementing numerous cultural and recreational events; by implementing commemorations of our national holidays, professional lectures, book panels, choir and student meetings, book presentations, film shows, art exhibitions, folk handicraft days, history, literature and poem recital competitions, book publications, conferences, courses, nursery and primary school enrolment programmes, as well as the traditional Mécs László and Erdélyi János Commemorative Days it nourishes Hungarian-language culture in the region.

In addition to what are listed above, the house also accommodates a library of almost 3000 volumes with the name Mécs László Library; the institution furthermore has a multifunction lecture and event room and runs a weaving workshop with 20 weaving stands, a 10-bed student hostel as well as a backyard marketplace for small-scale farm produce. Organically related to the institution, there is the Erdélyi János Memorial Museum refurbished in 2016 and commemorating renowned persons born in or related to Vel'ké Kapusany (Nagykapos) and the Vel'ké Kapusany (Nagykapos) Point of Pride, which is a room commemorating the 1956 revolution, established in 2017 and equipped with modern technology, primarily targeting young people.

3. Stakeholders and beneficiaries of the best practice

- Inhabitants, visitors, guests from our closer or wider neighbourhood, of various age groups
- Institutions and organizations wishing to disseminate information about their activities

4. Objectives and activities of the best practice

The fundamental mission of the MAGYARHÁZ paper is to disseminate information about values in Vel'ké Kapusany (Nagykapos) and surrounding villages. In its content it focuses on the Uzh region (Ung-vidék) and specifically and primarily on events related to the Hungarian Community House in Vel'ké Kapusany (Nagykapos) and in harmony with the spirit of the house.

MAGYARHÁZ paper aims to inform readers about events implemented in the region as well about the activities of (groups of) persons working for Hungarian people of the Uzh region (Ung-vidék). It is important that the groups active in Vel'ké Kapusany (Nagykapos) feel that their activities are followed, their efforts are appreciated. One way Vel'ké Kapusany (Nagykapos) and Environs Association and the Hungarian Community House are able to contribute to this is by reporting about them and disseminating information about their activities.

It is its contents that really make a paper viable. Since its establishment, MAGYARHÁZ has always attempted to meet the interest of Hungarians living in the Uzh region (Ung-vidék). It is much more than a newspaper set up by an organization for advertising itself to report only about the organization and target its workers. As regards its contents it focuses on culture and community life in the Uzh region (Ung-vidék), specifically and primarily on events, cultural groups and renowned personalities related to the Hungarian Community House. The issues published until now have all had a central guiding line or topic that the whole paper was arranged around: László Mécs Memorial Year, János Erdélyi Memorial Year, the 800th anniversary of the foundation of the town of Vel'lé Kapusany (Nagykapos), the 20th anniversary of the foundation of Erdélyi János Mixed Choir, Gulag Memorial Year, János Arany Memorial Year. For easier orientation in the paper, the named topics were presented in several columns. The main topics were usually featured within the framework of interviews, own experience accounts, delivered speeches, photo accounts, posters as well as news published in other media in the form of articles under the title "Written about us". In some issues, the proceedings of conferences organized in relation to the respective memorial years and competition entries were published, e.g. the winner entries to the essay writing competition launched within the framework of the Mécs Memorial

Year as well as the proceedings of the Mécs conference were all published in MAGYARHÁZ.

In the past few years, the paper has published interviews with literary historian Ilona T. Erdélyi; publicist Csaba Skultéty; Péter Petrikán, mayor of the 800-year-old town Vel'ké Kapusany (Nagykapos); Adrienn Kovács, at that time director of Erdélyi János Elementary School; Malvin Baloghné Domonkos, conductor of Erdélyi János Mixed Choir celebrating the 20th anniversary of its foundation and Andor Kovács, chairman of Bercsényi Miklós Member Organization of the Czechoslovak Hungarian Workers' Association (Csemadok) in Kapusianske Kl'acany (Kaposkelecsény).

The paper has reported on Hungarian national holidays: the revolution and war of independence of 1848/49, the Day of National Unity, the anniversary of King St. Stephen and the foundation of the Hungarian state, the commemorations held in honour of the Martyrs of Oradea and the revolution and war of independence of 1956, also publishing the speeches delivered at the commemorations.

Accounts have been published of the commemoration held on the occasion of the 230th anniversary of the birth of András Fáy in Secovce (Gálszécs), the hike to the High Tatras commemorating László Mécs, the visit of students from Vel'ké Kapusany (Nagykapos) to Sándor Palace in Budapest, the implementation of the Day of Folk Handicraft and the Traditional Csemadok Day, the visits of people from the Uzh region (Ung-vidék) to the Sumleu Ciuc (Csíksomlyó) pilgrimage and to Transcarpathia and the commemoration in Svalová (Szolyva). Articles have been published furthermore, among others, on the inauguration of Erdélyi János Memorial Museum and the Transylvanian gate in Vel'ke Kapusany (Nagykapos), the honorary citizen title awarding ceremony, the weavers' club operating in the Hungarian Community House, the folk song, folk tale and poem recital competitions organized for elementary school children, the Sunday School programme launched for Hungarian children living in the peripheries, the theatre performance implemented in the region and those elsewhere visited by persons from the Uzh region (Ung-vidék), book presentations, choir meetings, the inauguration of the status of Sándor Petőfi and László Mécs as well as the memorial plaques of Géza Herczegh and János Erdélyi, the 1956 memorial room and the backyard marketplace established at the Hungarian Community House as well as projects implemented by the Association.

The paper has also reported that in the Uzh region (Ung-vidék) Hungarians get in touch with one another from the youngest age group already, in relation to which it has reported on the travelling cradle of the Uzh region (Ung-vidék), the Ringató (Rocking) programmes organized for babies and their parents, the inauguration and gift giving programmes affecting nursery and primary school children as well as the visit of the Sátoraljaújhely secondary school camp to Slovakian Upper Hungary.

Newspaper columns have also commemorated the lives and death as well as the work of renowned persons related to the region and have thus bid farewell to Zsuzsanna Erdélyi, Hungarian folklorist and granddaughter of János Erdélyi, holder of the Kossuth award; Csaba Skultéty, Vel'ké Kapusany (Nagykapos)-born editor and publicist, godson of László Mécs and teacher and editor Béla Demjén, manager of the cultural heritage of the Uzh region (Ung-vidék).

Beyond what are listed above the paper MAGYARHÁZ has published the research findings and research material of research conducted at the institution in the past few years, as well as ethnographic or local historical publications that were issued in few copies only. They considered it important that the possible widest range of people should be familiar with the documents and the paper proved suitable means of information dissemination. Thus the stories Roma handicraft craftsmanship in the Uzh region (Ung-vidék) by Edit Czap, People from the Uzh region (Ung-vidék) on the gulag by Denisza Lakatos and Edit Vályi The history of the premontre abbey in Leles by Andrea Pankovics have been published in instalments.

