A. General information

Name of State Party

Hungary

Date of Ratification

2006-03-17

Question A.1

Executive summary

Please provide an executive summary of the report that will allow general readers to understand the overall status of legislative, regulatory and other measures taken at the national level to implement the Convention. This should follow the organizational structure of the form.

In Hungary, the Convention entered into force in 2006 in the form of Statute XXXVIII of 2006 promulgating the UNESCO Convention which had been accepted in Paris on October 17th 2003. Hungary deposited its instrument of ratification of the Convention for Safeguarding Intangible Cultural Heritage with the officials of the Secretariat for the Intangible Cultural Heritage at the Paris headquarters of UNESCO on March 16th 2006. Act XXXVIII of 2006 on Safeguarding the Intangible Cultural Heritage confers the responsibility of execution on the government minister in charge of culture. In 2008 the minister formed his own advisory body from representatives of the relevant administrative, professional and social organisations (Hungarian National Committee for the Intangible Cultural Heritage). The Directorate for the Intangible Cultural Heritage was established as a separate organisational unit within the Hungarian Open Air Museum. As of 2012, functions of the Hungarian National Committee for the Intangible Cultural Heritage have been carried out by the ICH Expert Committee operating under the Hungarian National Commission for UNESCO, whose operation is regulated in Government Decree 17/2012 (II. 16) on the Hungarian National Committee of UNESCO. Secretariat functions are supplied by the Directorate for the Intangible Cultural Heritage. The Minister of Culture created two lists in service of the safeguarding Hungary's intangible cultural heritage, the National Inventory of ICH and the National Register of Good Safeguarding Practices.

In Hungary the guiding principle for implementation is that nomination must be initiated by the relevant communities in all cases. Communities must also also play a primary role in preparing the bulk of the documentation as well as in developing and implementing effective measures for protecting the integrity of the element. Without the participation of the bearer communities, safeguarding intangible cultural heritage would prove impossible. Since nomination documents are compiled by members of the community, we may declare
that community participation is a key factor and a basic criterion in the process of inscription. During the evaluation of the nominations the Directorate for the Cultural Heritage, the independent experts and the Expert Committee specially check and highly appreciate the broadest possible involvement and contribution on behalf of the community, without which it would be extremely difficult to make any decisions or take significant steps in the nomination procedure.

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

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

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

**Question A.2**

**Contact information of the focal point for the periodic report**

If you need to update the information related to the focal point, please write to the Secretariat (ich-reports@unesco.org) indicating the information to be updated, and the Secretariat will make necessary changes.

**Title (Ms/Mr, etc)**

Ms

**Family name**

Csonka-Takács

**Given name**

Eszter

**Institution/position**

Director
Address
Intangible Cultural Heritage Directorate Hungarian Open Air Museum Sztaravodai út 75 2000 Szentendre

Telephone number
+36 30 312 7687

E-mail address
csonkatakacs.eszter@skanzen.hu

Other relevant information

Question A.3

Institutions and organizations involved in the preparation of the periodic report

- Governmental institutions
  Ministry of Human Capacities

- National commission for UNESCO
  Hungarian National Commission for UNESCO

- Cultural centres
  Hungarian Heritage House

- Research institutions
  Research Centre for the Humanities, Institute of Ethnology
  Research Centre for the Humanities, Institute for Musicology

- Universities
  Eötvös Loránd University, Faculty of Humanities, Atelier - Department for Interdisciplinary History,
University of Szeged, Faculty of Humanities, Institute of Ethnography and Cultural Anthropology
Hungarian Dance University
University of Pécs, Department of Ethnography and Cultural Anthropology
Central European University, Cultural heritage Studies Programme
University of Debrecen, Faculty of Humanities, Department of Ethnography
Eszterházy Károly Catholic University, Faculty of Humanities and Arts

- Museums
  Hungarian Open Air Museum
  Museum of Ethnography

- NGOs
  Elemér Muharay Folk Art Association
  Dance House Guild
  Association of Hungarian Folk Artists
  Hangveto

Please provide any comments in the box below

**Question A.4**

**Accredited Non-Governmental Organizations**

For information, please find below the list of accredited NGOs located in your country, if any. You can find detailed information on each NGO, by clicking on the question mark symbol.

none

Please provide in the box below observation(s), if any, on the above-mentioned information.

none

**Question A.5**

**Participation to the international mechanisms of the 2003 Convention**

**Question A.5.1**

Elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding
For information, please find below the list of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, if any. You can find detailed information on each element, by clicking on the question mark symbol (Periodic reporting on these elements is done under a separate set of guidelines using form ICH-11).

none

Please provide in the box below observation(s), if any, on the above-mentioned information.

none

**Question A.5.2**

**Elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity**

For information, please find below the list of elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity, if any. You can find detailed information on each element, by clicking on the question mark symbol (the report on these elements will be made in section C of this form).

<table>
<thead>
<tr>
<th>Name of the element</th>
<th>Year of inscription</th>
</tr>
</thead>
<tbody>
<tr>
<td>Busó festivities at Mohács: masked end-of-winter carnival custom (00252)</td>
<td>2009</td>
</tr>
<tr>
<td>Folk art of the Matyó, embroidery of a traditional community (00633)</td>
<td>2012</td>
</tr>
<tr>
<td>Blaudruck/Modrotisk/Kékfestés/Modrotlač, resist block printing and indigo dyeing in Europe (01365)</td>
<td>2018</td>
</tr>
<tr>
<td>Multiple: Austria, Czechia, Germany, Hungary, Slovakia</td>
<td></td>
</tr>
</tbody>
</table>

Please provide in the box below observation(s), if any, on the above-mentioned information.

Falconry, a living human heritage 2012

**Question A.5.3**

**Programmes selected for the Register of Good Safeguarding Practices**

For information, please find below the list of programmes selected for the Register of Good Safeguarding Practices, if any. You can find detailed information on each element, by clicking on the question mark symbol.

<table>
<thead>
<tr>
<th>Name of project/programme/etc.</th>
<th>Year of inscription</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tánczház method: a Hungarian model for the transmission of intangible cultural heritage (00515)</td>
<td>2011</td>
</tr>
</tbody>
</table>
Safeguarding of the folk music heritage by the Kodály concept (01177) 2016

Please provide in the box below observation(s), if any, on the above-mentioned information.

**Question A.5.4**

Projects financed through International Assistance (Intangible Cultural Heritage Fund)

For information, please find below the list of projects financed through the ICH Fund in your country, if any. You can find detailed information on each project, by clicking on the question mark symbol.

none

Please provide in the box below observation(s), if any, on the above-mentioned information.

none

**Question A.6**

Inventories

Please provide information on the inventory or inventories of the intangible cultural heritage present in your State’s territory, as referred to in Articles 11 and 12 of the Convention and paragraph 153 of the Operational Directives. The 'Add' tab allows you to add as many inventories as you wish to include. If no inventory has been established yet in your country, leave this section blank.

1

a. Name of inventory

Szellemi Kulturális Örökség Nemzeti Jegyzéke / National Inventory of Intangible Cultural Heritage

b. Hyperlink to the inventory (if any)

http://szellemikulturalisorokseg.hu/index0_en.php?name=en_f2_national_inventory

c. Responsible body

Directorate of Intangible Cultural Heritage at the Hungarian Open Air Museum, Ministry of Human Capacities

d. Date of establishment
2008

e. Updated since ratification or during the reporting period (provide further details in section 7.3)

Yes

Date of latest update

30-09-2021

f. Method and frequency for updating

The National Inventory is regularly updated, usually once per year, with help from all the participants involved in the process (specialists, NGOs, communities) by the Expert Committee of Intangible Cultural Heritage of the Hungarian National Commission for UNESCO in collaboration with the Directorate of Intangible Cultural Heritage of the Hungarian Open Air Museum.

In Hungary, there are two ways to update the elements of the National Inventory, which was established in 2008. First, by request from the practitioners, in close cooperation with the community. Second, on the basis of the new approval system: starting in 2020, the communities prepare reports every 5 years about changes within the heritage element, the implementation of planned safeguarding measures, and any possible changes in administrative data. An update form was prepared, which must be completed with proof of the community involvement and submitted to the Directorate of Intangible Cultural Heritage at the Hungarian Open Air Museum. The submitted documents will then be reviewed at the subsequent meeting of the Intangible Cultural Heritage Expert Committee of the Hungarian National Commission for UNESCO, and the modified and approved documentation will be published on the website of the Directorate among the other elements of the National Inventory.

g. Number of elements included

45

h. Applicable domains

The National Inventory of Intangible Cultural Heritage covers all domains of the 2003 Convention:
- oral traditions and forms of expression, including the language, as the carrier of the heritage
- traditional performing arts
- social customs, rites, festive events
- knowledge and practices regarding natural environment and the universe
- knowledge and skills necessary for making traditional handcraft products.

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

j. Criteria for inclusion

N.1. The element must be compatible with the definition of ICH element as described in Article 2. paragraphs 1 and 2 of the Convention.
N.2. Inscription on the Inventory provides for greater visibility of and public access to the intangible cultural heritage, as well as increased awareness of its significance. Thus the Inventory and the elements inscribed thereon reflect the cultural diversity of the nation and serve as examples of human creativity.
N.3. General policies and programs are in place to facilitate the safeguarding, viability and sustainability of the element.
N.4. The element was nominated for inscription with the widest possible participation, involvement and prior informed consent of the communities, groups and, where applicable, individuals who are the bearers/practitioners of the element.

k. Does the inventory record the viability of each element?

Yes

Please provide further details, if appropriate:

The update procedure detailed above also monitors the viability of the element.

l. Does the updating of the inventory reflect the current viability of elements included? (provide further details in section 7.3)

Yes

Please provide further details, if appropriate

As part of the update, we will make public the changes submitted by the communities (participatory monitoring and review procedure) that have emerged since the listing in the practice and safeguarding of the intangible cultural heritage. These reflect the continuity of heritage because, for example, during the update, we ask about the implementation of safeguarding strategies as well as changes in social function.

m. Does the inventory identify threats to the ICH elements included?

Yes

If yes, what are the main threats you have identified?
One of the most important keys to the survival of heritage is the transfer of knowledge to future generations. Consequently, one of the threats is the phenomenon of aging. In general, it is becoming increasingly difficult to involve the younger generations in the practice of heritage, which is linked to the unfavourable demographic effects, our changed, accelerated world, but also the lack of adequate financial support. Nowadays, it is less attractive for a young person to learn a craft. There are fewer and fewer committed traditionalists who, in the absence of a cash benefit, undertake time-consuming activities, either as leisure activities or as part-time activities. Due to economic conditions, fewer people choose this type of trade. There is a danger that in the event of the extinction of old people who know the old crafts, no one will carry on this kind of craft and knowledge. Fewer and fewer young people are taking over the knowledge and experience of the older generation, so a lot of significant knowledge can be forgotten. Lack of appreciation for manual labour also contributes.

Adequate funding is needed to practice the elements of heritage. In many cases, the communities are not able to cover the costs on their own, therefore the applications and the financial resources provided by the state and local governments have a very important role in the survival of a given heritage element.

The transfer of knowledge is further hampered by a lack of an appropriate institutional network. Former organizations that used to provide a framework for this type of crafts - e.g., cooperatives, which were also employers, advocates, controllers, and retailers at the same time. There is a lack of professional circles where young people could have the opportunity to learn about their heritage. This can be explained, among other things, by the shortage of skilled workers.

The acquisition of the necessary raw materials and tools is also an increasingly significant problem. The lack of certain former raw materials or naturally occurring raw materials may bring about change or threaten to cease the practice of traditional techniques based on them, e.g., in the making of handicrafts.

One of the biggest challenges today in sustaining the practice of heritage is the Covid-19 epidemic. The persistence of the epidemic can cause serious problems in nurturing certain traditions, as physical distancing, banning community events, keeping cultural institutions closed, and reallocating budgets all make it difficult to maintain and practice a given heritage.

n. Is this a specialized inventory or an inventory of specific scope? (provide further details in section 7.2)

No

Name of the associated element, domain, ethnic group, geographical region, etc.

o. Is access to the inventory facilitated while respecting customary practices governing access to specific aspects of ICH? (provide further details in section 7.4)

Yes

p. Do communities, groups and NGOs participate inclusively in the inventorying process? (provide further details in section 8.1)
<table>
<thead>
<tr>
<th>2a. Name of inventory</th>
<th>Szellemi Kulturális Örökség Jó Megrzési Gyakorlatok Regisztere / National Register of Good Safeguarding Practices</th>
</tr>
</thead>
<tbody>
<tr>
<td>2b. Hyperlink to the inventory (if any)</td>
<td><a href="http://szellemikulturalisorokseg.hu/index0_en.php?name=en_f23_elements_best_safe">http://szellemikulturalisorokseg.hu/index0_en.php?name=en_f23_elements_best_safe</a></td>
</tr>
<tr>
<td>2c. Responsible body</td>
<td>Directorate of Intangible Cultural Heritage at the Hungarian Open Air Museum, Ministry of Human Capacities</td>
</tr>
<tr>
<td>2d. Date of establishment</td>
<td>2010</td>
</tr>
<tr>
<td>2e. Updated since ratification or during the reporting period (provide further details in section 7.3)</td>
<td>Yes</td>
</tr>
<tr>
<td>Date of latest update</td>
<td>30-09-2021</td>
</tr>
<tr>
<td>2f. Method and frequency for updating</td>
<td>The Inventory is regularly updated, usually once per year, with help from all the participants involved in the process (specialists, NGOs, communities) by the Expert Committee of Intangible Cultural Heritage of the Hungarian National Commission for UNESCO in collaboration with the Directorate of Intangible Cultural Heritage of the Hungarian Open Air Museum.</td>
</tr>
</tbody>
</table>
In Hungary, there are two ways to update the elements of the National Inventory, which was established in 2008. First, by request from the practitioners, in close cooperation with the community. Second, on the basis of the new approval system: starting in 2020, the communities prepare reports every 5 years about changes within the heritage element, the implementation of planned safeguarding measures, and any possible changes in administrative data. An update form was prepared, which must be completed with proof of the community involvement and submitted to the Directorate of Intangible Cultural Heritage at the Hungarian Open Air Museum. The submitted documents will then be reviewed at the subsequent meeting of the Intangible Cultural Heritage Expert Committee of the Hungarian National Commission for UNESCO, and the modified and approved documentation will be published on the website of the Directorate among the other elements of the national inventory.

g. Number of elements included
9

h. Applicable domains

i. Ordering principles

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

j. Criteria for inclusion

Criteria for the National Register of Good Safeguarding Practices:
J.1. The programme, project or activity serves the objective of safeguarding as described in Article 2.3 of the Convention
J.2. If already completed, the programme, project or activity has demonstrated effectiveness in contributing to the viability of the intangible cultural heritage concerned. If still underway or planned, it can reasonably be expected to contribute substantially to the viability of the intangible cultural heritage concerned.
J.3. The programme, project or activity has been or will be implemented with the participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent.
J.4. The programme, project or activity is potentially suited to serve as a national model for safeguarding activities.

k. Does the inventory record the viability of each element?

Yes
Please provide further details, if appropriate:

The update procedure detailed above also monitors the viability of the program

l. Does the updating of the inventory reflect the current viability of elements included? (provide further details in section 7.3)

Yes

Please provide further details, if appropriate

The update procedure detailed above also monitors the viability of the program

m. Does the inventory identify threats to the ICH elements included?