5. Area(s) affected by the best practice

Paper publication

6. Territorial scope of the best practice

The periodical provides opportunity for everyone who, by expressing their opinions in writing, wish to contribute to improving the lives of Hungarians in the Uzh region (Ung-vidék). Thus the paper gives the chance to settlements, schools, cultural groups and communities to show off their values. Accordingly, the articles in the paper are written by several people who are not professional journalists. The writers of the articles are mainly

staff members of the association, persons attending the events or members of the groups concerned who, by participating in this creation process, enhance their self esteem and become more loyal and emphatic to their own region/respective events.

7. The conditions (human, financial, technical) required for the best practice

Human: editor, writers of articles, pressman

Financial: pre-press and printing expenses

Technical: computer for writing articles; camera for photographic documentation

8. Results and short-, mid- and long-term impact of the best practice

The aim of the publishers of the paper was that people would have the feeling the paper was theirs. Hungarians in the Uzh region (Ung-vidék) can rightfully be proud of their achievements (the success of children and adult groups, visits by two Hungarian presidents to the region, numerous renowned personalities from the Uzh region (Ung-vidék)) and it is good for them to see these achievements clearly; besides they can give the paper to people living in other regions to show them that despite their problems and difficulties all these achievements have been successfully attained.

9. Sustainability of the best practice

Publishing a paper may have several pitfalls. The greatest difficulties are not only to make the contents interesting or the look attractive but also to make the paper sustainable, find the coverage for publication and comply with regulations.

From the beginnings, the publication costs of MAGYARHÁZ have been covered from Hungarian and Slovakian grants and subsidies. Its publication has been funded, among others, by Bethlen Gábor Fund Management Zrt., the National Cultural Fund, Rákóczi Association as well as the Government Office of Slovakia. Thanks to the support the paper is totally free; it is a periodical that is not available in trade. It is published four times a year in 1000 copies, which are available at the Hungarian Community House in Vel'ke Kapusany (Nagykapos). The periodical is registered in compliance

with regulations, it has an identification number according to the rules on newspaper publication currently in force in Slovakia and, meeting the relevant obligations, the association regularly sends legal deposit copies of the paper to the Slovakian National Library in Martin (Túrócszentmárton), the University Library in Bratislava (Pozsony), Gorazd Zvonický Zemplín Library in the district seat of Michalovce (Nagyimihály) and the Ministry of Culture of the Slovak Republic. Beyond these, further copies are sent to the organizations subsidising the paper.

In addition to the printed paper, all issues of MAGYARHÁZ published so far are available online on the homepage of the Hungarian Community House of Vel'ke Kapusany (Nagykapos) www.nvt-magyarhaz.eu and thus the contents of the paper are accessible also for those who live a long way from the Uzh region (Ung-vidék) and have no access to paper-based copies.

10. Adaptability of the best practice

To put it in a trendy way, MAGYARHÁZ is easy to use as a cultural PR tool of the Uzh region (Ung-vidék), i.e. as a tool that familiarizes the audience, i.e. a wider range of the Hungarian population, with the values found in the region. The association publishing the paper regularly sends copies to primary and secondary schools in the neighbourhood, to local authorities, disseminates copies at major events and donates the paper as a present to other settlements, to Hungary, Transylvania, Subcarpathia and Voivodina, whereby the activities of Hungarians in the Uzh region (Ung-vidék) can be followed all over the Carpathian Basin.

Rudolf Gabri

The Backyard Marketplace of the Hungarian Community House in Vel'ké Kapusany

1. Best practice selection criteria

The Backyard Marketplace of the Hungarian Community House in Vel'ké Kapusany (Nagykapos) is a good example of developing the economy on the basis of culture and proves what binding force culture has in the lives of local communities. The slogan written on the gate of the backyard marketplace – “I eat local produce from local producers, keeping what's local in mind” – expresses this cooperation and co-dependence very well.

2. Organization(s) / person(s) the best practice can be related to

Vel'ké Kapusany (Nagykapos) and Environs Association is the owner as well as operator of the Hungarian Community House of Vel'ké Kapusany (Nagykapos), the think tank of the Uzh Region (Ung-vidék). In the past 15 years the institution has put in place several developments serving the preservation and reinforcement of the Hungarian population of the Uzh region (Ung-vidék):

- The Hungarian community house has been added an up-to-date adult training centre, a library named after László Mécs and a weaving workshop and houses the seats of 11 Hungarian civil organizations including Herczegh Károly Foundation established by Géza and Melinda Herczegh and Rákóczi Network, considered a high-priority institution at the national level.
- For Hungarian students living in villages situated in the periphery of the Uzh region (Ung-vidék) where there are no Hungarian educational institutions to attend, there is a Sunday school operating at the institution on a monthly basis.
- On occasion of the 10th anniversary of the Hungarian community house the Association published a paper under the title “MAGYARHÁZ” (Hungarian House), which has since then been

published quarterly, reporting on the life of the Hungarian community of the Uzh region (Ung-vidék).

- In the past few years, Erdélyi János Memorial Museum has been added to the Hungarian Community House in Vel'ké Kapusany (Nagykapos) which, beyond János Erdélyi commemorates other outstanding personalities related to the region like László Mécs, Csaba Skultéty, Géza Herczegh and Lajos Géczi.

In view of the success of the developments implemented the institution concluded that it was worthwhile attempting to give a stimulus to the economy of the region – primarily for producers living from traditional agriculture – based on Hungarian culture. This is how the plan of a backyard marketplace came into being.

3. Stakeholders and beneficiaries of the best practice

- Various age groups in the population of the local and nearby villages
- Small-scale farmers

4. Objectives and activities of the best practice

Producers' market days are organically based on the services provided by the cultural organizations operating at the Hungarian Community House. In practice this means that the children's dance group, the choir and the women's weaving club prepare programmes for the Sundays and they offer these programmes, while introducing their produce, to visitors of the producers' market, thus revoking traditional folk attires as well as local traditions are all included in the Sunday programmes. In addition to having the opportunity to buy the produce and products of local small-scale producers, visitors can meet and have a taste of the lives and repertoire of local Hungarian cultural groups as well as meet the handicraft products of local craftsmen since, in the market place, toolmakers, basket weavers and other craftsmen offer their products for sale.

As there is an established community of agricultural producers in the Uzh region (Ung-vidék) already, "producers' Sundays" can be held regularly /twice a month initially/ at the part of the yard of the Hungarian community

house arranged for this purpose, which significantly contributes to the development of local family farms. Marketable products include honey, milk, Mangalica swine products, eggs, chicken – all these, since the opinion poll conducted by the association proved that there was demand for family-farm produced, home-made healthy products in Vel'ke Kapsany (Nagykapos) as well and producers, too, had the demand for selling their products locally.

After working out the technical plans Vel'ké Kapusany (Nagykapos) and Environs Association submitted an application to Bethlen Gábor Fund for setting up the Backyard Marketplace. The application was approved and implementation began. The most important aspect in the implementation was to use natural materials where possible as well as to apply as many symbols based on Hungarian traditions and past as possible so as to strengthen the local community. Since the marketplace was established on the backyard of the institution it was a very important aspect that the space arranged could accommodate the widest range of community events possible and that the local culture and the local economy could be represented simultaneously.

The market stalls, for instance, are named after Hungarian historical personalities /e.g. King Matthias, Maria Theresia, etc./ with the dates of their reign also displayed on them, so that people visiting the market will have access to and ultimately learn, playfully and unintentionally, certain information related to Hungarian history. Market days always start with a cultural block whereby local cultural ensembles have the chance to demonstrate culture to social groups who probably have little access to it anywhere else.

Public personalities, too, are invited to the Sundays, who thus have the opportunity to meet representatives of cultural life from the Uzh region (Ungvidék) as well as the target group of small-scale agricultural producers and get a lot of feedback and opinions from customers as well, which they can utilise in their work later on. The market day of the Backyard Marketplace has been attended by several distinguished guests like State Secretary Responsible for National Policy Árpád János Potápi, Prime Ministerial Commissioner Katalin Szili, Melinda Herczegh, while the mayors of Vel'ke Kapusany (Nagykapos) and other settlements in the neighbourhood are always among the customers, too.

It is nice and encouraging for the organizers of the market that both performers and sellers increasingly frequently wear traditional Hungarian folk attire.

5. Area(s) affected by the best practice

Small-scale farm produce, backyard market selling small-scale farm produce

6. Territorial scope of the best practice

The Uzh region (Ung-vidék) and within that Vel'ké Kapusany (Nagykapos) specifically is one of the economically most disadvantaged Hungarian-inhabited regions in the Slovakian Upper Hungary. In view of this the management of Vel'ké Kapusany (Nagykapos) and Environs Association decided, beyond organizing community life, to attempt to invigorate the Hungarian economic space as well. Building on the positive examples of the past eras this can be done by no other means than by stimulating agricultural production; reinforcing Hungarian small-scale agricultural production while enhancing Hungarian culture.

7. The conditions (human, financial, technical) required for the best practice

Human: organizer of the background marketplace; licensed producers displaying and selling products; persons/experts responsible for information dissemination

Financial: costs of arranging the marketplace (landscaping, stalls), organizer's and expert's fees

Technical: marketplace space, stalls, washrooms

8. Results and short-, mid- and long-term impact of the best practice

As the area of the Backyard Marketplace is also a property of Vel'ké Kapusany (Nagykapos) and Environs Association, this market for small-scale farm produce is able to provide selling opportunity for small-scale producers in the long run, thereby creating a community of agricultural producers in the Uzh region (Ung-vidék), and there is also opportunity for further development since, by joining their own professional clusters,

farmers will be able to contribute to the economic rise of the Uzh region (Ung-vidék) in future. The establishment and development of family farms will positively influence young people's entrepreneurial spirit, help reduce emigration and create a basis for culture-based economy.

9. Sustainability of the best practice

Producers' interest in selling and the availability of visitors to/buyers at the backyard marketplace ensure the sustainability of the marketplace in the long run.

10. Adaptability of the best practice

Considering that a backyard marketplace can be established anywhere with minor investment, it is easy to adapt. In addition to its roles in invigorating the economy and thereby creating and preserving workplaces it has several additional benefits, too, e.g. it mobilises the local community, enlarges the local cooperation network, reinforces local identity and renews urban-rural relations.

Viola Tamasova – Silvia Barnová

Days of Miloš Ruppeldt – Music Competition and Festival

1. Best practice selection criteria

The Days of Miloš Ruppeldt are a very good example of a cooperation between a school, school community and the local authorities in organizing a special event with the participation of young people under 25 years of age from different regions of Slovakia and from abroad. In the organization of the festival, a big role is played by the Parents Board at the Primary Arts School of Miloš Ruppeldt, which not only co-finances it, but also helps in creating positive relationships with the public and in marketing the festival. The program of the festival is open to everyone interested in classical music, the wider public is welcome, too.

Another positive aspect of the project is that the involvement of the school's teachers, students and their families, and the close environment of the arts school brings the opportunity to create a community of people connected with the school, to get to know each other better and to develop positive relationships based on a common interest. Such a kind of cooperation promotes learning from each other, intergenerational learning but also helps involve people who otherwise would not take part in the organization of a cultural educational event, which can be considered an innovative form of bringing arts closer to people.

2. Organization(s) / person(s) the best practice can be related to

The Primary Arts School of Miloš Ruppeldt was founded in 1919 as a music school by Miloš Ruppeldt and has been attended by many outstanding musicians. It has the longest tradition in whole Slovakia and it has the reputation of a modern arts school realizing high-quality music projects and is a well-known institution among professional and also lay public. Currently, the school has five departments, in which its students can study singing, keyboards, strings, wind instruments and theory of music. The school opens courses for both children and adults and gives all its students an opportunity to develop their talents in one of the fields of study and

prepares them for their further studies on a higher level of education and becoming a professional musician or singer.

3. Stakeholders and beneficiaries of the best practice

The Days of Miloš Ruppeld are a combination of a competition and a festival for primary arts schools, their students (children, youth and adults) and graduates (adults). The audience of the concerts consists of young musicians, their family members, professionals, people working in the field of music, but also the wider public.

The event is financially supported by the Parents Board at Primary Arts School of Miloš Ruppeldt and the local authorities. Teachers, students and their families volunteer during the event.

Primary arts schools mainly from Bratislava region, but also from the whole country and from abroad participate in the competition and the festival. Young artists from Hungary, the Czech Republic and Poland regularly take part in the event.

4. Objectives and activities of the best practice

The aim of the festival is to show the wider public the cultural and social contribution of Slovak primary arts schools and to develop the existing international cooperation between high-quality European arts schools.

The two-day competition of young artists under 25 years of age organized within the Days of Miloš Ruppeldt has been held every year since 2000 and it is the continuation of the educational and artistic work of the school. Its aim is to give an opportunity to young talented people to present themselves, to stimulate and develop the young generation's musical activities by means of individual and systematic work. Not only solo musicians and singers, but also ensembles, choirs and orchestras are given space. The competition gives an opportunity to compare the work of the teachers and the whole educational process at the participating primary arts schools.