Yes

If yes, what are the main threats you have identified?

The update procedure detailed above also monitors the threats of the program

n. Is this a specialized inventory or an inventory of specific scope? (provide further details in section 7.2)

No

Name of the associated element, domain, ethnic group, geographical region, etc.

o. Is access to the inventory facilitated while respecting customary practices governing access to specific aspects of ICH? (provide further details in section 7.4)

Yes

p. Do communities, groups and NGOs participate inclusively in the inventorying process? (provide further details in section 8.1)

Yes

q. Does the inventory respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society and all regions? (provide further details in section 8.2)

Yes
r. Does the inventory include the practices and expressions of all genders? (provide further details in section 8.2)

Yes

**Question A.7**

**Synergies with other international frameworks**

States Parties are invited to share examples of concrete activities developed within other international frameworks which contributed to the safeguarding of ICH:

1

<table>
<thead>
<tr>
<th>Programme/Convention /Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Activity/project</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions to the safeguarding of intangible cultural heritage</td>
</tr>
</tbody>
</table>
B. Reporting against core indicators

The Section B of the form will allow you to report on your safeguarding activities and priorities according to the Overall Results Framework approved in 2018 by the General Assembly of States Parties to the 2003 Convention. Distributed in eight thematic areas, 26 core indicators have been established. To each of the indicators correspond assessment factors.

Each tab under Section B corresponds to one of the 26 indicators. The answers provided for each assessment factor determine the extent to which the indicator is satisfied. It constitutes your baseline and it is represented by a scale. You are invited to define a target for the next reporting exercise in six-year time and to explain how you intend to achieve this target, referring to the specific aspects and assessment factor(s) that the State may wish to address.
1. Extent to which competent bodies and institutions and consultative mechanisms support the continued practice and transmission of ICH

Guidance note corresponding to indicator 1 of the Overall Results Framework:
English | French | Spanish

Question 1.1

Have one or more competent bodies for ICH safeguarding been designated or established?
Yes

1

Name of the body

Directorate of Intangible Cultural Heritage at the Hungarian Open Air Museum

Brief description of the safeguarding functions of the body

The Directorate, based at the Hungarian Open Air Museum in Szentendre, is responsible for the implementation and coordination of the UNESCO Convention for Safeguarding of the Intangible Cultural Heritage. The Directorate is an operational professional organisation that coordinates activities and programmes related to intangible cultural heritage and its effective protection. It brings together the institutions and organisations involved in their implementation, and encourages, promotes, and coordinates further activities related to the preserving and safeguarding of the intangible cultural heritage. It ensures the advocacy of intangible cultural heritage through continuous and wide dissemination of information and makes public the national tasks arising from the Convention and the results and official documents of the implementation process. Its tasks include the maintenance of the National Inventory, establishment and operation of a network of county coordinators and other professional networks, operation of the Intangible Cultural Heritage website, development of educational programmes, production of brochures, organization of conferences, training courses and events to promote intangible cultural heritage.

Website

www.szellemiorokseg.hu

Contact details

Address

2000 Szentendre Sztaravodai út 75.

Telephone number
Question 1.2

Do competent bodies for safeguarding specific ICH elements exist in your country? (whether or not inscribed on one of the Lists of the 2003 Convention)

Yes

1

Name of the body

Muharay Elemér Folk Art Association

Select the element if it is inscribed on one of the Lists of the 2003 Convention

-

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Hungarian and Gypsy Dance Tradition of Nagyaecsed (201)

Brief description of the safeguarding functions of the body

The Muharay Elemér Folk Art Association was founded in 1990 and is a member of several traditional associations. The aim of the Association is to preserve and pass on dance, and music traditions. Particular attention is paid to the fact that tradition is not only present as a theatrical movement in the cultural life of the country, but also defines the relationship of a wider community, or a settlement to its own cultural heritage. As a result, they strive to revive the cultural and community traditions of the small settlements, the customs related to holidays and work opportunities in line with today's conditions. They are building a movement of safeguarding traditions that aims not only to stage traditions, but also learn about, nurture and spread the traditions that hold healthy communities and societies around the world together.

Website

www.muharay.hu

Contact details

Address

1011 Budapest Szilágyi Dezso tér 6.

Telephone number
Name of the body
Bechtold István Alapítvány a Magyar Solymászkultúráért és a Természetért / István Bechtold Foundation for the Hungarian Falconry and Nature

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)
Falconry in Hungary

Brief description of the safeguarding functions of the body
The Foundation carries out cultural activities in the fields of falconry, birds of prey protection and nature conservation.

Website
https://www.facebook.com/bechtoldalapitvany/

Contact details
Address
1033 Budapest Huszti út 29.
Telephone number
+36-30-869-0871
E-mail address
bechtoldalapitvany@gmail.com
Hangvet? Music Distribution Association Ltd.

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Sring Band Tradition in Hungary (2019)

Brief description of the safeguarding functions of the body

Hangvet? has been organizing events, seeking world music talents, and providing strategic consulting and fostering cultural development since 2003. It plays a central role in the world music market in Central and Eastern Europe. It has coordinated several international projects and developed training programmes for music professionals and directed numerous music festivals and other content. Within the framework of intangible cultural heritage, thematic music and dance events are organized annually with the participation of foreign groups.

Website

www.hangveto.hu

Contact details

Address

1088 Budapest, Szentkirályi str. 33-35. IV. 2.

Telephone number

+36-1-209-8828

E-mail address

hangveto@hangveto.hu

Name of the body

Fonó Budai Zeneház / Fonó - Music House in Buda

Select the element if it is inscribed on one of the Lists of the 2003 Convention

-
Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Bagpipe Tradition (2016)

Brief description of the safeguarding functions of the body

The Fonó Buda Music House was opened in 1995, and ever since it has been operating as a venue for concerts and rehearsals, as well as regular dance houses. In addition to Hungarian and cross-border folk music and dance, jazz and world music trends also appear on stage. One and a half thousand hours of folk music have been recorded in the Fonó Studio so far.

Website

www.fono.hu

Contact details

Address

1116 Budapest, Sztregova str 3.

Telephone number

+36-1-206-5300

E-mail address

fono@fono.hu

Name of the body

Folklórfesztiválok Magyarországi Szövetsége – CIOFF Magyarország / Federation of Hungarian Folklore Festivals - CIOFF Hungary

Select the element if it is inscribed on one of the Lists of the 2003 Convention

-

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Csardas Dance Tradition (2019)

Brief description of the safeguarding functions of the body
The Federation of Hungarian Folklore Festivals was established in 1991 as a separate legal entity, an NGO interest group for folk arts across the country with a current membership of 33 national and international folklore festivals and folklore associations. The main ambition of the Federation is to underline the immense role of folklore festivals in the cultural life of Hungary, represent the values of our traditional cultural heritage worldwide and foster international cooperation. One of the primary aims is to disseminate traditional folk culture among people by joining forces with various folklore organizations, festival organizers, shapers, and participants of culture to facilitate the management of quality festivals of high artistic and organizational level. We enhance intercultural dialogue; inspire our festivals to present the most significant national and regional cultural achievements and trends emphasising the mutual presence of tradition and modernity, creativity, and innovation. The aim is to make traditional and authentic folk material successful in the third Millennium and strengthen its acknowledged position on our festival stages. Apart from coordinating and representing the interests of festivals, CIOFF Hungary also organizes training workshops and conferences, cooperates closely with the Directorate of Intangible Cultural Heritage.

**Website**

www.folkfeszt.hu

**Contact details**

**Address**

1011 Budapest, Szilágyi Dezső tér 6.

**Telephone number**

**E-mail address**

folkfeszt@gmail.com

**Name of the body**

Karcagi Birkafőzök Egyesülete / Association of Mutton Cookers in Karcag

**Select the element if it is inscribed on one of the Lists of the 2003 Convention**

- 

**Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**

The Mutton Stew Tradition of the Cumania Region in Karcag (2009)

**Brief description of the safeguarding functions of the body**
The aim of the association is to nurture the Cumania tradition, to safeguard the knowledge of making sheep stew in Karcag and transmit it to the next generations. In addition, it is responsible for the representation and advocacy of the element “Tradition of Cumania sheep stew in Karcag” which is on the National List of Intangible Cultural Heritage, and for the performance of tasks related to the List. It participates in organizing the Karcag Sheep Cooking Festival and helps advocate and maintain its traditional character. The association considers it important to safeguard the folk culture of Nagykunság, to present its folk art characteristics, and to revive the folk costumes of Nagykunság.

**Website**

**Contact details**

**Address**

5300 Karcag, Rimaszombathy u. 10.

**Telephone number**

+36-20-968-4979

**E-mail address**

elnok@birkafozok-karcag.hu

7

**Name of the body**

Novaji Remélők Egyesülete / Association of ‘Remélők’ from Novaj

**Select the element if it is inscribed on one of the Lists of the 2003 Convention**

- 

**Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**

The ‘Remélés’ - a masked Carnival Custom in Novaj (2016)

**Brief description of the safeguarding functions of the body**

Thanks to the respect for tradition, the carnival custom of Novaj ‘Remélés’ (hope) has been bringing people together year after year since the mid-1800s. The unique folk tradition was inscribed on the National List of Intangible Cultural Heritage in 2016. The hopeful procession and the number of people visiting the event is growing year by year. In order that the day of driving winter away be enjoyable and a lasting experience for everyone, many people’s hard work is required. Lots of young people are interested in the traditions of Novaj, who have
many good ideas how to add colour to the Novaj events. The Association of ‘Remél?k’ in Novaj was created to help implement new ideas and organize people interested in the Novaj traditions into a community. The Association considers it its task to transmit all the knowledge and experience worth knowing about the traditions associated with Novaj.

**Website**

www.novaj.hu

**Contact details**

**Address**

3327 Novaj II. Rákóczi Ferenc út 5.

**Telephone number**

+36 30 469 0408

**E-mail address**

remeles.novaj@gmail.com

**Name of the body**

Túri Fazekas Múzeum / Túr Pottery Museum

**Select the element if it is inscribed on one of the Lists of the 2003 Convention**

-

**Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**

Pottery Tradition of Mezötőr (2009)

**Brief description of the safeguarding functions of the body**

In the Carpathian Basin Mez?tőr was the biggest center of pottery making that has produced various kinds of earthenware from the 16th century on. Mez?tőr was a significant centre of trade and crafts, as well as a notable market town. The Pottery Museum is the only thematic collection having folk pottery on show. The exhibitions provide opportunities for potters to gain inspiration from the works of the past centuries, the recent past, or even from the works of their contemporary professional peers. At the same time, exhibitions can also be opportunities for potters to show the world their own work, and the exhibition openings are outstanding events for the trade to meet and exchange experience.
Website
https://www.fazekasmuzeum.hu

Contact details

Address

Mezőtúr, Bajcsy-Zsilinszky E. út 41.

Telephone number

+36-56-350-174

E-mail address

fazekasmuzeum@gmail.com

Name of the body

Matyó Népművészeti Egyesület/ Matyó Folk Art Association

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Folk art of the Matyó, embroidery of a traditional community (RL, 2012)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Brief description of the safeguarding functions of the body

The Matyó Folk Art Association was established in 1991 to encourage and support folk artists, to maintain the two primary organizations the Borsóka Embroidery Circle and the Folk Dance Ensemble, and to organize community events. The association aims to represent, practice and preserve unique and precious tradition of embroidery and decorating. The association gladly host participants on their crafts workshops on different topics and work for the continuation of “matyó” traditions. The Association organises numerous cultural and folk art events, festivals, dance performances, concerts, children’s activities and art camps.

Website

www.matyofolk.hu

Contact details

Address
3400 Mezőkövesd, Kisjankó Bori u. 5.

**Telephone number**

+36-49-411-686

**E-mail address**

matyofolk@gmail.com

**Name of the body**

Kalocsai Hagyományörzö Egyesület / Association of Traditional Keepers in Kalocsa

**Select the element if it is inscribed on one of the Lists of the 2003 Convention**

-

**Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**

Living Traditions in the Cultural Space of Kalocsa – Embroidery, Costume, Ornamental Wall Painting and Folk Dance (2009)

**Brief description of the safeguarding functions of the body**

The Association of Kalocsa Tradition was set up in order to safeguard and transmit the culture of Kalocsa, which consist of embroidery, costume, ornamental wall painting and folk dance. The bearers are motivated in safeguarding with their own building in the city center. This community space where the members of the association can gather regularly, organize exhibitions, folk music concerts, dance houses, craft demonstrations and traditional programmes related to the season, was established with the help of the municipality. The Association plays an important role in strengthening the community's cohesion and identity, these events also provide an opportunity to transfer knowledge and make heritage visible.

**Website**

https://hagyomanyorzo.eoldal.hu

**Contact details**

**Address**

6300. Kalocsa, Gábor Lajos str. 2

**Telephone number**
E-mail address
sztako.eva@gmail.com

11

Name of the body
Dr. Kresz Mária Foundation - Cinkota Culture House

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)
Pottery tradition in Mezötur and Magyarszombatfa (2014)

Brief description of the safeguarding functions of the body
Dr. Mária Kresz was a world-famous ethnographer, a knowledgeable expert of Hungarian folk ceramics, and a candidate (Academy of Sciences) of ethnography. The Foundation was established in December 1991 with the intention that the oeuvre and final will of its namesake could come true. The Pottery Centre helps better understand the extremely rich pottery traditions of the Hungarian language area through documentation, preservation and professional processing and transmitting. At the Foundation, research, and practical implementation in the field of ethnography (history, archaeology, technology, industrial history, etc.) take place under one roof. The practical activity at the Pottery Centre started in the spring of 1992. It has been regularly welcoming school and kindergarten groups for craft demonstrations and thematic sessions since the very beginning. It also serves as a venue for summer camps.

Website
www.fazekaskozpont.com

Contact details
Address
1164 Budapest, Vidámvásár u. 72.

Telephone number
+36 1 407-1502
E-mail address
info@fazekaskozpont.hu

12

Name of the body
Meseszó Hungarian Storytelling and Text Folklore Association

Select the element if it is inscribed on one of the Lists of the 2003 Convention
-

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Method of transmission of storytelling (2021)

Brief description of the safeguarding functions of the body

The Hungarian Storytelling and Text Folklore Association was established in 2014 with the aim of playing a prominent role in the Hungarian cultural life and in the safeguarding and transmission of traditions and values, and to ensure the advocacy of the interests of those dealing with text folklore. It is important for the association to present, transmit, nurture, and safeguard text folklore; to make it available for the communities in public collections and publications, to promote and revive the traditions of storytelling; to improve artistic and educational conditions; by the aid of which artistic activities related to the field are supported, as well as cooperation, communication and the flow of information between individuals and organizations dealing with text folklore. It is essential to create new venues and occasions for storytelling that are more suitable for modern life.

Website

Contact details

Address

Budapest, Thruzó utca 22.