Every two years, a gala concert of the winners and laureates of the competition is organized by the Primary Arts School of Miloš Ruppeldt, which is held on the second day of the festival. It provides young musicians and singers with the opportunity to present high-quality performances in a concert hall.

5. Area(s) affected by the best practice

Although the project is realized by an institution of formal education (a primary arts school), the festival is also an activity of cultural education, which is not focused exclusively on professionals in the field of music, arts students or their families. The programme of the festivals is targeted at the wider public with the aim to educate them in the field of music in a non-formal educational environment of a concert hall.

6. Territorial scope of the best practice

The Days of Miloš Ruppeldt is an international event of regional importance, so far it is a V4 project in which primary arts schools from Hungary, the Czech Republic and Poland participate.

7. The conditions (human, financial, technical) required for the best practice

The management and the teachers of the school have a key role in ensuring the high quality of performances not only by educating young people in their primary arts schools, but also in finding other institutions joining the festival both from Slovakia and abroad and building good (not only) professional relationships with them. As for the gala concert, the participation of the winners of the competition is not enough, if the organizers want to attract the wider public. To make the festival attractive, also performances by the laureates and other well-known musicians are necessary.

The budget of the primary arts school is limited, therefore, some financial participation of the school's partners is important, as well as other forms of support. The school regularly applies for grants, cooperates with the local authorities, and makes efforts to find local sponsors as well. Not only sponsors, but also hands-on volunteers are of a significant importance for lowering the costs as there are many activities they can do and so, the organizers do not need to outsource them to external agencies or companies.

The primary arts school can use its own technical devices and provide its building for the purposes of the competition, but for the gala concert, a big concert hall is needed.

8. Results and short-, mid- and long-term impact of the best practice

Having an opportunity to perform and compete can be a source of motivation for the participating young artists to improve their skills and to continue in their studies in the field of music. For the primary arts schools participating in the Days of Miloš Ruppeltdt, it is an opportunity to develop professional, social and cultural relationships between schools as well as music teachers both on national and international levels, exchange their experiences and to cooperate with each other. Especially the gala concerts have attracted the lay public who has had an opportunity to see high-quality performances. The festival and its accompanying activities are a proof of the saying that art brings people closer to each other.

9. Sustainability of the best practice

The festival has quite a long tradition of 18 years and, during its existence, it has built a solid base of people who have supported the festival and who are willing to participate in its organization in the future as well, so, the sustainability of the project is more or less secured but, on the other hand, its dependence on all the partners must be admitted.

10. Adaptability of the best practice

This example of best practice is easily adaptable in every region of Slovakia as well as abroad. The project can be considered innovative in the specific conditions of our region and in other countries where close cooperation between schools and their environments is, due to historical and cultural reasons, not as frequent as in other countries. The main obstacle in its implementation can be in the motivation of people to participate in the organization of the event and finding sponsors.

Viola Tamasova – Silvia Barnová

Mountains and the City – International Mountain and Adventure Film Festival

1. Best practice selection criteria

Mountains and the City is a good example of innovative activities focused on the environmental issues and the promotion of a healthy lifestyle in harmony with the nature. As the activities are aimed not only at professionals, but also lay public, they have the potential to change their attitudes towards the nature, lead them towards its appreciation, protection and preservation, and to motivate them to spend more time in the mountains. Although one part of the activities is focused on school children, the festival is targeted mainly at adults and uses media as an attractive means of informal adult education. The festival and its accompanying activities are situated in an easily accessible place (a shopping centre), so, they can reach out to the lay public including individuals who spend most of their lives in the city. They are also likely to change the attitudes of people who otherwise would not get relevant and sufficient information about the presented issues. The project is beneficial for individuals as well as for the whole society.

2. Organization(s) / person(s) the best practice can be related to

The author of the idea to organize a mountain and adventure festival in Slovakia is Alan Formánek, who founded the Vancouver International Mountain Festival, too. Tamara Greksáková with the team of “Štúdio zážitku” turned this idea into reality in 2000. Later on, the association Hory a mesto came into existence, which is the organizer of the Mountains and the City festival.

3. Stakeholders and beneficiaries of the best practice

The main target group of the activities are:

- active professional and amateur film makers, as well as any other people interested in mountaineering films;
- professionals, climbers, photographers, travellers;
- children and youth living in towns and cities;
- general public interested in adrenaline, adventure and traveller films, expositions, presentations, lectures and workshops.

Every year, the international mountain and adventure festival Mountains and the City is organized in one of the multiplex cinemas in Bratislava, which is the partner of the festival in the particular year. These cinemas represent an ideal place for such a type of festivals as they are situated in shopping centres which do not only offer multiple screens within a single complex, but also sufficient space for the accompanying activities. Another advantage of situating such educational projects in shopping centres is that they are accessible to everyone, many people visit them and, thus, they give an opportunity to join the activities even to an accidental passerby. So, the festival and its activities have the potential to educate the lay public of all ages and backgrounds.

The festival is financed from multiple sources (e.g. Slovak Audiovisual Fund, Environmental Fund (an organisation of the Ministry of Environment of the Slovak Republic), Visegrad Fund, US Embassy, multiplex cinemas, and other partners).

4. Objectives and activities of the best practice

The aim of the festival is to educate the general public in the field of mountaineering and adventure sports by means of film and multimedia presentations, various accompanying activities and to lead them towards a healthy lifestyle by showing them the beauties of the nature and introducing them examples of best practice. The organizers would like to create a platform for widening and deepening the knowledge of both professional public and other individuals interested in mountain sports and films and building new contacts.

The visitors have a unique opportunity to see inaccessible places and unrepeatable performances of mountaineers, polar explorers, mountain bikers, watermen, pilots or travellers through the eyes of film makers or photographers; or to experience a mountain adventure by themselves within the accompanying activities of the festival. The presented films and activities are divided into several sections or thematic blocks (Earth, Water, Rock, Air, Snow, Bicycle, Environment, Surf, etc.), within each of them, space is given to multimedia presentations of Slovak and foreign guests, interactive lectures, workshops (not only) for photographers, competitions, thematic expositions, travel lectures, climbing competitions, and rope attractions.

5. Area(s) affected by the best practice

The Mountains and the City international film festival involves activities from the field of non-formal adult education. In a broader sense, it can be considered a form of cultural education, as it affects individuals' system of values and changes their attitudes towards the nature. They gain new knowledge during presentations and workshops, the presented films give them the opportunity to visit inaccessible places, and the accompanying activities give them an opportunity to experience things they would probably never do. There is also a chance that people visiting the festival will become more "environment conscious".

6. Territorial scope of the best practice

The main part of the festival is situated in Bratislava and is attended mainly by its inhabitants but people from every region of Slovakia travel to visit it, too. The festival has also been held in other towns in Slovakia several times, therefore, it is a project realized on the national level. The movies, as well as special guests and other professional come from the whole world, so, from this aspect, we can speak about the international dimension of the festival Mountains and the City.

7. The conditions (human, financial, technical) required for the best practice

Financial requirements: Organizing a film festival and the provision of attractive accompanying activities for visitors are financially and personally

demanding, therefore, it is necessary to collaborate with partners willing to participate in the realization of the project on the coverage of costs, find local sponsors and to apply for grants as well.

Spacial requirements: It is important to find an appropriate place where the festival can be held. As mentioned above, multiplex cinemas in shopping centres represent the ideal solution as they have a sufficient spacial capacity for all the activities.

Personnel requirements: As there are many activities included in the whole project, a good realisation team and a large number of personnel including volunteers are needed.

8. Results and short-, mid- and long-term impact of the best practice

The activities of the festival have already contributed to the development of general public's knowledge on the topical issues of environment protection and preservation by making use of such a popular media as films and by providing attractive activities not only for professionals.

In the film competition, a growing tendency both in the number and the quality of the presented Slovak films can be observed, so, naturally, the number of visitors is increasing year by year. As claimed by the organizers, the number of Slovak films entering the competition has tripled since the first years of the festival and now, it forms approximately one quarter of all the participating films.

9. Sustainability of the best practice

To ensure the sustainability of the project and its development, partner institutions, further financial grants and donations, dedicated staff and volunteers are necessary.

10. Adaptability of the best practice

The festival is easily adaptable to the conditions of any other country, its activities can be implemented into the program of any environmental film festival. Its uniqueness lies in the accompanying activities.

Viola Tamasova – Silvia Barnová

Office Gallery – Art Closer to People

1. Best practice selection criteria

“Office Gallery“ project is an innovative example of how cultural education can be implemented in a way different from traditions, in an informal environment like workplace. At the same time it gives room to the mutual learning opportunity that opens up at the participating institutions.

2. Organization(s) / person(s) the best practice can be related to

The originator of the project“Office Gallery“ is Ľudmila Pašková, gallerist and curator, managing director of the company Amymon s.r.o., who organizes exhibitions and symposia and implements domestic and international projects. She represents numerous renowned, mainly Czech and Slovak fine artists.

3. Stakeholders and beneficiaries of the best practice

Within the framework of the“Office Gallery“ project Amymon Agency currently cooperates with 8 institutions in Slovakia and the Czeck Republic. The partner institutions supporting the project are:

- Accace Gallery SK: Accace Slovakia (Bratislava) – a company engaged in outsourcing and consultancy,
- Accace Gallery CZ: Accace Czech Republic (Prague) – a company engaged in outsourcing and consultancy,
- Audi Exclusive Gallery: Audi Centrum Bratislava – a vehicle showroom and sales company,
- BC Kerametal Gallery: BC Kerametal (Bratislava) – office block, rental of non-residential purpose property,
- Imunovital Gallery: Imunovital Centre (Bratislava) – sports medical centre,

- SG Mercury Gallery: Mercury School (Bratislava) – nursery, primary and secondary grammar school,
- TÜV SÜD Gallery: TÜV SÜD Slovakia – a company offering certification, auditing and teaching services,
- RVS Klub Studené (Most pri Bratislave) – mansion, restaurant, club.

The cooperation of the company Amymon with the partner institutions is based on personal meetings and good relations primarily. Within the framework of the project, the partner institutions offer the space for displaying the artworks of renowned artists free of charge, whereby installation costs are covered by Amymon s.r.o. This is a project which, for the above reasons, is not demanding financially. It is a good habit (but not obligatory) that the partner institutions buy some of the works of the exhibiting artist or order artwork connected to the operation of their company. For example, the works of art painted by Peter Hargaš about sports are currently exhibited at Imunovital Centre.

4. Objectives and activities of the best practice

The main idea of the project is to introduce art into modern administrative buildings, thereby bringing art closer to people. It gives the opportunity of getting into contact with the artworks of renowned artists both to the employees and the clients of the participating companies, at a non-traditional venue, i.e. in a workplace environment. When selecting the artworks, harmony with the inner space as well as with the nature of the company concerned was very important so as to avoid spatial dissonance. The project aims to bring art into the everyday lives of people who, for various reasons, do not visit galleries. As a partial goal, the participating companies should thus be able to create a cultured environment for their employees and clients, thereby changing the attitude of people moving about in the “Office Gallery” to cultural values so that they could establish a connection to fine arts, learn (and develop a desire) to live with it and be able to evaluate it. A natural end result of the project is an increased interest in learning about fine arts. In order to foster the attainment of the set objectives, in addition to looking at the works of art exhibited – which are

regularly replaced by new ones – employees and clients also get the chance to meet with the artists who created the paintings as workshops with the artists concerned are regularly organized at the chosen institutions. In Mercury School the artists work with students; still in this context, too, one can speak also of adult training as teachers, too, are present at the workshops, learn about the various techniques and enlarge their knowledge within the framework of informal conversations and presentations.

5. Area(s) affected by the best practice

The project can clearly be categorized as an activity of cultural education since it indirectly shows the companies' employees and clients the way to receive fine arts experience, to think about respective works of art as well as culture in general. At the same time we can interpret the project activities also as a kind of aesthetic education in an informal environment, which in this case is a workplace.

6. Territorial scope of the best practice

The project is implemented in Bratislava and its environs, and in Prague, i.e. it affects two regions in two countries, but there is an intention to extend it to other regions. It is very difficult to specify the territorial scope of the project since the clients of the institutions concerned come from all over Slovakia and the Czech Republic, considering which you can speak of a nationwide project, too.

7. The conditions (human, financial, technical) required for the best practice

The project does not require any special conditions; it is based on the interest of partner institutions and their cooperation. It is an important condition that the partner institution should be able to provide the necessary space for the exhibition of the artworks (have rooms of suitable size, cleanliness, appropriate lighting, space where both employees and clients stay) and guarantee that the works cannot get damaged. Partner institutions are financially responsible for the artworks exhibited.

8. Results and short-, mid- and long-term impact of the best practice

“Office Gallery” is a currently ongoing project the results of which are difficult to measure. All we can rely on are the subjective accounts of the participants: the organizers, partners and employees of the respective institutions. They have confirmed that the paintings exhibited contribute to creating a cultivated workplace where both employees and clients feel good and where rooms no longer have a cold, impersonal atmosphere. It has become a habit to stop in front of a picture and have a conversation about it; the conversations reveal that the artworks have become natural parts of the place. They claim they are eager to know the works of which artists will come next. As Ludmila Pašková puts it: “The paintings and statues placed in a workplace environment have positive effects on people: not only on their mood but on their performance, too; at the same time they open up conversations among them.”