Telephone number

+36 70 223-3885

E-mail address

meseszoegeyesulet@gmail.com
Name of the body

Népművészeti Egyesületek Szövetsége/Association of Hungarian Folk Artists

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Blaudruck/Modrotisk/Kékfestés/Modrotlač, resist block printing and indigo dyeing in Europe (RL, 2018)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Brief description of the safeguarding functions of the body

The Association of Folk Artists is the largest organization supporting folk crafts in Hungary, a non-governmental body with a membership of 5,000. Its task is to coordinate the work of 59 folk art associations, handicraft workshops and creative houses operating in Hungary and beyond our borders. The Association, which was founded 36 years ago, has aimed to safeguard and present the values of traditional Hungarian folk handicrafts from the very beginning. Throughout its year-long, diverse activities, it intends to contribute to the revitalization and transmission of knowledge of the past centuries by organizing trainings, camps, exhibitions and conferences, educating young people, calling for tenders, organizing professional trainings and helping masters to market their products. The national and cross-border network of the Association, together with a most outstanding event named Festival of Crafts, are the models of how to transmit Hungarian intangible cultural heritage, and within that, the professional knowledge of handicrafts.

Website

www.nesz.hu

Contact details

Address

1011 Budapest Szilágyi Dezso tér 6.

Telephone number

+36-1-214-3147

E-mail address

neszfolk@nesz.hu
Name of the body

Országos Kishalász Érdekszövetség / National Association of Artisanal Fishermen

Select the element if it is inscribed on one of the Lists of the 2003 Convention

-

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Artisanal Fishing in the Lower Region of the Danube (2013)

Brief description of the safeguarding functions of the body

The activities of the organization not only cover professional advocacy, but extend to cultural, educational, research, environmental fields, also on international levels. The Association brings together the non-governmental organizations involved in traditional fishing in Hungary. It preserves and safeguards the tradition of small-scale fishing through organizing events and cultural programs, as well as educational and awareness-raising activities. It organizes and strengthens the national and international relations of small-scale fishing and represents the specific interests of this activity before authorities.

Website

Contact details

Address

6352 Fajsz, Dózsa György str. 18.

Telephone number

+36-30-943-6280

E-mail address

konyar.zoltan.senior@gmail.com

Name of the body

Táncház Egyesület / Dance House Guild

Select the element if it is inscribed on one of the Lists of the 2003 Convention

-
Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Tanchaz Method (2011)

Brief description of the safeguarding functions of the body

The Dance House Guild has been a social organization of the táncház (dance house) movement and related arts since 1990. The Dance House Guild is a professional body for the maintenance and dissemination of the “Táncház Method as a Hungarian Model for the Safeguarding of Intangible Cultural Heritage”, which has been on the UNESCO Register of “Best Safeguarding Practices” since 25 November 2011 and was classified as a Hungarikum on 31 January 2013 by the Hungarikum Committee. The goal of the Guild includes the implementation of events, publications, collecting projects and educational tasks by uniting its members and cooperating with other institutions and organizations. Its goal is to ensure that people, as many as possible, can learn about and become part of the dance and to utilize the values of the táncház in their daily lives.

Website

www.tanchaz.hu

Contact details

Address

1011 Budapest Szilágyi Dezso tér 6.

Telephone number

+36-1-214-3521

E-mail address

tanchaz@tanchaz.hu

Name of the body

Bukovinai Székelyek Országos Szövetsége - The Bukovina National Association of Szeklers

Select the element if it is inscribed on one of the Lists of the 2003 Convention

-

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)
‘Csobánolás’ - Nativity Play of the Szeklers of Bukovina (2013)

Brief description of the safeguarding functions of the body

The National Association of Bukovina Szeklers was founded in 1989. The mission of the Association is to preserve and safeguard the Szekler culture of Bukovina as a recognized part of Hungarian and universal culture, and thus maintain Szekler identity in Bukovina. The aim of the Association is to protect, nurture and pass on to the next generations the tangible and intangible Bukovina Szekler heritage that comes from a pure source, and disseminate it as widely as possible.

Website

https://bukovina.hu

Contact details

Address
7150 Bonyhád, Dózsa Gy. str. 29.

Telephone number
+36-74-450-369

E-mail address
bukovinai.szekelyek.osz@gmail.com

Name of the body
Martin György Néptáncszövetség / György Martin Folk Dance Guild

Select the element if it is inscribed on one of the Lists of the 2003 Convention

- 

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Verbunk Tradition in Hungary (2019)

Brief description of the safeguarding functions of the body

The Martin György Folk Dance Association was founded in 1993. Its aim is to establish a national professional association of amateur folk dancers who play a prominent role in
public culture, and cultural life in general, as well as in safeguarding national traditions and values, thus ensuring the protection and representation of the interests of folk dance ensembles. It is of paramount importance to improve the development, professional, artistic and pedagogical conditions of the folk dance movement, to support artistic activities and to promote cooperation, communication and the flow of information within the movement.

**Website**

www.martinszetseg.hu

**Contact details**

**Address**

1062 Budapest, Lendvay str. 15

**Telephone number**

+36-1-269-5680

**E-mail address**


**Name of the body**

Örökség Nemzeti Gyermek és Ifjúsági Népművészeti Egyesület / Heritage National Folk Art Association for Children

**Select the element if it is inscribed on one of the Lists of the 2003 Convention**

-

**Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**

Tanchaz Method (2011)

**Brief description of the safeguarding functions of the body**

The primary goal of the Association is to bring children, children's communities, and adults together who support them who are interested in folk art and folk tradition, help their activities, and assert their interests in our diverse cultural life. The Association considers it important to build relationships between children of Hungarian and other nationalities involved in all branches of folk art, and to organize and implement meetings, exchanges of experiences, and camps. One of the priorities is to bring together organizations dealing with folk dances, and organize events based on folk dances like festivals, meetings that create
opportunities for the dancers to show their talents, compete with each other, and get new friends, have further training, and take part in conferences. The Association unites and organizes Hungarian children's folk dance groups, their leaders and all the teachers who work to advance Hungarian children's folk dance into a well-functioning community.

Website

www.orokseg.hu

Contact details

Address

7477 Zselickisfalud, Külső sor 9.

Telephone number

+36 30 400-9263

E-mail address

Name of the body

Magyar Solymász Egyesület / Hungarian Falconry Club / Hungarian Falconry Association

Select the element if it is inscribed on one of the Lists of the 2003 Convention

-

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Falconry in Hungary

Brief description of the safeguarding functions of the body

One of the most important tasks of the association is falconry and the protection of the interests of organized falconers in issues of hunting and nature conservation. The Hungarian Falconry Association assists its members in obtaining hunter birds from natural habitats (hawk and sparrowhawk), and it also coordinates the breeding of birds of prey for domestic falconry. It provides support for those interested and also novice falconers in learning about falconry and supplies educational material to them. The members of the association are actively involved in the protection of domestic birds of prey. The association advocates and encourages the historical research of falconry, which is part of the cultural history of
Hungarians, and helps present the works of art depicting falconry, and falconry themed handcraft.

**Website**

www.solymaszat.hu

**Contact details**

**Address**

1039 Ráby Mátyás str. 10/a.

**Telephone number**

**E-mail address**

falconryheritage@gmail.com

**Question 1.3**

Do any consultative bodies or coordination mechanisms encourage and support broad and inclusive involvement of communities, groups and individuals in ICH safeguarding and management?

Yes

Explain briefly how such bodies or mechanisms involve/encourage communities, groups and individuals in ICH safeguarding and management.

- Association of Hungarian Folk Artists, Muharay Elemér Folk Art Association, Hungarian Heritage House: they organize trainings and courses that encourage and involve members of the community and other interested people
- The Applied Folk Arts Council of the Hungarian Heritage House sets up juries for artisans to qualify their work
- Hungarian Open Air Museum provides demonstrations and workshops in live museum sessions

**Question 1.4**

Are institutions, organizations and/or initiatives for documenting ICH fostered and supported by the State?

Yes

Describe briefly how the State supports such institutions, organizations and/or initiatives for documenting ICH.

In Hungary, the State operates various organizations and institutions, and promotes the preservation of ICH with maintenance support. The Hungarian Open Air Museum, the
Institute of Musicology of the Eötvös Loránd Research Network and the Ethnographic Research Institute are continuously working on the documentation of the intangible cultural heritage. There are several county museums in Hungary that are maintained by local governments or the state. Local and regional intangible cultural heritage is documented and preserved in these institutions.

The Hungarian State has established several tenders in which certain areas of intellectual cultural heritage are in the focus. The Hungarian National Cultural Fund announces several tenders for the implementation of professional programmes, exhibitions, conferences, events, and the publication of specialist books. The Hungarikum tender, also managed by the state, was established to support the elements included in the Hungarian National Values register in Hungary, including the film, photo, and written documentation of the ICH. The tenders announced in the Csoóri Programme are mainly aimed at preserving dance and music traditions and are open to small communities and workshops. The National Film Institute Hungary has been operating as a public collection since 1992, with the task of safeguarding, preserving, researching, restoring, and publishing the national film assets and all related documents. The Hungarian Academy of Arts supports to explore and document the cultural heritage by providing tenders, scholarships for researchers and creators.

Are the documentation materials produced utilized to support the continued practice and transmission of ICH?

Yes

Describe briefly how the documentation materials are utilized for these purposes.

The State tries to make the produced documents as widely available as possible. Various publications (many of which are free of charge) and educational materials serve this purpose. Materials are freely available for retrieval from each of the above-mentioned archives. Most of the material of the Folk Dance Archive of the Eötvös Loránd Research Network of the Institute of Musicology is already available to anyone in an online database. These films, collected since the middle of the 20th century, serve as a source for the groups of the Hungarian táncház movement. (https://neptantudastar.abtk.hu/en)

In an online database of the Sound Archive of the Institute of Musicology you can find the collected songs according to settlements. This online database is often utilized in education and music lessons.

The archives of the above-mentioned State museums are also open to the public, creating museum education sessions focusing on, for example, intangible heritage. The digitized version of the collections of the Museum of Ethnography (object photo, photo, film, written document) is also freely searchable and can be utilized on request, which is regularly done by the affected communities and professionals participating in safeguarding the intangible cultural heritage.

The Hungarian Open Air Museum organizes various workshops (pottery camp, the use of ovens, maintenance of farmhouses) within the framework of the Heritage Workshops, through which those interested can get acquainted with traditional techniques, methods, contemporary tools and materials. The renovation of local (in situ) folk architectural monuments is assisted on a regular basis by making Skanzen archives documents accessible for the public.
The State Party strives to perform a large-scale and standardized digitization of existing archival, museum and community documents (texts, images, films, audio materials) by the next reporting cycle. In addition, it plans to expand its network in a way that will create more opportunities for a systematic documentation and safeguarding of ICH in Hungary.

**Question 1.5**

Which of the following institutions contribute towards ICH safeguarding and management?

1.5

- Cultural centres
  
  National Institute of Culture

- Centres of expertise
  
  Hungarian Heritage House
  Hungarian Academy of Arts
  Central Directorate of Country Houses in Hungary

- Research institutions
  
  Research Centre for the Humanities, Institute of Ethnology
  Research Centre for the Humanities, Institute for Musicology

- Museums
  
  Hungarian Open Air Museum
  Hungarian Museum of Ethnography
  Museum of Applied Folk Arts

- Archives
  
  Hungarian Open Air Museum
  Hungarian Museum of Ethnography
  Research Centre for the Humanities, Institute for Musicology
  Hungarian Heritage House
- Libraries
  
  Hungarian Open Air Museum
  Hungarian Museum of Ethnography
  Research Centre for the Humanities, Institute for Musicology
  Hungarian Heritage House

**Baseline and target**

The *first scale* below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The *second scale* allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:
2. Extent to which programmes support the strengthening of human capacities to promote safeguarding and management of ICH

Guidance note corresponding to indicator 2 of the Overall Results Framework:
English | French | Spanish

Question 2.1

Do tertiary education institutions offer curricula and degrees in ICH safeguarding and management, on an inclusive basis?
Yes

Describe briefly, using examples and focusing on the course content relevant to ICH safeguarding and management.

Higher education institutions in Hungary offer courses and degrees on an inclusive basis. The training of cultural heritage specialists (MA) is carried out at several universities, however, each of the departments belonging to different humanities approaches the concept, role, and institutional system of cultural heritage with a different focus.

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

1. Eötvös Loránd University, Faculty of Humanities, Atelier – Department of Interdisciplinary History, MA in Cultural Heritage Studies
1088 Budapest, Múzeum körút 6–8. I / 129-133.
Phone: +36 1 485 5208 Fax: +36 1 485 5208
https://atelier.elte.hu/
E-mail: atelier@btk.elte.hu

Following the traditions of the Annales school in France, the Atelier was set up in 2007 as an organizational unit (university department and PhD / MA department) of the Institute of Historiography within the Faculty of Humanities, Eötvös Loránd University, Budapest. The department has been operating since 2016 to provide a master’s degree in cultural heritage studies. Through a semester of lessons on intangible cultural heritage, students use the methodology of cultural anthropology, new cultural history, and cultural history to find answers to what longer-term cultural and social implications resulted the adoption of the 2003 UNESCO Convention on Safeguarding Intangible Cultural Heritage. On the other hand, the course examines the international and domestic institutional system of intangible cultural heritage of the period after the adoption of the convention, as well as the political and scientific efforts to develop a representative list of intangible intellectual heritage and a list of intangible cultural heritage in need of urgent safeguarding. By visiting the Directorate of Intangible Cultural Heritage of the Hungarian Open Air Museum in Szentendre and interpreting the work processes there (possibly joining in as volunteers), students can get to know the Hungarian administrative, organizational, coordination and conflict management tasks related to intangible cultural heritage. After completing the MA course, the cultural heritage professionals enter the labour market.
During the doctoral program at the Atelier, the researchers of the department also deal with the theme of intangible cultural heritage.

2. University of Szeged, Faculty of Humanities, Institute of Ethnography and Cultural Anthropology, Anthropology BA / MA - Ethnographic Cultural Heritage specialization
6722, Szeged, Egyetem u. 2.
Phone: +36 62 544 216
http://arts.u-szeged.hu/szervezet-felepites/intezetek-tanszekek/neprajzi-kulturalis
https://etnoszeged.wordpress.com/
E-mail: kerekes.ibolya.ilon@szte.hu/
The ethnography course students (BA, MA) touch on the issues of intangible cultural heritage and its connections with anthropology and ethnography within the framework of different classes. In the class entitled Hungarian Jewish Cultural Heritage, for example, cultural phenomena that can be classified as the tangible or intangible heritage of Hungarian Jewry are reviewed, reflecting on European contexts as well. In addition, within the MA Ethnographic Cultural Heritage specialization, the lecture and seminar entitled “Exploration, Documentation and Safeguarding the Intangible Cultural Heritage” address the safeguarding and management of the intangible cultural heritage. The Erasmus + Choreomundus - International Master Course in Dance Knowledge, Practice and Heritage MA program, which has been running since 2012, examines dance and other movement systems (ritual practices, martial arts, games, and physical theatre) as intellectual cultural heritage in ethnocoreology, dance anthropology, dance studies and in the broader context of heritage science. The program is committed to a formal and contextual examination of movement, and students at Choreomundus will gain expertise in both. They are taught by a faculty of internationally recognized experts in their field, presenting the European and wider international dimensions of the topic. The course maintainers ensure extensive inclusion by the global enrolment area of the Choreomundus program, the variety of methodological approaches provided by the 4 universities in the field of cultural heritage protection, the 10 years of educational experience and the inclusive approach.

3. University of Debrecen, Faculty of Humanities, Department of Ethnography
4032 Debrecen, Egyetem tér 1.
Tel.: +36 52 512 900/22249
https://neprajz.unideb.hu/hu/mesterkepzes-ma
E-mail: deneprajzitanszek@gmail.com
The master’s degree in ethnography at the University of Debrecen offers its students an expert specialization in cultural heritage, where the students deal with the topic in the classes entitled Institutional System of Heritage Safeguarding, Communication of Heritage Safeguarding, Ethnography, and Museum Informatics. Students completing these courses of study are qualified to identify, explore, preserve, and safeguard cultural heritage within the scope of ethnography.

4. University of Pécs, Department of Ethnography and Cultural Anthropology
7624 Pécs, Rókus u. 2.
Phone: +36 72 503 600/23500
http://neprajz.btk.pte.hu/
E-mail: btkinfo@pte.hu
Both BA and MA level courses (Bachelor of Ethnography, Master of Ethnography) endow students with the theoretical and practical skills and knowledge that ensure they can successfully cope with tasks in the field of cultural heritage. The outstanding methodological knowledge that is given a high priority by the department can be successfully applied in the field of safeguarding intangible cultural heritage (fieldwork methodology: interview techniques, participant observation, and note-taking). The Department of Ethnography and Cultural Anthropology in Pécs is responsible for several subject groups that are organically linked to the more general and specific objectives of the UNESCO Convention for Safeguarding the Intangible Cultural Heritage.

5. Eszterházy Károly Catholic University, Faculty of Humanities and Arts, Department of Cultural Heritage and Cultural History, Specialist of Cultural Heritage Studies (MA)
3300 Eger, Eszterházy tér 1.
T: +36 36 520 424
http://kultorokseg.ektf.hu

The masters’ course on Cultural Heritage is available in both a regular and a correspondence format and amounts to four semesters. The title of the degree awarded on completion is ‘Specialist of Cultural Heritage Studies’. The course replaces former differentiated fields of study in heritage protection and emphasises the shared problematic of all areas of heritage protection. It looks on various elements of our cultural heritage not merely as elements deserving of protection, but also emphasises the importance of recognising their social and economic benefits and their potential to enhance the touristic attraction potential of the various regions. This requires specialists who have a broad general overview and comprehensive training in the field of the integrated protection and utilisation of cultural heritage. One area of specialisation termed “museum and heritage collection organizer” aims to train specialists able to organize and manage heritage-based collections who are able to maintain, improve and expand the collections entrusted to their care among the changing requirements, market conditions and financial conditions of our day and age. They are well equipped to present and mediate the values of the cultural heritage in a reflective manner toward the various strata of society (local communities, education) and participants of the tourist trade (cultural tourism). Beyond strategic and practical tasks related to the collections they should also be adapted to carry out independent research in the field of cultural heritage. The Specialty of Cultural Tourism emphasizes the combination of cultural history, cultural science, and an economic approach. Training is provided for professionals who are already both knowledgeable and have practical skills.

6. Hungarian Dance University, Institute of Choreography and Dance Teacher Training, Dance Teacher MA
1145 Budapest Columbus u. 87-89.
Phone: +36 1 273 3430
Email: titkarsag@mte.eu

Teacher training combines knowledge of folk education with the methods of pedagogy and talent management. As a result, professionals are able to pass on the freedom of creation to children through dance, movement games and folk children’s play. The teaching method, which is closely related to folk dance, is based on the “Táncház” movement that started in the 1970s, which offers the intellectual cultural heritage in a complex way (music, dance,
poetry, custom, etc.) as an opportunity for entertainment, community life and culture. The “Táncház” method, as a Hungarian model for the transmission of intangible cultural heritage, was selected for the inscription on the UNESCO Register of Best Safeguarding Practices in 2011. (http://szellemikulturalisorokseg.hu/index0_en.php?name=en_0_tanchaz_modszer).

7. Central European University, Cultural Heritage Studies Program
Budapest, Nádor u. 9. Faculty Tower, 501.
Tel.: +36 1 327 3024
Vienna, Quellenstrasse 51. B. 214-b
Tel.: +43 1 25230 3002
https://culturalheritagestudies.ceu.edu
E-mail: culther@ceu.edu
The Cultural Heritage Studies Program combines theoretical and practical education, offering a variety of theoretical and methodological approaches with a strong emphasis on practical knowledge and skills based on fieldwork, and internships with local, regional, and global heritage organizations.

8. Moholy-Nagy University of Art and Design
1121 Budapest, Zugligeti út 9-25.
Phone.: +36 1 392 11 80
http://mome.hu/en
E-mail: textil@mome.hu, voros@mome.hu
Moholy-Nagy University of Art and Design has launched university courses on the concept and types, management, related awareness-raising, marketing and promotion of the intangible cultural heritage.

9. Budapest Metropolitan Egyetem
1148 Budapest, Nagy Lajos király útja 1-9.
www.metropolitan.hu
Budapest Metropolitan University offers instruction regarding culture and ICH tangentially within its BA course, and as part of optional courses such as Heritage and Tourism; Management of ICT; Cultural tourism, Cultural, creative and heritage tourism. Occasionally these are also offered in English to MA students. Most are lecture courses, but sometimes (partly depending on student numbers) they are advertised as practical seminars. This means that students become acquainted with the everyday reality of ICH elements of different types in the form of practical work on joint projects including connections with UNESCO, their rules, collective role, techniques of presentation and sustainable forms of presentation. MA students also have access to UNESCO-UNITWIN’s “Culture, Tourism and Development” model, as well as to FUN-MOOC distance learning programmes. This network unites over 30 universities from all over the world all connected to each other, and creates the frames for exchanges of both teachers and students. Students all learn approximately the same material in 120 lecture hours amounting to 12-20 credits. Metropolitan university held conferences jointly with ICOMOS, among others, on the 10th anniversary of the ICH and the 40th anniversary of the World Heritage Convention. Relying on the UNESCO-UNITWIN network it hosted an international conference in the field of ‘The Life of Cultural Landscapes’. Participation was free and voluntary for students and participants alike.
Do these programmes ensure inclusivity?

Yes

If yes, describe briefly how these programmes ensure inclusivity.

The above-mentioned trainings and courses are open to university students. A university citizen can be anyone after the admission procedure, as there are no restrictions in any way (ethnicity, gender, religion, or nationality). The universities are an integral part of the international education network, as foreign students can take courses in foreign languages, and there are also courses specifically for foreign students. For example, ELTE's TEMA + European territories: Heritage and Development Erasmus Mundus programme and SZTE's Choreomundus - International Master Course in Dance Knowledge, Practice and Heritage programme is available to European and non-European students. The institutions support the work of disadvantaged students with accessibility (e.g., elevators, ramps, digital recording of lessons, audio materials). The departments make the theme of cultural heritage more widely available through online lecture series, free universities, and conferences. Everyone interested is welcome at the presentations by national and international heritage experts (e.g., ELTE Atelier Department - Heritage Evenings).

Question 2.2

Do governmental institutions, centres and other bodies provide training in ICH safeguarding and management on an inclusive basis?

Yes

Describe briefly, using examples and focusing on the nature of the training offered and the body providing it.

Hungarian Heritage House offers training courses on a permanent basis which present various aspects of the intangible cultural heritage and imparts knowledge on the subject. Hungarian Heritage House is a national cultural institution and service providing centre whose various organizational units use diverse means in service of the same goal and with the same commitment, offering information to the general public and to relevant experts regarding folk culture, tradition and the intangible cultural heritage. The Folk Art Methodology Centre functioning in Hungarian Heritage House serves the mission of mediating traditional (peasant, folk) culture to the contemporary public cultural milieu. Its ambition is that folk tradition should appear as a direct, real-life factor of our culture and a valid source of knowledge in our public culture, entertainment and education. Traditional culture, and within that particularly folk dance, folk music, folk poetry and the handicrafts should live on as organic parts of our universal culture. This is the spirit in which the five organizational units of Hungarian Heritage House, the Hungarian Museum of Folk Handicrafts; the Open Workshop; the Department of Folk Applied Arts and Crafts and the Folklore and Handicraft Department organize training courses and conferences, mediate information, advertises tenders, creates publications and training material, evaluates the creative products of contemporary craftsmen and women and the performing folk arts.
Nádudvari Népi Kézméves Szakgimnázium és Kollégium / Nádudvar, Folk Handicrafts Vocational High School and Boarding Institution

This school is the second one of two state-financed institutions which have operated since 1992 with the aim of assisting the survival of folk handicrafts. The training programme teaches students not only the arts and crafts in question, but also the ways in which they can be practiced within modern entrepreneurial frames. They place special emphasis on differentiated learning and talent management, providing students with a wide range of opportunities to develop and improve themselves as creative individuals. The training course is built on the spiritual and intellectual foundations of traditional Hungarian intangible and tangible culture and the traditional value system of the peasantry. Being a small school enables the institution to offer experiential learning. After a two or three year course of study students acquire a State accredited vocational training certificate after which they have a further two years to prepare for their O level or A level school leaving exams.

The mission of the National Cultural Institute is to enable communities to recognise their own values and exploit the arising opportunities. In support of this the Institute offers training courses, knowledge sharing occasions and skills development courses to provide the new generation of relevant professionals and to improve the professional competencies of specialists working in the field of public culture. The National Cultural Institute participates in providing the necessary professional and qualification infrastructure related to Hungarian national cultural activities and for the professional training and further training of related professionals. The aim of the training courses is to safeguard and develop amateur art forms, folk art forms and traditional activities on the local level, as well as to support folk arts and handicrafts, life-long learning, extracurricular activities, adult training, knowledge dissemination, community development, familiarity with the local and national treasures, cultivating the mother tongue, supporting cultural tourism and fostering the “people’s colleges” movement. They also offer professional training and further training to organizers of public cultural activities and produce professional publications.

The National Training Register (Országos Képzési Jegyzék, OKJ) contains a list of all vocational trainings that may be officially acquired in Hungary. The NTR training system was reformed in 2021. Under the new system, all training courses must be offered as a school-based curriculum of 2 to 5 years. Students learn in adult-training institutions and sign an adult training contract with the training provider. Time schedules of the training course usually adjust to standard working hours and are offered in the afternoons or week-ends. Two vocational qualifications may be acquired free of charge in either a daytime or an evening format. Vocational trainings which support the preservation of various elements of our intangible cultural heritage are: leather processing, spinning, knitting and weaving.

The Hungarian Academy of Arts (Magyar Művészeti Akadémia, MMA) is a self-governing public body which provides a nation-wide public service in the fields of literature, music, the fine and applied arts, design, architecture, photography, film, the performing and folk arts, as well as such art-related activities as analysing, supporting, teaching, displaying and sharing the arts both nationally and internationally, as well as of representing the interests of Hungarian artists of all kinds. Its main mission is to support the promotion and protection of the values of Hungarian and universal culture, respect for the traditions of the arts in
Hungary and the creation of new, valuable art works. MMA grants monthly stipends of a gross sum of HUF 200,000 to 100 selected individuals. The aim of the stipend programme is to provide support in the form of three-year programmes in support of creative and performing arts and activities related to art theory, and to provide the financial conditions for high quality activity in the fields of the arts and art theory in the different categories. Categories aiming to safeguard the elements of our intangible cultural heritage are the following: applied arts, design, folk art.

Gandhi High School (Gandhi Gimnázium) functions as a Roma national institution of public education. The goal of the institution is to transmit the cultural legacy of the total Gypsy/Roma population living in Hungary to the younger generation. Their educational programme was accepted in 2017 as one of the best practices of the safeguarding of the intangible cultural heritage. (“Educational programme of the safeguarding of the Gypsy/Roma intangible cultural heritage in the Gandhi institutional system.”) They teach the central values of and respect for Gypsy/Roma culture. This way Gandhi High School contributes significantly to strengthening the sense of identity of their students. After completing their secondary school studies, most students return to their original communities, to their family and place of residence and take with them the knowledge and mentality related to their cultural heritage which they acquired at school. During the course of their studies, students are taught the Gypsy languages spoken in Hungary and “Gypsy national studies” is one of their school subjects. A foundation level art school within the institution offers instruction in authentic Roma folk music and folk dance and teaches students to make distinctions between what is valuable and what is less valuable in the field of the arts. They regularly organize extracurricular programmes related to their cultural heritage. It is a priority goal of the education programme of this school to teach students to be accepting of the cultural values of others. In Hungary, Gandhi High School is the only institution of public education where they teach each and every Gypsy language spoken in Hungary. Textbooks that are missing for instruction in the field of the Roma nationality are made up for by teaching material and devices of their own production. Staff also participate in developing teaching material. They have also been commissioned by the Ministry of Education to participate in drafting the National Frame Curricula. They have drafted a curricular course containing elements of Roma folk music and folk dance for the art school.

Do these programmes ensure inclusivity?

Yes

If yes, describe briefly how these programmes ensure inclusivity.

The training courses of the above-mentioned state-run educational institutions are centrally financed and available to anybody free of charge. The institutions and the related communities and groups cover a broad spectrum, including among others, individuals and groups committed to the preservation of traditions, revival users of certain aspects of the intangible cultural heritage, ethnographers, professionals in public culture, NGOs and the general public. Thus, for instance, Hungarian Heritage House and the institutions of the Hungarian Heritage House Network beyond the borders of this country use their own social
media platforms and websites, as well as the press, to draw the attention of their potential
audiences in and outside of Hungary to their organized activities. Communication emerges
on the local, regional and international level among individuals and communities who carry
the intangible cultural heritage, the professionals working for the institution and the
interested members of the public which leads to broad-ranging involvement of anyone
interested.

The two educational institutions regularly organize extra-curricular activities related to the
intangible cultural heritage which are open not only to their students, but offer a learning
opportunity to anyone from outside the school. These schools have an open mindset and
frequently open their doors to visitors from nearby schools or university students. The
heritage ensemble of the Gandhi High School gives performances outside the school as often
as possible. Before the pandemic they used to give a grand annual concert to the general
public and are hoping to revive this tradition on a regular footing.

**Question 2.3**

Do community-based or NGO-based initiatives provide training in ICH safeguarding and
management, on an inclusive basis?

Yes

Describe briefly, using examples and focusing on the training offered and the organization
providing it.

Hangvet? Music Distribution Association Ltd. is one of the organizations which guarantee
inclusive training in the course of preserving and managing the intangible cultural heritage.
Since 2003 they have been involved in organizing various events, identifying new talents in
the field of world music, offering strategic consultancy and execution in cultural
development. They play a pivotal role in the Central and Eastern European market of world
music. They handle innumerable international projects and training programmes for
specialists in the music industry, as well as being the chief organizers of many popular
festivals. One such inclusive training programme is “Hangjáték” (Game of sounds) which is a
music development programme offered under the auspices of “Veszprém-Balaton 2023,
Cultural Capital of Europe”. The aim of the programme is to develop and improve musical
culture in and around the city of Veszprém – which received the title a City of Music through
UNESCO in 2019. Owing to its inclusive character, this programme is aimed at several target
groups and age groups including some who have no chance to acquire a musical education
within official institutional frames.

Association of Folk Artists (NESZ) is an NGO with a history dating back 39 years. Ever since its
foundation its main purpose is to promote the value of traditional Hungarian folk crafts, to
unite people practising any of the folk arts and to establish regional societies and
organizations. The Association offers different types of programmes (for details see point
4.3) and does all in its power to involve as many people as possible. Their training courses
are open and accessible to anyone interested. Their newsletter NESZencia also serves the
purpose of offering the broadest possible access to programmes.

The Dance House Guild is a democratically governed, nation-wide social organization of the
dance house movement and the creators and supporters of the related artistic trends. The
purpose of the organization is to create or support events, publications and training
programmes in co-operation with other organizations and institutions in order to promote the cause of the folklore movement. It safeguards and promotes the value which the dance house movement and transmits this value to the broadest possible audience.