9. Sustainability of the best practice

Basic conditions for project success are devotion on the part of the project organizer, and interest in and commitment to participation in the project on the part of the institutions. Expenses and administration related to the implementation of the project are minimal; no special technical or personnel conditions arise.

10. Adaptability of the best practice

The low financial and administrative requirements and the cooperation based on good relations make the project implementable by various institutions at various parts of the world.

CHAPTER IV

HUNGARIAN RELATED BEST PRACTICES IN UKRAINE

Krisztina Kudlotyák

Baby accessories market and clothing exchange programme

1. Best practice selection criteria

One of the most successful family programmes in Beregovo (Beregszász) is the baby accessories market, while the clothing exchange programme is very popular with the youth. The programmes are cost-effective and require limited human and technical resources, considering which they are easy to adapt to any country and a community of any size.

2. Organization(s) / person(s) the best practice can be related to

The baby accessories market is organized by the Association of Hungarian Large Families in Subcarpathia, while the clothing exchange programme is held by the non-governmental organization Pro Cultura Subcarpathica.

3. Beneficiaries of the best practice

The beneficiaries of the best practice are people, persons, families who have clothing articles that have become too small to wear, are superfluous and no longer used and wish to sell these at discount prices to other families or exchange them with other participants.

4. Objectives and activities of the best practice

The best practice aims to help families and young people meet, and renew their wardrobe in a cost-efficient way. Activities:

- selection of a frequented location
- setting conditions for the clothes sale (quality criteria and minimum/maximum prices)
- organization of drop-in programmes for children
- organization of side events creating good mood

5. Area(s) affected by the best practice

The greatest role of the programmes is in community building, while other important aspects are dismantling the stereotypes established by consumer society and popularizing an environmentally conscious lifestyle.

6. Territorial scope of the best practice

The programme covers Beregovo (Beregszász) and environs, i.e. it can be implemented in small villages, towns, in a limited environment, too.

7. The conditions (human, financial, technical) required for the best practice

The organization of the project requires human resources primarily. It requires technical and financial resources to a lesser extent.

8. Results and short-, mid- and long-term impact of the best practice

The programme is implemented with several families and young people involved. The long-term objective is to popularize large family life and an environmentally conscious lifestyle for young people.

9. Sustainability of the best practice

The project does not involve high costs; sustainability only depends on the initiators' enthusiasm.

10. Adaptability of the best practice

The programme is easy to adapt as it is cost effective, easy to organize and is of a charity nature as well.

Krisztina Kudlotyák

Here In Hungarian, Too (Itt Magyarul is, IMI) programme

1. Best practice selection criteria

The programme *Here in Hungarian, Too (Itt Magyarul Is, IMI)* is a cultural and economy stimulation programme with Subcarpathia as its territorial scope and its objectives are to extend the use of the Hungarian language, enhance the prestige of the language, reinforce the identity of the community and develop the consciousness of service providers and service seekers in language use. It works in other regions beyond the borders, too, but rests on an economic rather than a cultural basis. The Subcarpathian example shows that, beyond the economic factors, a programme of such nature may have a role in enhancing community identity, prestige and service providers' quality.

2. Organization(s) / person(s) the best practice can be related to

The best practice started as an initiative of Il. Rákóczi Ferenc Hungarian College of Subcarpathia in Beregovo (Beregszász) and the project was embraced and further developed into a regional-level programme by the NGO Pro Cultura Subcarpathica operating at the college base.

3. Beneficiaries of the best practice

Hungarian-speaking service seekers (customers, patients, clients), job-seekers (job-seeking persons speaking also the Hungarian language), enterprises, service providers.

4. Objectives and activities of the best practice

Objectives and tasks of the programme *Here in Hungarian, Too (IMI)*:
The movement aims to channel the use of the Hungarian language from the circle of families and limited-size communities (school, church, cultural groups) to the public scene of enterprises, businesses and services.

Tasks:

- Promoting, reinforcing and popularizing the use of the Hungarian language in the service network, offices, institutions and facilities of Subcarpathian settlements.
- Enumerating and registering institutions, facilities and businesses that are Hungarian or provide services in the Hungarian language and creating a database for public use.
- Informing Hungarian-speaking citizens of Subcarpathia of the opportunity to use services in the Hungarian language.
- Stimulating Hungarian tourism in Subcarpathia.
- In the long run, enlarging the employment rate of Hungarian speakers.
- Opportunity to create a social network in the Hungarian language.

Here in Hungarian, Too (IMI) attains its objectives and performs its tasks through the following activities:

- survey and exploration of Hungarian language services
- operation of an independent, user-friendly online surface and map of services
- organization of actions to popularize programmes
- provision of member facilities with IMI logos, boards and badges
- organization of side events – trainings, conferences, balls – with the purpose of service development
- organization of occasions providing free legal assistance

5. Area(s) affected by the best practice

The best practice operates in whole Subcarpathia, with the Beregovo (Munkács) and the Uzhgorod (Ungvár) districts being the most active followed by the Vinogradov (Nagyszőlős) district, and there are registered users also in the Munkacevo (Munkács) district and in Munkacevo (Munkács), Uzhgorod (Ungvár) and the Upper Tisza region as well.

6. Territorial scope of the best practice

The best practice goes beyond Subcarpathian borders as it can be used by all Hungarian language service seekers. It helps Hungarians outside Ukraine, too, in finding Hungarian-language services.

7. The conditions (human, financial, technical) required for the best practice

The best practice primarily needs human resources and technical background. Initially financial resources can be attained through grants, later on by using good online and printed advertisement strategies.

8. Results and short-, mid- and long-term impact of the best practice

In the past few years the IMI movement has gained growing popularity; there are over a thousand registration requests per year and the data base contains 942 items currently. The most popular of this are health service provider items which include Hungarian-speaking doctors and health care staff, also specifying the institutions they are related to. Almost 5,000 logo stickers and badges have been disseminated.

9. Sustainability of the best practice

The programme can be sustained mainly from grants and advertisement revenues. The online surface provides good opportunity for placing advertisements and for making the service qualifiable. A long-term sustainability objective is to create a downloadable mobile app which could contribute to the sustainability of the programme also by advertisement surface and a downloading fee.

10. Adaptability of the best practice

The programme can be adapted to multilingual or border regions of other countries as it may have a service developing and a service range widening effect. It is important that in the multi-lingual environment of the region service providers or employees who speak the languages of the region concerned should be preferred. Such a programme helps the development of tourism.