Muharay Elemér Folk Art Association is a nation-wide organization dedicated to the preservation of traditions. Its members are folk dance ensembles which collect the folk dance, folk music, folk custom or costume traditions of their own community, process these in a stage performance as a folk art ensemble, teach these to the youngest generation and revive them in the frames of community occasions. Four times a year they organize 30-hour further training courses where they present methods and contribute knowledge of the specialist literature to promote various areas of heritage protection.

Do these programmes ensure inclusivity?

Yes

If yes, describe briefly how these programmes ensure inclusivity.

The Association of Folk Artists knowledge share programmes and the events supported by their information platforms grant the broadest possible access and inclusion. This may on occasion mean tens of thousands of participants (Dance House Festival), while in other cases they represent smaller communities which constitute a community shaping force.

Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State aims to develop closer co-operation with institutions of tertiary education in order to raise awareness and safeguard the intangible cultural heritage. Besides it wishes to support several community forms of learning by increasing the significance and use of good
practises. It will also continue existing trainings and programmes aimed at enhancing capacities.
3. Extent to which training is operated by or addressed to communities, groups and individuals, as well as to those working in the fields of culture and heritage

**Guidance note** corresponding to indicator 3 of the Overall Results Framework:

- English
- French
- Spanish

**Question 3.1**

Do training programmes provide capacity building in ICH addressed to communities, groups and individuals?

Yes

Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).

In addition to the university curriculum, the training programmes of higher education institutions seek to approach communities, individuals and groups with their research, national and international projects, and capacity-building programmes. In accordance with UNESCO recommendation, the university courses (see 2.1) systematically address the practical areas of safeguarding cultural heritage, such as local education (in-school and out-of-school), local research, collection development, local media, local cultural events. Students gain experience in the professional design and development of social media content (web pages, facebook, youtube) and in the review of existing contents. The participants of these trainings are, on the one hand, young people who have graduated from secondary school, and, on the other hand, those who have been involved in safeguarding heritage within the communities for a long time – teachers and other cultural professionals. There are both men and women among them.

Since the establishment of the Atelier department of the Eötvös Loránd University, the establishment of partnerships and international and domestic cooperation have been a significant method. Cooperation with professional and civic communities is strongly present in the main objectives of the Cultural Heritage Master's programme and its individual courses, as well as in scientific projects. The various groups and communities of intangible cultural heritage have been involved in the life of the master's programmes in several ways, for example in the seminars ‘Local Heritage’ and ‘Cultural Heritage of Minorities’ among others. The latter, for example, places great emphasis on the processing and presenting the Roma cultural heritage in Hungary; Thus, co-operation has already taken place with communities on the national registries like the Uccu Foundation, the Independent Theatre, the Roma Country House Museum in Hodász and other organizations dealing with the intangible cultural heritage of Roma culture. Between 2017 and 2020, during the REACH H2020 project implemented with the involvement of master students and lecturers, special conferences and workshops were organized on the topic of Roma intangible cultural heritage, where the representatives of the Rajkó Method, the Nagyecsed Roma and Hungarian dances, and the Gandhi High School in Pécs also took part. The knowledge and experience gained during the projects and from guest lectures of seminars, and in
professional trips are integrated into the course material in an organic way, shaping it from year to year; it is also the subject of scientific publications.

**Do these programmes ensure inclusivity?**

Yes

**If yes, describe briefly how these programmes ensure inclusivity.**

In order to ensure inclusiveness in practice, it is always made clear in the announcement of the programmes related to intangible cultural heritage in the field of capacity building initiatives in Hungary that they are open for the public. Communication takes place through several channels, thus ensuring that the opportunities are open to all. Several cultural institutions are jointly involved in the development of calls for proposals and educational programmes. Programmes are characterized by an inclusive approach regarding gender and ethnicity. Broad inclusion is also ensured by the open atmosphere of university education and good relations with communities.

**Are any of these training programmes operated by communities themselves?**

Yes

**Provide examples of such trainings, describing the involvement of communities in operating these programmes**

A typical way of training is to teach and disseminate the production of objects belonging to the local cultural heritage. All this is done through courses involving local masters and museum professionals. There is also an example that in addition to those living in the settlements, the courses and summer camps are also attended by people from other places, where the locals teach the preparation of objects to everyone interested. For example, in Szeged there are courses teaching Serbian gold embroidery and woven rugs. The Balatonendréd Municipality and the Primary School undertook to safeguard the present-day tradition of making bobbin lace in Balatonendréd by exemplary collaboration, as there are hardly any elderly women traditionally carrying the knowledge of making lace in the settlement. Bobbin lace making has been a priority in the local curriculum at the school since 1996. The school is a Qualified Reference Institution and the Base Institution of the Educational Authority, Hungary which, among other things, provides an opportunity to transmit its good practices as a professional service to other public educational institutions. These are “Past and Future in the Hands of the Present”; “Our dream world of lace” and “Safeguarding the tradition of bobbin lace in Balatonendréd within school education”.

Within the framework of professional days, possibilities are provided for observations, mentoring, workshops, professional consultations, and demonstrations regarding the use of professional materials. Visits to institutions and lace shows can also be organized upon request. The good practice can even be adapted to teach other craft activities. The school is also an internship place of the Eötvös Loránd University, so trainee teachers who are welcome here, can get to know lace-making as a leisure time activity during their internship. This is coordinated by a professional team according to a set of procedures based on the school’s annual work plan. Its implementers are in all cases the teachers and students of the
school. Participants from kindergarten to secondary school are children and teachers, as well as interested parents, craft associations, and retirement clubs. The Rajkó Method transmits the tradition of Hungarian folk and Hungarian-Roma music culture adapted to the Viennese style. Its aim is to incorporate the knowledge preserved by the Gypsy-musician dynasties into school education. In addition to education provided in Budapest and rural institutions, a much freer form of training is also used. The Rajkó Orchestra gives performances at rural schools several times a year and introduces their own culture to the Roma minorities living there. The local church that operates there, as well as the municipality and its mayor are all involved in an event like that.

**Question 3.2**

Do training programmes provide capacity building in ICH addressed on an inclusive basis to those working in the fields of culture and heritage?

Yes

Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).

In Hungary, there are many opportunities for those already working in professional institutions to take part in further training and capacity-building trainings. In each of the university courses in Budapest, Debrecen, Szeged, Pécs and Eger various master's programmes and specialized in-service training courses have been established. By applying the acquired knowledge in practice, participants of the trainings can help their own community in their efforts to safeguard local knowledge and local heritage. They can gain insight into the process by which an element of folk or popular culture becomes a heritage element through local initiatives or institutional involvement. The University of Debrecen has launched an applied ethnography master's programme, the basis of which is mainly students already working in cultural institutions. Through the training provided at the University of Szeged, those working in the field of culture and heritage - employees of culture houses, librarians, teachers, employees of local governments or other public administration - can perform tasks related to the safeguarding of cultural heritage more professionally and efficiently. The county coordinator network of intangible cultural heritage is well established in Hungary, the members of which are the ethnographic staff of the county museums. The annual meetings of the network are followed by training on a variety of topics, such as the professional maintenance and follow-up of communities inscribed on national lists, and the enforcement of European GDPR rules in the field of intangible cultural heritage.

Do these programmes ensure inclusivity?

Yes

If yes, describe briefly how these programmes ensure inclusivity.

The trainings are open to everyone, regardless of age or gender. With the support of professionals working in the safeguarding of ICH, local leaders and stakeholders are trained,
who therefore are able to use their knowledge at a local level and support the community with their initiatives.

**Baseline and target**

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Not satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State Party plans to increase the number of different trainings and to stimulate dialogue for the next reporting period. It also aims to develop a training programme focused on intangible cultural heritage. There is a need to develop capacity building programmes within the community, which is also a priority for the coming period.
4. Extent to which both formal and non-formal education strengthen the transmission of ICH and promote respect for ICH

Guidance note corresponding to indicator 4 of the Overall Results Framework:

English | French | Spanish

In your country, is ICH transmitted through or used as a medium of teaching and learning in the following?

- formal education
- non-formal education

Question 4.1

Are practitioners and bearers involved in designing and developing ICH education programmes and/or are actively presenting and transmitting their heritage?

Yes

Explain briefly how practitioners and bearers are involved in these activities.

Practitioners and carriers of the heritage frequently participate in organizing training courses and disseminating knowledge in the form of training courses, workshops, online trainings and educational support material. One good example is the range of training courses organized by the Matyó community (Matyó heritage – embroidery, costume, folklore 2010). The Matyó Folk Art Association carries out outstandingly valuable activity in the field or the preservation and transmission of the traditions of Matyó folk art. The Association regularly organizes and operates small communities, formal and informal training occasions with the purpose of the broadest possible dissemination of information and knowledge concerning traditional folk culture (folk dance, folk customs and handicraft traditions). These community occasions are public and open to all age groups and sexes. They place a particular emphasis on reaching out to children and young people so as to ensure a smooth and continuous transmission of traditions. Anyone interested in Matyó embroidery can acquire the basics of the technique online. The website at http://www.matyohimzes.info/ offers information on a range of topics including the social role played by Matyó embroidery over the ages, its changes in style, its characteristic recurring symbols and, of course, the technique itself. A special education video has also been created about Matyó embroidery which is openly accessible and downloadable for anyone through the website.

The Living Tradition of Lacemaking at Hövej (2017) owes its vitality to the activity of local associations. Members participate actively in matters pertaining to Hövej lace and share their experiences in order to identify ways for making Hövej lace more widely known and how to engage young people in its cultivation. Their suggestions often extend to question of material use or searches in the sample collection.

The “egg writing” community (The Living Tradition of “egg writing” in Hungary, 2019) organizes internal training courses each year to pass on this skill to colleagues in egg
decoration. In the last two years this even failed to take place due to health restrictions due to the pandemic, as this precluded personal meetings. The online medium is not suited to transmit the extremely fine and highly qualified techniques of this tradition.

Hungarian hunting traditions (2018) are represented by a range of national professional and other organizations, regional and subregional societies and clubs which have always provided and continue to provide innumerable opportunities for introducing interested audiences to the traditions of game hunting. A central pillar for transmitting these traditions and building further capacity is the training course which prepared participants for the hunter examination. The course offers a broad range of knowledge concerning Hungarian traditions of game hunting. The strongest safeguard for preservation, however, is the course of vocational education on hunting which has traditionally been of an outstandingly high quality in Hungary and is offered at several points of the country (Mátrafüred, Somogyzsítfá, Sopron, Szeged, Szombathely, as well as tertiary level education at Sopron and Gödöllő). University level education on the subject includes scientific activity where Hungarian knowledge hubs focus on research problems related to hunting and game management.

Masque carvers of the Mohács busó community (2008) include several masque-makers who run an open workshop. This often means their own atelier, but they may also be encountered in the Busó Courtyard in the city centre which also includes a masque carving workshop. Visitors may observe the working process and become acquainted with the history and significance of the inevitable requisits of the busó procession. These recognised, award-winning masque carvers are open and ready to teach anyone who is interested in their craft. Many of them had received their practical training in the workshops of the older generation, and so the system of masters and learners functions very well at Mohács. All of this takes place on a free and voluntary basis.

The Association of Magyarszombatfa Potters was formed in 2004 with the aim of transmitting the living heritage element of Magyarszombatfa pottery (2014). It acts as an interest protection organization which aims to promote local traditions of pottery and to enhance the popularity of this craft. Ever since its foundation, representatives of this body have represented the craft continually at national events and grant applications alike. They have repeatedly cooperated with educational institutions where they offer presentations of the potter’s trade at educational fairs. The village also offers summer camps and courses for local children and students of the local vocational school.

“A SZAKKÖR” (Atelier) – this is an online knowledge-sharing surface operated by the National Cultural Institute. Its objective is to introduce visitors to the various phases of tradition-related extracurricular school activities through the internet. That way it aims to collect, systematise and popularise various collective forms of activity. This platform uses demonstration videos to offer free-of-charge access to try out the activities; it allows visitors to acquaint themselves with the participating masters and instructors to visitors who share their knowledge at the highest standards of expertise, relying on several decades of experience. Relying on the help of the Association of Folk Artists, the portal first introduced visitors to the techniques of bead stringing, embroidery, lace-making and gingerbread baking. Owing to continued development and the broadening spectrum of topics on offer the surface now offers a vast array of extra-curricular activities and arts and crafts courses.
covering the extensive world of public institutions offering such activities.
(https://aszakkor.hu)

**Question 4.2**

Are modes and methods of transmitting ICH that are recognized by communities, groups and individuals, included or strengthened in formal and non-formal educational programmes?

Yes

Explain briefly, using examples, how such modes and methods of transmission are included and/or strengthened.

Methods for transmitting the intangible cultural heritage appear in diverse forms in the formal and the informal education system. Thus, for instance, certain education centres created for the transmission of the handicrafts tend to create informal training situations which foreground practical knowledge and learning. One such training course is offered by the Dr. Maria Kresz Foundation and Pottery Centre, another example is the formal education system of the Handicraft School of Nádudvar where, among many others, shepherds from the Hortobágy are invited to show students the living practice of their age-old knowledge of shepherds’ wood-carving and leatherwork.

Another formal training programme is known in Hungary as the Kodály Method. This means that in this country, children become acquainted with the country’s folk music tradition from the earliest years of nursery school onwards, which enhances their sense of identity and introduces them to their won “musical mother tongue”. The method is widespread all over the country and serves as the foundation for music lessons in the general education system. Balatonendréd Primary School has offered instruction in the traditional local craft of lace-making ever since 1996. By now hundreds of children and adults have learnt this technique. In the classrooms and the extracurricular activities qualified teachers introduce students to the technique – most attendees are girls, but there is always the odd boy who is also interested in lace-making.

Formal education is also present in the Budapest headquarters of Hungarian Heritage House, but also in their branch institutions outside of Hungary’s borders. In many cases these formal trainings appear as supplementary to formal general education or in the form of accredited further training. Courses are also organized for the general public (e.g. handicraft workshops), which apply traditional techniques in teaching participants the tricks of the trade in basked weaving, felt-making or traditional costume making. A good example for formal education in this field is the accredited course which bears the title “Hungarian folk tales, traditional story-telling” and which aims to introduce, disseminate and apply the practice of live story-telling to the widest possible audiences. The method was entered in the international register of good safeguarding practices in 2021.

One of the most popular informal methods of transmitting the traditional wealth of knowledge in the fields of dance and music is the dance house method which is excellently suited to offer not only awareness raising but practical familiarity with traditional culture and helps sustain its diversity. It requires active involvement on behalf of the participants and offers them a true community experience. The children’s events known as Aprók tánca (Littl’uns’ Dance) relies on the traditional technique of transmission by immersion, where
young children are raised into the tradition by the method of allowing them to join in the folk dance games. This helps create and maintain communities and combines collective entertainment with cultural acquisition. The cultural heritage of folk music and folk dance which participants come in direct contact with becomes a part of their everyday lives, and so these people come to carry, transmit and recreate their heritage.

The “Master and Apprentice” programme offers trainees the opportunity to learn practical acumen and experience in active, functioning workshops. Masters are granted financial support based on which helps for the training and living costs of students staying with them for extended periods of time.