Krisztina Kudlotyák

Heritage House Museum Programme in Beregi (Nagybereg)

1. Best practice selection criteria

The Heritage House Museum of Veliki Beregi (Nagybereg) has operated as a cultural, intellectual and tradition preservation unit since 2012. The museum is the only institution in Subcarpathia that offers workshops at the same time.

The most important objectives of the live cultural heritage house are to turn traditions into experience, reinforce young people's identity and transmit cultural values.

The heritage house attempts to realize all these by targeted workshops held regularly. The building and the yard around it are suitable, in addition to presenting the traditional peasant lifestyle, for conducting various tradition cultivation workshops. Visitors are presented the traditions of the peasantry's life, their work occasions, local traditions. The programmes related to the house serve saving and reinforcing the local identity.

2. Organization(s) / person(s) the best practice can be related to

The owner of the cultural heritage house is Il. Rákóczi Ferenc Hungarian College of Subcarpathia and its operator is the non-governmental organization Pro Cultura Subcarpathica; with support from Fodor István Research Institute, a botanical and herbs garden has also been established at the house.

3. Beneficiaries of the best practice

Programmes at the heritage house in Beregi (Nagybereg) attract young people from the settlement and its surroundings on a weekly basis. In addition to these, the museum is visited by children and youth groups from several schools in Subcarpathia for museum pedagogy, gastronomic and handicraft experience.

4. Objectives and activities of the best practice

The primary objectives of the programmes at the cultural heritage house are to present, revive and disseminate intellectual and material heritage and make young people familiar with and develop a liking for traditional craftsmanship and handicrafts.

The activities implemented in the programme can also be related to holidays and festivities:

Carnival mask making, baking carnival donut: making carnival masks for chasing the winter away and familiarizing participants with the habit of the Busó march. At this time of the year, the dining table would be incomplete without carnival donuts, while participants also have the chance to hear its peculiar story.

Weaving, plaiting, spool knitting: the event intends to revive the atmosphere of the former weaving houses and demonstrate the use of spinning wheels and distaffs, as well as show and teach the techniques of yarning and weaving.

Donut knot baking is among the most popular programmes of the cultural heritage house. This event aims to familiarize participants with this pastry that was traditionally prepared for mothers with newborn babies in this region, and to teach them how to make it. In the cultural heritage house were revive the technique of dough making and make young people familiar with the technique. Participants knead, roll out and cut the dough, i.e. perform housework that young people hardly ever do at home these days. Apart from donuts, pancakes and blintz are also made.

Bead stringing and weaving is a useful pastime the goal of which is to draw attention to the value of handicraft products.

Awaiting Easter: within the framework of handicraft workshops egg painting masters make painted eggs and teach egg painting skills, in addition to which other Easter traditions – watering women and poem recital – are also revived.

‘Langallo’ oven bread baking: the demonstration and teaching of oven bread baking.

May tree decorating: reviving this folk tradition and decorating a May tree with the children; a handicraft workshop on the same occasion.

Choosing the Pentecost King: demonstrating former Pentecost traditions, reviving children's games played on the occasion and making traditional dishes.

Sour cherry jam-cooking: making traditional sour cherry jam with young people involved. The event also has a community building purpose.

Harvest dance house: a traditional harvest ball. Schoolchildren from Beregi (Nagybereg) and Koson (Kaszony) visited the cultural heritage house in the morning, while students from Orosievo (Oroszi) and Vari (Vári) came in the afternoon to familiarize with harvest traditions and folk children's games with the help of Krisztina and Károly Kokas. The dance pair from the Kokas Band dressed up in folk costumes created magic atmosphere in the warmth of the oven. An instrumental show followed while participants had a rest. Young participants were allowed to hold the folk instruments in their hands and try them. Handicraft was also included in the programme: under the guidance of Irénke Derceni and Viktória Papp, those interested made dolls out of corn husk and wool. Guests were offered delicious tea and bread with jam in the meantime.

St. Martin's day: Since many of the young people are not familiar with the story of St. Martin's day, the programme started with reciting the legend of St. Martin. While children made St. Martin day's lampions, chestnuts, apples filled with cottage cheese and pumpkins were baked in the oven.

Candle making: we made participants familiar with the technique of making candles for home decoration purposes and raised awareness of the value of simple handicraft products. (Participants learned how to make candles of various shapes and colours, including decorative candles, by hand.)

Felting: processing felt is an ancient profession that today's young people are not familiar with at all. As wool can be shaped and treated, various decorative articles (key holders, earrings) can be made from it.

Advent handicraft and gingerbread making: So as to get into the Christmas mood, making Advent wreaths and decorations, baking and decorating gingerbread with several groups of children in the Advent period. Making young people familiar with Luca-Day folk traditions. Making Luca's wheat and Luca's calendar.

Making and using folk toys.

5. Area(s) affected by the best practice

The operation of the cultural heritage house in Beregi (Nagybereg) is mostly related to the fields of culture, tradition preservation, pedagogy and identity preservation. In the past years it has been possible to interpret as a tourist attraction or site as well.

6. Territorial scope of the best practice

When the project was launched, the initiators regarded Beregi (Nagybereg) and its environs to be the scope of the project. Today, participants come from the whole Subcarpathia.

7. The conditions (human, financial, technical) required for the best practice

An essential condition for the best practice is a cultural heritage house-like building that reflects the habits of the peasantry, where a room can be arranged as a workshop and there is also considerable space or a garden outside the house.

Human resources required: an event organizer, craftsmen, dance groups, tradition preservation groups

8. Results and short-, mid- and long-term impact of the best practice

As a result of the project young people familiarize with folk culture. Programmes of the cultural heritage house are attended by 1,000 young people a year. There are groups visiting from primary and nursery schools from various towns and parts of Subcarpathia.

9. Sustainability of the best practice

At the moment, participation in the programme is free of charge for visitors. As the maintenance of the house is the most costly part of the project, it is good if the heritage house belongs to the community or an institution. The programme elements can be implemented through grants.

10. Adaptability of the best practice

A great many settlements have cultural heritage houses and the idea to use these as real and living community spaces is easy to adapt anywhere. The cost efficiency of the programme makes the popularization of traditions among young people accessible.

Krisztina Kudlotyák

Kárpátalja.ma news portal and magazine

1. Best practice selection criteria

The operation of the news portal Kárpátalja.ma has had an impact on the whole Subcarpathia since 2011. This is a cultural media project with the objectives of reinforcing identity and informing. Its impact can be measured by reader and visitor numbers. The project elements can be adapted to other regions as well.

2. Organization(s) / person(s) the best practice can be related to

The organizations establishing and operating Kárpátalja.ma (hereinafter: KMA) are the non-governmental organization Pro Cultura Subcarpathica and II. Rákóczi Ferenc Hungarian College of Subcarpathia.

3. Stakeholders and beneficiaries of the best practice

Beneficiaries of the project comprise Subcarpathian users, readers, news editors, public personalities, etc. interested in public life, cultural, education and church issues.

4. Objectives and activities of the best practice

On weekdays, KMA operates as a news portal with the aim of fast, objective and non-tabloid style information dissemination; on weekends it operates as a cultural, public life and educational magazine the primary goals of which are to explore the values of the county, inform about its events, present successful people and careers, explore opportunities.

Activities related to the best practice:

- the operation of a news portal
- the exploration and presentation of successful institutions and civil initiatives
- the exploration and presentation of successful Subcarpathian Hungarians' lives
- the exploration and inclusion in the programme offer of Subcarpathian programme opportunities
- the publication of articles affecting the Subcarpathian community in the Ukrainian and English languages
- media support for activities important from the community aspect
- the training and preparation of young media experts

5. Area(s) affected by the best practice

The project has an impact in cultural knowledge dissemination and identity enhancement, considering which this is a best practice affecting the field of culture primarily. It teaches especially conscious citizenship, political and community activity and religious consciousness.

6. Territorial scope of the best practice

The direct territorial scope of kárpátaljai.ma is Subcarpathia but considering it is online it is accessible and possible to read in other areas as well, so there are users in Australia, Austria, the United States and several European countries as well.

7. The conditions (human, financial, technical) required for the best practice

The best practice requires high-level technical and human resources. Raising and training these require financial resources, which can be attained partly from grants and partly by applying a good advertisement policy, operating advertisement surfaces and widening the offer of the news portal.

8. Results and short-, mid- and long-term impact of the best practice

The programme has been running continuously since 2011. It has a reader audience of 4 thousand persons per day via direct request and 10 thousand per day via indirect online request.

35-60 items (articles, interviews, reports, videos, recipes, programmes, etc.) per day are added to the online surface. Several types of interviews are also published in books or interview volumes with the aim to reflect family values. In the long run the project is aimed to become an influential and objective news source reflecting minority life in the Ukraine.

9. Sustainability of the best practice

The sustainability of the project and the attainment of the long-term objectives require financial and human resources.

10. Adaptability of the best practice

It can be used very well by smaller communities for disseminating, preserving and communicating values. By establishing the human resource and technical background it has an identity reinforcing effect.

Krisztina Kudlotyák

KurucFest

1. Best practice selection criteria

KurucFest is one of the biggest programme series in Subcarpathia in the field of culture – within that in popularizing and demonstrating folk traditions – with a role in cultural identity preservation and community formation- and preservation. It provides excellent opportunity for the transmission of cultural heritage and values.

The programme has been organized as a tradition every year since 2011. Visitor attendance is easy to measure; the widening offer can be supported by data and the benefits are obvious. The idea of the festival is easy to adapt to other regions, countries or settlements.

2. Organization(s) / person(s) the best practice can be related to

The programme can be related to the non-governmental organization Pro Cultura Subcarpathica, the Hungarian Entrepreneurs' Association of Subcarpathia, the Hungarian Cultural Association of Subcarpathia and the local tradition preservation groups.

3. Beneficiaries of the best practice

Beneficiaries of the best practice are the local tradition preservation communities, ensembles, dance groups, tradition preserving craftsmen, horse riding schools, fans of tradition preservation, families, enterprises, civil initiatives.

4. Objectives and activities of the best practice

KurucFest aims to commemorate the Freedom Fight of Rákóczi II by demonstrations and performances delivered by tradition preservation groups and by the popularization of these groups. Further objectives are to reinforce the identity of local communities, lay a basis for economy-based

cultural development in Subcarpathia, facilitate the popularization of horse sports and enhance the dissemination of handicraft products.

The most important project activities are:

- performance opportunities for Subcarpathian folk dance groups
- display opportunity for folk handicraft
- establishing and enhancing market for handicraft products
- enhancing the competitiveness of handicraft products and craftsmanship
- organization of tradition preserving horse shows
- providing presentation opportunity for horse schools
- opportunity to present gastronomic specialities

5. Area(s) affected by the best practice

The best practice has become outstanding in the field of culture and within that it focuses on tradition- and identity preservation specifically. Its major tasks are to present and transmit cultural values and provide opportunity for demonstrating them. The project operates as an outstanding informal knowledge transfer.

6. Territorial scope of the best practice

The territorial focus is mostly the former Ugocsa county but its visitors and service providers are from all over Subcarpathia. In recent years it has attracted the population of other Ukrainian counties as well. In view of its special services it is considered a tourist attraction both domestically and abroad.

7. The conditions (human, financial, technical) required for the best practice

The organization of KurucFest primarily requires financial and human resources, good social capital.

8. Results and short-, mid- and long-term impact of the best practice

The short-term objective of KurucFest was to reinforce local tradition preservation communities; organizers wished to provide opportunity for tradition preservation. The mid-term objective was to popularize on a wide scale tradition preservation activities as well as disseminate them on a wide scale. The long-term objective was to set up a festival and tourist attraction in Subcarpathia based on popular tradition preservation.

9. Sustainability of the best practice

At the moment the best practice is implemented from grants but in the long run its sustainability is ensured as a tourist attraction.

10. Adaptability of the best practice

KurucFest can be adapted anywhere where the focus is on the demonstration of the values of local tradition preservation groups and communities. The festival can also be implemented as a smaller-scale event.

KultúrÁsz Public Benefit Association has been implementing a two-year international cultural project titled Universal Culture between 1 March 2018 and 29 February 2020. As a high-priority goal in the project we undertook to explore the voluntary based Hungarian tradition preservation cultural practices in the Carpathian Basin as well as to assist the adaptation of best practices with the idea in mind that the collaborating partners could learn from each other and adapt those practices in their home countries. One key method of international cooperation is collecting best practices that partner institutions could consider adapting after getting acquainted with the partner organisations, their characteristics. In the project „Universal Culture” we aimed to collect these promptly adaptable best practices. This volume comprises 20 case descriptions of best practices from the area of Hungarian culture in Hungarian, the implementation of which is exemplary in all the cases. Each collected best practice enables the reader to get an insight into one interesting segment of the Hungarian cultural life in Hungary, Romania, Slovakia and the Ukraine and to get a closer picture of the special cultural characteristics of the certain country. We publish the case descriptions so that the readers could find some experience that is adaptable in the four countries as well as in other countries. In many cases these practices could offer solutions to the social and cultural deficiencies in the reader’s country or they could be used to expand adequately working practices. In each case the best practices can be adapted entirely or partly.