**Question 4.3**

**Do communities, groups, NGOs or heritage institutions offer educational programmes and/or extra-curricular activities concerning ICH and strengthening its transmission, and do they receive any support?**

**Yes**

*Explain briefly, with examples, how these programmes strengthen ICH transmission and who provides them.*

Several of the communities listed in the national register of the intangible cultural heritage strive to incorporate the transmission of their own cultural heritage into school education. They promote their cultural heritage within both curricular and extra-curricular frames. Besides educational activities they also organize various events to highlight the importance of their cultural legacy.

One example is the lace-making community of Halas who have joined forces with local puppet theatre company “Szivárvány Bábcsopoport” (Rainbow Puppet Group) to create a special puppet play dedicated to the presentation and promotion of Halas lace-making as the central element of the community’s intangible cultural heritage. This performance is staged regularly in the local Lace House and is attended by groups of nursery school and school children. The Halas Lace Foundation pays related costs from its own funds, while the puppet group covers its costs through applying for various grants.

A community at Maglód practices a tradition of decorating their church for Whitsun – their priests take the occasion of school religion classes and confirmation preparatory courses in their congregations to introduce students to the biblical, clerical and ethnographic background of this custom. Péter Vermes Primary School and Basic Level Art School az Maglód also offers classes in folklore and “knowledge of the land” where they learn about elements of the intangible cultural heritage both at their locality and all over Hungary.

The community at Balatonendréd which practices the tradition of hand-made lace supports the survival of this tradition through the channels of formal education as well as a number of extracurricular activities. These included the Halas Lace Foundation (Halasi Csipke Közalapítvány) organizing a conference called “Conference of Hungarian Lace-Makers”.

Topics explored by the conference included the present and future of the Association of Hungarian Lace-Makers; lace living on in the 20th century, lace-making as part of the National Value Register; “Praise the Lord!” – opening of the 19th International Lace Exhibition. They present the history, past and present of their tradition of lace-making at various professional conventions (at Mencshely, Karcag or Taliándörögd) and became
familiar with the activity of other associations. These partnerships have continued to this day, mutual visits to events have been ongoing.

The ethnic Slovenian population living along the river Rába include a community with a custom of log-pulling. The Association of Slovenes in Hungary offers media literacy training to young people in order to teach them the skills which may assist them in promoting their tradition to the wider public. The local Slovenian weekly paper offers them a permanent channel for publishing their writings and other creative products. The local museum offers them a venue to hold folklore training sessions.

The Hunters’ Association launched a programme called “Learn about Hunting” in 2019 which is presently executed by volunteers, but their final goal is that knowledge sharing about hunting, game management and hunting traditions should become incorporated in the education programme.

There are several organizations active in Hungary whose main aim is to secure the survival of the intangible cultural heritage through various activities.

One example is the Muharay Elemér Folk Art Association which organizes 30-hour training courses four times a year where they present methods and literature which can help those working on the preservation of their traditions. Their “Legacy Inventory” training course they strive to create an overall map of local traditions, define tasks related to preservation and dissemination and identify the role which the Association can play through their artistic and educational activity. Professionals working for the Association offer sessions on various related themes in local nursery schools and schools.

The Dance House Guild is the depository of the professional, social and community base of the dance house method which is included in the register of Good Safeguarding Practises. They engage in a wide spectrum of activities all of which serve to transmit this rich and valuable cultural legacy.

One of these is that they offer their own series of training courses. From time to time, dependent on funding through case-by-case grants, they offer professional training courses which used to be called “Dance House Leader Course” and are now titled “Dance House Academy” and which are not state-accredited. They teach various elements of the rich wealth of folk dances practised by Hungarians and ethnic population groups all over the Carpathian Basin, using the dance house method which features in UNESCO’s register of “Good Safeguarding Practises”.

The Dance House Guild also launch their own dance house projects such as the National Dance House Convention; Dance Houses Night; Dance House Day Extra, all of which offer free training formats in harmony with the dance house method which features in UNESCO’s register of “Good Safeguarding Practises”.

Another important area is that of occasional and regular dance houses and folk dance courses, instrumental and vocal folk music courses organized by other providers which also function in a free and open training format. The Guild collects these in a structured, unified, searchable and filterable database which is publicised through its highly popular social media surfaces and its electronic newsletter.

A widely known event organized by the Association of Folk Artists which is highly recognised both in Hungary and internationally is the Festival of Folk Arts. This event represents the preservation of the intangible cultural heritage at an exemplary standard and high profile format and has been doing so at an even standard for decades.

The project named Master and Apprentice was launched with the purpose of sustaining and promoting a whole range of folk handicrafts. It gives ten Masters of Folk Art the opportunity
to receive an apprentice in their own workshop and share their knowledge in a 50 hour frame. The first project was highly successful and the apprenticeships are continuing to this day.

Member societies and the projects they organize pursue the goal of transmitting professional acumen. Programme types are the following: conferences, discussions, observation visits, summer camps, professional training courses, workshops and craft shows.

Provide additional details here of the nature of any support (financial, technical, in-kind or other) they receive.

The execution of these cultural programmes relies mostly on Hungarian funding sources. Communities strive to apply for as many grants as possible in order to provide the broadest possible base for transmitting their intangible cultural heritage. They use these funds to organize exhibitions, extend local museums and collections and to organize extracurricular courses and teaching occasions. Besides the required financial background the active participation of local volunteers is also a vital condition for their survival. Besides various grants, the preservation of traditions is also supported by local governments and professional bodies (e.g. the National Hunting Chamber; National Hungarian Hunting Guild, Hungarian Heritage House).

The “Hungaricum Act” is a law which secures a grant-based support scheme with the aim of promoting local and national value elements through publishing publications, hosting films, exhibitions, talks and knowledge sharing quiz contests. One of its featured objectives is to support the programme “Tradition in fashion” which aims to integrate traditional dress culture and the preservation, promotion and application of the handicraft traditions with contemporary dress culture.

The Csoóri Sándor Fund was created by the Ministry of Human Resources with the goal of supporting community-building forms of folk culture. This Fund offers financial support in open and invitation-based formats alike. The objective of the programme is to support folk dance and folk music ensembles, folk song circles and object making folk art communities of Hungary’s Hungarian and ethnic communities and of Hungarians living outside of Hungary in transmitting their knowledge and traditions, in further developing their professional activities and in strengthening their communities. It aims to enhance the acceptance and integration of folk culture and the values of folk art in the mentality of the wider society whereby these elements are seen as fundamental values.

Question 4.4

Do teacher training programmes and programmes for training providers of non-formal education include methods for integrating ICH and its safeguarding into education?

Yes

Provide additional details here of these training programmes, in particular the methods taught and the target audience.

University instruction of folklore and ethnography first came to include teacher training in the 1980’s. Students spent their compulsory practice period at Mende, the home of the first folklore educator to create a textbook to be used as course book for folklore studies. Besides
an overview of the relevant ethnographic information this material dedicated considerable space to presenting local traditions and the intangible cultural heritage, with a particular emphasis on the local custom of Whitsun church decoration practiced at Mende. Students who completed this course acquired the professional knowledge and qualification required for teaching folklore in primary and secondary schools at a standard of expertise.

In another experimental pilot project, educators co-operated in an effort to elaborate a coherent methodology for integrating the presentation of elements of the intangible cultural heritage in secondary school education within the existing frameworks of history, geography, music, art history and literature classes. Participating educators created sample lessons which were then made widely accessible in video form through their website.

**Baseline and target**

The *first scale* below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a *baseline* for future reporting. The *second scale* allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Not satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State Party has recognised that at present there is a shortage of educators who could play an active role in transmitting the intangible cultural heritage in formal educational frames. Over the next reporting period it should be a priority to strengthen and develop the training of such professionals. Besides, the State will strive to consolidate methods for integrating ICH in educational further training programmes and for providing access for participants of non-formal education.
5. Extent to which ICH and its safeguarding are integrated into primary and secondary education, included in the content of relevant disciplines, and used to strengthen teaching and learning about and with ICH and respect for one’s own and others’ ICH

Guidance note corresponding to indicator 5 of the Overall Results Framework: 
[English](#) | [French](#) | [Spanish](#)

**Question 5.1**

How is ICH included in the content of relevant disciplines? (you may check several)

- As a stand-alone subject

  The National Core Curriculum (NAT) 2020 displays “Homeland and its People Studies” as an independent subject in one lesson per week.

  The specific characteristics of the subject appear in the NAT as follows: “Homeland and its People Studies” subject comprises the most characteristic features of the cultural heritage of our people, the long-standing elements of our national culture, the Hungarian folk tradition. It provides a space for experiential individual and community activities that lead to appreciation and identification with family, home, place of residence, homeland and its peoples. It helps to develop an individual, family, community, and national identity. It establishes and permeates different areas of teaching. As a systematic body of knowledge, it creates an opportunity through the values of Hungarian folk culture to develop a behaviour and social sensitivity that appreciates one’s own and different cultures, and safeguards the values of the environment.

  Students discover that a community tradition created over generations connects them with the past and helps them navigate in the present. They recognize that humanity’s experience accumulated over millennia, provides answers to simple but important everyday questions and that is why it is a repository of practical answers. They understand that folk tradition is the carrier of universal human values, so its knowledge is also necessary for general education.

  The subject establishes the students' national self-knowledge, national consciousness, and active patriotism. It makes students aware that each nation must first know its own traditions and values, so that it can understand the culture of others, the cultures of other nations, neighbours or related peoples, and the rest of the world, which enables students to understand the interrelationship among these peoples. It encourages the exploration of the traditions and historical monuments of the birthplace and broader homeland, and the Hungarian-speaking area, and it initiates the collection of folk traditions that can still be recalled or still alive. It expands the students' knowledge of cultural history, the preservation of traditions, and the appreciation of our folk culture and national values. Through the
transmission of its values, it contributes to the intellectual, emotional, ethical and aesthetic education of students, to their harmonious relationship with nature and their integration into society.

In the course of teaching – by using ethnographic sources carefully selected according to pedagogical and ethnographic aspects – as many opportunities as possible should be created for an experiential transmission of folk traditions. We must strive for an active and creative participation of students in learning, which will make them acquire theoretical knowledge in an animated way, and will enable them to see the connections through experiential and personal experiences. The cooperation of students in cooperative groups plays an important role in the acquisition of knowledge. During the educational process, the teacher should strive to develop self-regulatory learning and coordinate the learning process. In addition to their communication activities, the emphasis is on facilitation, in which their supportive attitude can manifest.”

Among the topics in the textbook related to the subject, the 3rd large chapter discusses community traditions and national values in a separate lesson entitled “Our Heritage, Our Traditions, Our Greats”. One of the chapters is about intangible cultural heritage.

https://www.tankonyvkatalogus.hu/pdf/OH-HNI06TA__teljes.pdf

Local lace-making was integrated into the curriculum as an independent subject in 1996 at Balatonendréd Primary School, so the competencies, theoretical and practical requirements and the assessment system required for the subject were developed. The significance of all this can be grasped in the fact that by acquiring a local handicraft technique, students learn about the tradition of their local region and develop respect for and appreciation of intangible cultural heritage.

- As a means of explaining or demonstrating other subjects

Subject of Homeland and its People Studies which comprises the Intangible Cultural Heritage, can be related to almost all fields of study and to several subjects. Following the knowledge of the community way of life, it interacts closely with the subjects focusing on social competences (morality and ethics, social knowledge), the analysis of the customs texts of textual folklore, greeting and dramatic folk customs, literary sources and ethnographic collections. The course is related to the following learning areas and subjects through the development of language and communication competencies, thematic units and development areas:

Native Language Communication and Literary Knowledge learning area:
Interpretation of heard and read texts, ability to create content orally and in writing is an essential condition for getting to know different areas of Hungarian folk culture. Recording individual family history, local knowledge and ethnographic collections help to create the presentations made during a joint activity. During the processing of folk tales, sagas and legends collected locally or with a regional connection, the
Literary analysis of the texts is also carried out.

Subject of History: Its aim is to expand the student's knowledge, shape the their attitude to form national identity, and strengthen patriotism. The knowledge material is processed along common guidelines, in which narrative, image-based and an activity-oriented approach play an important role in the selection and processing of topics.

Subject of Social Knowledge: Provides a variety of opportunities during learning activities to engage with family, place of residence, local society, peer group, school, and the nation as a community. The topics support preparation for adult roles.

Subject of Geography: The local and regional approach, the decisive role of the landscape conditions, the analytical examination of the causal relations appear.

Subjects of Morality and Ethics: Both subjects deal with the relationship between the individual and the community, help to shape the student’s realistic self-image, and raise the fundamental issues of human life and social coexistence.

Subject of Singing and Music: Getting to know folk music and the variations of folk songs promotes the understanding of music and the exploration of the connection with the cultural background.

Subject of Visual Culture: The discovery of the motifs in the object creating folk art shapes the learner's aesthetic sense, self-expression, perception and interpretation, and the tools of artistic influence.

Subject of Physical Education: Play is also a basic method in primary education institutions. During movement games, the ability to orientate in space and time, the sense of direction, and the relational vocabulary expand. In all this, folk games and folk dance play an important role.

**Question 5.2**

**Do school students learn to respect and reflect on the ICH of their own community or group through educational programmes and curricula?**

Yes

**Explain briefly, with examples, how school students learn this.**

As explained in question 3.1, students can learn about respecting and reflecting on the intellectual cultural heritage of their own community through the curriculum at the Balatonendréd Primary School, i.e. the tradition and technique of lace-making. During its teaching, students learn the technique of lace-making on the one hand - its history, tools, motifs, patterns - so a skill is developed in this traditional handicraft technique. On the other hand, this process affects the whole personality, a sense of community develops (which is also a priority in school education), students work in classes, progress at an individual pace, develop humane behaviour, acceptance, cooperation, tolerance and help each other. At the same time, the values of folk culture will be respected, valued and students will be open to these values. In addition to the collection of laces made by the students at the school, there is also an exhibition of local knowledge, which the students created based on the collection carried out in the settlement.
Do school students learn to respect and reflect on the ICH of others through educational programmes and curricula?

Yes

Explain briefly, with examples, how school students learn this.

Gandhi High School operates as a Roma public education institution. Its community of students and educators seeks to transmit the cultural traditions of the entire Gypsy / Roma population living in Hungary to the younger generations and to all the interested members of Hungarian society. Throughout the entire time of studies, all the Gypsy languages spoken in Hungary as well as the subject of Gypsy ethnography are learnt by the students. The latter is a subject organized on the basis of Roma-themed scientific research, which seeks to present the elements of Roma culture with a comprehensive, synthesizing effect. In addition, several non-ethnic subjects cover such knowledge, e.g. the subject of history also deals with the history of the Roma, Hungarian literature with the Roma literature, geography with the geographical position and migration of the them, visual culture also deals with the Roma art. At the Gandhi High School, the educational work is based on the acceptance of the cultural values of others therefore it is taught how to accept them, as the Hungarian Gypsies also need this in connection with their own culture. Extracurricular programmes are organized, and relationships are developed and operated to learn about other cultures. Joint programmes with other non-Roma schools (Croatian, German, Jewish) are regular, where they can witness interesting, respectful encounters between cultures. With the help of the exchange students programme in Germany, in addition to learning the language, it is also a priority to get to know cultural diversity, while during the study trips in Hungary, getting to know the cultural heritage of Hungary is in the focus.

Question 5.3

The diversity of learners’ ICH is reflected through educational curriculum via:

- Mother tongue education
  
  The National Core Curriculum presented earlier emphasizes the importance and role of mother tongue education.

- Multilingual education
  
  The diversity of the intellectual cultural heritage of multilingual students is reflected in many ways in the curricula of the institutions. Croatian, Slovak, Romanian, German, Serbian primary and secondary education institutions are maintained in several parts of the country, which ensure among others the knowledge and respect of the intangible cultural heritage belonging to different nationalities. For example, the framework curriculum for Croatian and Slovak ethnic education also covers the knowledge and acquisition of ethnography, language and literature.
• Inclusion of 'local content'

See also the education system of Ghandi High School in Pécs, elaborated in 5.2.

**Question 5.4**

Do educational programmes teach about the protection of natural and cultural spaces and places of memory whose existence is necessary for expressing ICH?

Yes

**Briefly explain, giving examples, how educational programmes teach this**

In connection with the previously presented Mende Primary School education programme or the topics included in the local curriculum of the Balatondenréd Primary School, the knowledge of the homeland, i.e. the local cultural heritage, is also covered. In connection with this, practical classes are held, memorial sites and local monuments are visited, and during the lessons they are presented and processed by the students.

**Baseline and target**

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Not satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State Party considers it important to further strengthen access to the resources of popular culture and to integrate the study of intangible cultural heritage into primary and secondary education. The State attaches particular importance to the inclusion of intangible cultural heritage specific to the region, thus contributing to the strengthening of local identity.
6. Extent to which post-secondary education supports the practice and transmission of ICH as well as study of its social, cultural and other dimensions

**Guidance note** corresponding to indicator 6 of the Overall Results Framework: [English](#) | [French](#) | [Spanish](#)

**Question 6.1**

Do post-secondary education institutions offer curricula and degrees that strengthen the practice and transmission of ICH in the following fields?

- **Music**

  In-service training for Kodály-method practice-leaders
  Liszt Academy - Department of Folk Music

  Professionals who have obtained a master’s or one tier master’s qualification as a music teacher, music (artist) teacher or singing and music teacher have the opportunity to further their training in the Kodály-method practice-leader in-service training. The aim of the two-year in-service training is to train singing teachers who can apply the Kodály method effectively and professionally in teaching singing and music in a public educational institution, primary or secondary music educational institution, with a special focus on providing a joint experience during individual and choral singing. Among other things, the student who graduated from the specialized further education programme is able to apply the principles of Zoltán Kodály’s music education in different musical cultures, and can utilize the personality development possibilities of the concept; can apply the principles of “Let the music belong to everyone!” concept, its pedagogical objectives and has the ability to develop the musical vocabulary of the students with the help of Béla Bartók's Microcosm. The safeguarding of folk music heritage according to the Kodály concept was inscribed to the UNESCO Register of Good Safeguarding Practises of the Intangible Cultural Heritage in 2016.


- **Arts**

  The Erasmus + Choreomundus - International Master Course in Dance Knowledge, Practice and Heritage MA programme has been running in the University of Szeged since 2012, examines dance and other movement systems (ritual practices, martial arts, games, and physical theatre) as intellectual cultural heritage in ethnocoreology, dance anthropology, dance studies and in the broader context of heritage science.
The programme is committed to a formal and contextual examination of movement, and students at Choreomundus will gain expertise in both. They are taught by a faculty of internationally recognized experts in their field, presenting the European and wider international dimensions of the topic. The course maintainers ensure extensive inclusion by a global enrolment area of the Choreomundus programme, a variety of methodological approaches provided by the 4 universities in the field of cultural heritage protection, the 10 year educational experience and an inclusive approach.

Hungarian Dance University, Institute of Choreography and Dance Teacher Training, Dance Teacher MA

Hungarian traditional dance (folk dance), and its revival and staged / theatrical performance operate on the basis of a well-designed system that has been in place for almost 30 years. This network of primary art schools in all four branches of art - dance, music, fine and applied arts, and drama - gives hundreds of thousands of children the opportunity not only to experience specific branches of art or specializations, but also to be part of a process that develops their personality. The MA programme of the Hungarian University of Dance Arts focuses specifically on complementing the knowledge of folk education with pedagogy and talent management, which also gives children freedom in movement of play, folk play, and creative work. In this way, a unified but easy-to-adapt system, approach and practical solution was created from pre-school to higher education.

- Crafts

Object Design BA/Glass - Moholy-Nagy University of Art and Design

The community of the MOME Glass Artist is one of the defining creative workshops and creative center of Hungarian glass art with a unique degree programme in the region. The activities include BA high-level glass design training programmes, practice-based professional training, and participation in international programmes. In-depth work is aided by state-of-the-art creative workshops and studios.

The aim of the degree programme is to facilitate the successful start-up of the new generations and to expand the existence of contemporary studio glass in the Hungarian and international art market. The mission of the professionals is to increase the recognition and success of Hungarian glass design in Hungary and around the world.

After the integrated foundation training, students can learn the basics of design methodology and technological expertise while making simple tools (flower vases, classifiable glass bricks, sound-producing devices, aquarium objects). They progress through six semesters through more complex tasks (glass figure, timing device, gastronomic projects, luminaire) to interior design glass tasks that require complexity and a complex vision.
Question 6.2

Do post-secondary education institutions offer curricula and degrees for the study of ICH and its social, cultural and other dimensions?

Yes

Describe briefly, giving examples, how these programmes and degrees relate to the study of ICH.

Hungarian higher education institutions offer training and qualifications that focus on the social, cultural and other dimensions of the intangible cultural heritage. These usually cover the development of the concept of heritage, its social function, its identity-forming power, and its community-forming effect. Policies and discourses on heritage management are examined. Most of the listed institutions can also be found in the answers to question 2.1.

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

Budapest Metropolitan University
Undergraduate and graduate students can explore the intangible cultural heritage in the framework of the heritage programme of the Institute of Tourism and Marketing, as well as in some courses of the Faculty of Arts, where the students themselves can become creative workers. Students also carry out field work through the university to gain personal experience which is funded by METU. The diversity of the Metropolitan University (business, tourism, art) is one of the keys to ensuring that its students are useful and successful members of society by gaining a qualification in a field of business, research, discipline, and possibly several professions.

Eötvös Loránd University, Faculty of Humanities, Atelier – Department of Interdisciplinary History, MA in Cultural Heritage Studies
Following the traditions of the Annales school in France, the Atelier was set up in 2007 as an organizational unit (university department and PhD / MA department) of the Institute of Historiography within the Faculty of Humanities, Eötvös Loránd University, Budapest. The department has been operating since 2016 to provide a master’s degree in cultural heritage studies. Through a semester of lessons on intangible cultural heritage, students use the methodology of cultural anthropology, new cultural history, and cultural history to find answers to what longer-term cultural and social implications resulted the adoption of the 2003 UNESCO Convention on Safeguarding Intangible Cultural Heritage. On the other hand,
the course examines the international and domestic institutional system of intangible cultural heritage of the period after the adoption of the convention, as well as the political and scientific efforts to develop a representative list of intangible intellectual heritage and a list of intangible cultural heritage in need of urgent safeguarding.

By visiting the Directorate of Intangible Cultural Heritage of the Hungarian Open Air Museum in Szentendre and interpreting the work processes there (possibly joining in as volunteers), students can get to know the Hungarian administrative, organizational, coordination and conflict management tasks related to intangible cultural heritage.

After completing the MA course, the cultural heritage professionals enter the labour market. During the doctoral programme at the Atelier, the researchers of the department also deal with the theme of intangible cultural heritage.

Central European University, Cultural Heritage Studies Programme

The Cultural Heritage Studies Programme combines theoretical and practical education, offering a variety of theoretical and methodological approaches with a strong emphasis on practical knowledge and skills based on fieldwork, and internships with local, regional, and global heritage organizations.

Eszterházy Károly Catholic University, Faculty of Humanities and Arts, Department of Cultural Heritage and Cultural History, Specialist of Cultural Heritage Studies (MA)

This MA programme trains professionals with general knowledge and qualification in the field of integrated heritage protection and utilization.

The Museum and Heritage Collection Coordinator specializes in training professionals to be able to organize and manage museums and other heritage collections and to be able to maintain, develop and expand the heritage collections entrusted to them in the face of changing societal needs, market and funding conditions. The Specialization of Wine Culture embraces the interpretation of a broader social and economic context of wine, in addition to the general knowledge of wine (wine production, wine trade, wine consumption). This training takes place in the immediate vicinity of the Tokaj Wine Region Historical Landscape (2002) UNESCO site, allowing students to learn about the management of the tangible and intangible cultural heritage of the World Heritage Site. The Specialty of Cultural Tourism emphasizes the combination of cultural history, cultural science, and an economic approach. Training is provided for professionals who are already both knowledgeable and have practical skills.

University of Szeged, Faculty of Humanities, Institute of Ethnography and Cultural Anthropology, Anthropology BA / MA - Ethnographic Cultural Heritage specialization

The ethnography course students (BA, MA) touch on the issues of intangible cultural heritage and its connections with anthropology and ethnography within the framework of different classes. In the class entitled Hungarian Jewish Cultural Heritage, for example, cultural phenomena that can be classified as the tangible or intangible heritage of Hungarian Jewry are reviewed, reflecting on European contexts as well. In addition, within the MA Ethnographic Cultural Heritage specialization, the lecture and seminar entitled “Exploration, Documentation and Safeguarding the Intangible Cultural Heritage” address the safeguarding and management of the intangible cultural heritage.

At the Department of Ethnography – Cultural Anthropology at the Faculty of Humanities of
the University of Pécs does not have any explicit courses / majors /specializations dealing with the safeguarding and management of intangible cultural heritage, and no degree can be obtained in this special field. At the same time, both BA and MA level courses (Bachelor of Ethnography, Master of Ethnography) endow students with the theoretical and practical skills and knowledge that ensure they can successfully cope with tasks in the field of cultural heritage. The outstanding methodological knowledge that is given a high priority by the department can be successfully applied in the field of safeguarding intangible cultural heritage (fieldwork methodology: interview techniques, participant observation, and note-taking). The Department of Ethnography and Cultural Anthropology in Pécs is responsible for several subject groups that are organically linked to the more general and specific objectives of the UNESCO Convention for Safeguarding the Intangible Cultural Heritage.

University of Debrecen, Faculty of Humanities, Department of Ethnography
The master's degree in ethnography at the University of Debrecen offers its students an expert specialization in cultural heritage, where the students deal with the topic in the classes entitled Institutional System of Safeguarding Heritage, Communication of Safeguarding Heritage, Ethnography, and Museum Informatics. Students completing these courses of study are qualified to identify, explore, preserve, and safeguard cultural heritage within the scope of ethnography.

**Baseline and target**

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**
Satisfied

**Target for the next report:**
Not satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State Party shall continue to promote the integration of the ICH into the education system. The aim of which is to have as many professionals as possible who understand and know the social and cultural role of intangible cultural heritage. It also seeks to spread the importance of safeguarding and communicating the ICH as widely as possible throughout educational programmes.
7. Extent to which inventories reflect the diversity of ICH and contribute to safeguarding

Guidance note corresponding to indicator 7 of the Overall Results Framework:

English | French | Spanish

Question 7.1.a

To what extent are the inventories identified in section A.6 oriented towards safeguarding of ICH?

Fully

Explain briefly, giving examples, how these inventories are oriented towards safeguarding of ICH. If you have answered ‘Not at all’ or ‘Minimally’, explain what obstacles you face in having them do so.

Hungary created the National Register of the Intangible Cultural Heritage and the Register of Good Safeguarding Practices in 2008. The primary objective of these registers is to collect and inventory elements of the intangible cultural heritage in this country, to safeguard living community practices, to consolidate the identity of communities with a unique cultural character of their own and this way mutually recognise cultural versatility and raise awareness to the significance of non-objectified forms of expression which are thus threatened with extinction. Being incorporated in the national registers has the effect of strengthening awareness of the heritage elements, increasing its visibility and helping its valorisation within the community. Inclusion has inspired communities to create new exhibition venues, the number of practitioners has increased at many places, new publications, events, trainings and exhibitions have been born. Within the individual local communities various heritage elements have gained in popularity and, as a consequence of being included in the register they have begun to appreciate their own heritage.

Question 7.1.b

To what extent do these inventories reflect the diversity of ICH present in your territory?

Fully

Explain briefly, giving examples, how these inventories reflect the diversity of ICH. If you have answered ‘Not at all’ or ‘Minimally’, explain what obstacles you face in so doing.

Hungary’s practice of application for inclusion in the register typically follows the relevant guidelines in that the application for inclusion of heritage elements found in the country is always initiated by the proprietor of the element, i.e. the community in question. Acquiescence and active participation of the community in question is an indispensable feature. As a consequence, the heritage elements found on the national list of elements of the national cultural heritage are a versatile selection, since they are open to all communities in Hungary. This way they include, for example, several Gypsy/Roma communities as well as ethnic minorities living in this country. Gypsy/Roma heritage
elements in the National Register of the Intangible Cultural Heritage are:
Hungarian and Gypsy dance traditions at Nagyecsed

and in the Good Safeguarding Practices Register:

Rajkó method:
training of talented Roma children from the very foundations to the concert podium.

Educational programme for preservation of the Gypsy/Roma intangible cultural heritage in the Gandhi Institutional System.

National minorities:
Busó Festivities at Mohács – a Masked End-of-winter Carnival Custom
Emmaus in Bóly – Folk Custom on Easter Monday
Pentecostal Church Decorating in Mende and Maglód – Evangelic Religious Custom to Welcome Spring
Slovenian’s Log-pulling in the Rába Region
Christkindl Spiel – a Christmas caroling folk tradition in the German villages of the Bakony and Balaton uplands

The cultural heritage of several religious denominations has also been incorporated in the national register, which guarantees respect for religious versatility.

The Soliders of Christ in Hajdúdorog – Lads with Swords in “The City, which is Most Loyal to the Greek Catholic Faith”
Pentecostal Church Decorating in Mende and Maglód – Evangelic Religious Custom to Welcome Spring
The Pilgrimage Tradition of the Devotion to the Virgin Mary in Hungary

**Question 7.2**

Do specialized inventories and/or inventories of various scopes also contribute to the safeguarding of ICH and reflect its diversity?

No

*Based on your response in section A.6 Inventories*

, explain how such specialized inventories and/or inventories of various scopes contribute to the safeguarding of ICH and reflect its diversity

**Question 7.3**

To what extent are existing inventories regularly updated, taking into account the current viability of the elements included therein?

Fully

*Based on your response in section (f) and (l) of A.6 Inventories*
Elements of the national inventory are changing all the time, indeed, it is their nature to exist in a State of constant transformation. This way it is necessary to be constantly adjusting the relevant inventories, in this case the register of the national cultural heritage. The manner and frequency of such adjustments is to be defined freely by the States Parties. As we Stated in point A.6, in order to carry out its revision, the Directorate sends an invitation every five years after integration in the registry, asking the carriers of the the heritage element to describe the changes it has undergone and the measures planned for its preservation. The report is written by filling out a pre-designed questionnaire (prepared by the Directorate for ICH within the Open Air Museum and approved by UNESCO Hungarian National Committee’s ICH special committee.) It is compulsory to involve community members in filling out the questionnaire and their participation is to be proved by filling out the relevant declarations.

The extent of changed is measured through the following questions:
1. Change in the name of the heritage element.
2. Reviewing the composition of the community/communities, group(s) or individuals.
3. Please, list the aspects which have changed in the description of the heritage element.
4. Measures taken in order to defend and safeguard the element.
5. Have there been new threatening factors since the element was incorporated in the list.
6. Photographs, films, publications or web links have been changed, replaced or added.
7. Contact person has changed.
8. Impact of inclusion in the national register of the ICH on the viability of the heritage element.

**Question 7.4.a**

**To what extent is access to ICH inventories facilitated, while respecting customary practices governing access to specific elements of ICH?**

Fully

**Based on your response in section (o) of A.6 Inventories**

, explain briefly, giving examples, how this is accomplished.

In order to grant ample information and the widest possible access, the Directorate has created a special website, www.szellemikulturalisorokseg.hu, where the nomination forms, photo documentation and video for each element in the national register and the register of safeguarding best practices are freely available to anyone, in line with GDPR regulations. Admission of new heritage elements is usually also posted on the Directorate’s FB-page.

**Question 7.4.b**

**To what extent are ICH inventories utilized to strengthen safeguarding?**

Fully
Explain briefly, giving examples, how the ICH inventories are utilized to strengthen ICH safeguarding. If you have answered ‘Not at all’ or ‘Minimally’, please explain what obstacles you face in having them do so.

It may be observed as a general tendency that heritage elements included in the national register often serve as encouragement for practitioners of other traditions throughout the country to gain awareness of the significance of their folk tradition. This usually inspires them to apply for inclusion in the heritage inventory. Thus, for instance, we get a new nomination related to embroidery almost every year. A good example for safeguarding is the Lutheran custom of church decoration at Whitsun, which was first nominated by Mende and then, a few years later, by nearby Maglód. Under the influence of the inventory other communities come to realise the value of their tradition and this gives rise to a heightened desire to preserve the tradition.

Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The National Register of the Intangible Cultural Heritage and the Register of Good Safeguarding Practices are updated every year with new heritage. The aim of the State is to manage the new nominations in an inclusive way. The State will continue to review the National Inventory of Intangible Cultural Heritage. The State considers the publication of the results of its review to be important, and one of its priorities is to develop a format for publication.
8. Extent to which the inventorying process is inclusive, respects the diversity of ICH and its practitioners, and supports safeguarding by communities, groups and individuals concerned

Guidance note corresponding to indicator 8 of the Overall Results Framework: English | French | Spanish

Question 8.1

To what extent do communities, groups and relevant NGOs participate inclusively in inventorying, thus informing and strengthening their safeguarding efforts?

Large

Based on your response in section (p) of A.6 Inventories, explain briefly, giving examples, how this is accomplished.

Nominations are submitted directly to the national level by concerned communities without any intermittent steps. There are no limitations as to the number of elements that can be inscribed on the Inventories. Nominations are accepted continually without any time constraints or deadlines. Communities apply for inscription in either of the Inventories by completing a prescribed and regular nomination form. The nomination form was created by supplementing a Hungarian translation of the UNESCO nomination forms with adjustments tailoring it to the national level. Applicants are also required to append compulsory documentation which consists of 36 photographic items some of which may be archive but most of which should present contemporary conditions, as a film of no more than 20 minutes. Applicants may also append maps, books, publications and audio material to their nomination material. Further important appendices of the application material are declarations by the community proving the approval, involvement and participation of the community regarding nomination of the element. The nomination form, as well as the accompanying completion guidelines and criteria may be downloaded from www.szellemiorokseg.hu.

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

Question 8.2
To what extent does the inventorying process in your country respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society, all genders and all regions?

Fully

Based on your response in section (q) and (r) of A.6 Inventories, explain briefly what measures are taken to ensure respect for diversity of ICH and its practitioners as well as gender inclusiveness in the inventorying process.

The inventorying process fully respects and represents the cultural diversity of this country and the diverse practices followed in its regions. In Hungary the process of nomination for inclusion in the inventory of the ICH respects the diversity of the cultural heritage and of its bearers, including the practices and forms of expression of all regions and genders, as well as all strata of society. The range of elements currently included in the inventory proves that inclusion in the register is open to anybody, any of the nationalities from any region of the country may be freely admitted into the register. (See point 7.1.b) Since the intention of inclusion in the register springs in all cases from the community itself, the Hungarian Directorate for the Intangible Cultural Heritage in charge of the execution of the process is in no position to influence which communities initiate admission in the inventory. Each and every one of the nominations and ongoing processes reflect the diversity of Hungary’s diversity in terms of culture, gender, region and religion.

Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State Party remains committed to supporting the inventorying processes and mechanisms initiated by the communities, including local and regional inventories alike.
9. Extent to which research and documentation, including scientific, technical and artistic studies, contribute to safeguarding

**Guidance note** corresponding to indicator 9 of the Overall Results Framework: [English](#) | [French](#) | [Spanish](#)

**Question 9.1**

Are there any financial or other forms of support oriented towards safeguarding in one or more of the fields below? (please only include those in conformity with the [Ethical Principles](#)):

- Research, scientific, technical and artistic studies

  Eötvös Loránd University, Faculty of Humanities, Atelier - Department of Interdisciplinary History
  The consortium, coordinated by the University of Coventry and with a budget of €1.5 billion, was formed with the participation of several international partners. The collaborating institutions work in four thematic areas: the University of Granada focuses on rural heritage, Charles University in Prague researches small-town heritage, the Prussian Cultural Heritage Foundation in Berlin examines institutional heritage, and ELTE reviews Roma heritage. The main domestic partners of the Atelier Department are the Hodász Roma Country House Museum, the MOME Ecolab Cloud Factory project, the Józsefváros Glove Factory Community House and Gallery8 – Roma Contemporary Art Space. Cultural heritage is one of the sources of a sustainable Europe, and the widest possible participation in heritage management will make it possible to strengthen social cohesion. The aim of the project is to create a sustainable international platform for the sharing of accumulated knowledge, which provides an opportunity for professionals, researchers, artists, institutions and organizations working in the field of culture or even interested parties to actively collaborate. The participatory models developed by the REACH project can form the basis of a resilient European cultural heritage. Using a variety of participatory tools and methods, the participants in the consortium explore, through pilot projects, the practical benefits and difficulties of creating an accessible and democratized cultural heritage.
  https://www.reach-culture.eu/project

- Documentation and archiving

  The archiving, digitization and publication of the research results of the Department of Ethnography of the University of Pécs basically contributes to the safeguarding of the ICH, as it can also help heritage protection professionals as a source and as a theoretical point of reference. It is possible to submit individual and group
applications. The department makes use of the documentation facilities of the university and the faculty, which may also be adequate in the field of heritage protection (e.g. archiving of dissertations).

**Question 9.2**

**Is research on approaches towards, and the impacts of, safeguarding ICH in general and of specific elements (whether or not inscribed) encouraged and/or supported?**

Yes

**Describe briefly the research conducted, in particular the impacts studied.**

Universities encourage research on intangible cultural heritage mainly through National Scientific Students' Associations Conference.

The county and local governments, which are interested in the preparation of their own historical and ethnographic monograph, financially support the research work, for the performance of which they ask their own, university, museum or heritage protection specialists. In addition to village monographs, life path interviews with members of the local community, annotated photo collections of the historical heritage of the settlement and richly illustrated albums of local values are common. In these publications they also refer to the effects of heritage safeguarding work and research. The results of the work and the publication of the monograph are the responsibility of the local governments themselves. The publication of the completed book on heritage protection is also financially supported by the National Cultural Fund and the Ministry of Agriculture. There was an example of heritage research being supported by the Norwegian Fund along with other types of work (building, infrastructure). International support is also available through European Commission programmes. See, for example, the Choreomundus programme under EU Erasmus Plus in section 6.1. point.

ELTE Atelier - Department of Interdisciplinary History deals with a number of scholarly works (master's theses, publications, doctoral research) on the cultural elements and practices of a community or communities that contribute to awareness raising and safeguarding within the community and on a broader level in the society.

The basic goal of most research related to the Department of Ethnography of the University of Pécs is to examine the local heritage (elements) and to ensure the utilization of the results at the local, community level. For example, researchers from the East-West Religious Ethnology Research Group at the Department from 2013 to 2017 in the ERC project "People’s Religion on the Boundary of Eastern and Western Christianity: Continuity, Change and Interaction" addressed the following topics: interfaith interactions, cooperation, contradictions and conflicts; religion as a factor shaping identity; the relationship between official religion and secular religiosity; the role of the religious worldview and religious norms in past and present communities, the modernization and globalization of the traditional religious worldview, the emergence of esoteric, spiritual New Age religiosity. Their research results are available for the public on the World Wide Web, and the digital archive of Hungarian folk faith and religion is also available online.

In addition, a number of individual researches have been carried out, which deal specifically with the heritage policy of a particular community, its driving forces, its main actors and ideologies. The topic of many dissertations concerns the theoretical and practical problems
of safeguarding heritage.
In the education system of the Budapest Metropolitan University, a separate Deputy Rector of Innovation is responsible for providing the research, scientific and technical background for the training of students, including the education of the Faculty of Arts. The activities document and archive the results of students and teachers, as most of the teachers are outstanding representatives of their own profession, both in the fields of industry, economics, art and through their international relations. The university maintains contact with a very extensive and constantly expanding number of foreign partners, participating in international projects in all fields of study.
The programmes of the Hungarian Heritage House often include individuals with their own intangible cultural heritage, informants (data providers) with traditional knowledge, and communities. In the focus of the events organized by the institution, the aspects of the Hungarian folk culture are presented every time, so in a programme both civil and professional audiences have the opportunity to observe the safeguarding strategies and practical application methods organized within the institutional framework. The Folklore Documentation Library and Archive in the Heritage House makes the textual and audio-visual documents of the ethnographic collections of the Carpathian Basin, which examine the folk culture and folklore of the region, comprehensively available to the professional public, supporting the research work on intellectual heritage.
The purpose of the online database, the Folklore Database, created by the Folklore Documentation Development Department of the institution, is to document, systematize and present the multitude of audio, still and moving image recordings of the Hungarian language area, thus making accessible to everyone the intangible cultural heritage of Hungarians and the peoples who lived together with them over the centuries.

**Question 9.3**

Do ICH practitioners and bearers participate in the management, implementation and dissemination of research findings and scientific, technical and artistic studies, and with their free, prior, sustained and informed consent?
Yes

Describe briefly the nature of practitioners’ and bearers’ participation and how their consent is secured.

The REACH project coordinated by the Atelier Department of Eötvös Loránd University provided an opportunity to research the Roma intellectual heritage in Hungary; professional discussions, conferences and workshops took place on several occasions, to which the communities, i.e. the managers of the Roma heritage, were invited. The aim is to make participation in the project as widely available as possible, to publish the research results on the project's website and to create a network where participants can stay in touch, and have the opportunity to monitor each other’s professional work.
The lecturers and students of the Department of Ethnography - Cultural Anthropology in Pécs carry out their research in accordance with ethical guidelines for professional, anthropological and ethnographic research. Therefore, without free reserved consent, no research can begin, and it is not possible to publish the results without it. The AAA Code of Ethics (https://ethics.americananthro.org/category/statement/) is used as a general code of
ethics, but some European Union research would also require the development of a separate code of ethics and the operation of an ethics advisory body. Making the research results available is a common goal and responsibility of the lecturers, researchers and students of the department, although the practitioners and “owners” of the studied heritage also participate in the dissemination of the results with different intensities. It is a very common case where the “owners” not only participate but also initiate research: they themselves ask the department for help in describing and interpreting phenomena. Local professionals and stakeholders are involved in the organization and implementation of scientific, professional and artistic studies in various ways during the operation of the University of Szeged. On the one hand, in the preparation and organization of local research, and in the assistance of external professionals, as well as in writing studies, collecting and organizing the material of professional publications. Local heritage publications are made with the direct, prior, reserved and informed consent of the participants (including the local community) in the form of direct contact during the preparatory work for the publications. The Hungarian heritage House emphasizes the importance of our intangible cultural heritage at both local and national levels, involving many groups of local communities and traditionalists in its implementation. Through its network of professionals, the institution maintains contact with local communities, ensembles and traditionalists who play an important role in disseminating the intangible cultural heritage and in planning and implementing protection measures. The aim of the cooperation of the communities is to transmit and revive the heritage elements of the Hungarian language area, mainly with the help of professional meetings and events, which are supplemented by the processes of research and archiving. Artisans, applied folk artists, stage performers, members of folk art associations, traditionalists come to the institution from all over the Carpathian Basin due to their own motivation and free will. They come among others, to the qualification programmes provided by the Hungarian Heritage House (https://hagyomanyokhaza.hu/hu/minosites). Through competitions, conferences, festivals and workshops organized by professionals working in the institution, participating individuals and communities can define and present their own heritage and have discussions on what measures need to be taken to preserve them.

**Baseline and target**

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Not satisfied
Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State Party shall continue to endeavour to provide its educational and cultural institutions with the material, technical and professional background necessary for research, documentation and archiving. It encourages stakeholders to disseminate the results of their research through as many web interfaces and databases as possible, so that they can be used by the widest possible audience.
10. Extent to which research findings and documentation are accessible and are utilized to strengthen policy-making and improve safeguarding

**Guidance note** corresponding to indicator 10 of the Overall Results Framework:
[English](#) | [French](#) | [Spanish](#)

**Question 10.1**

Are documentation and research findings made accessible to communities, groups and individuals, while respecting customary practices governing access to specific aspects of ICH?

High

Provide any additional details here.

The Hungarian Heritage House also functions as a documentation institution, as the Folklore Documentation Library and Archive operating there make the textual and audio-visual documents of the ethnographic collections of the Carpathian Basin comprehensively accessible to both the professional public and the communities. Professionals working in the Heritage House digitize, archive and upload the media content recorded on various original media to the folklore archiving system. There are two main parts to this: the media archive and the ever-expanding thesaurus. The main goal of the online Folklore Database, created with an interface accessible to anyone, is to document, systematize and present on the Internet interface the multitude of audio, still and moving image recordings that embraces the traditional intellectual culture of the Hungarian language area, thus making the Hungarian and the diverse spiritual cultural heritage of the peoples living with it over the centuries accessible. In April 2021, the Folklore Database contained almost 9,000 such folklore events and collections, which represent the folklore of 2310 settlements in the Hungarian-speaking area. Currently, more than 5,700 hours of audio and 1,185 hours of video are available to the public.

The Hungarian Museum of Ethnography operates a public Archive and Photo Gallery. Until the closure of the institution due to relocation, it was open to anyone with a research permit. Due to the digitization of the collections taking place, on-site research is currently paused, but the collections are available on the institution’s website.

The archive and website of the ICH Directorate of the Hungarian Open Air Museum provide appropriate assistance in accessing the documents of the intangible cultural heritage elements. In addition, it archives the documents of the original submissions and operates a separate library of intangible cultural heritage.

The databases are available to anyone on the website of the Institute of Musicology of the Research Centre for the Humanities. The music history and folklore database are easy to search. The two large groups can be divided into several sub-databases e.g. Béla Bartók: Hungarian Folk Songs - Universal Collection, Folk Dance Knowledge Base, Folk Music and Folk Dance Photo Archive, Kodály Order, Press Bibliography of Hungarian Popular Music (1945-1990), Digital Database of Hungarian Music Journals.
Question 10.2

Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to strengthen policy-making across different sectors?

High

Provide any additional details here.

The previously mentioned Folklore Documentation Library and Archive is a public specialized library operating within the framework of the Hungarian Heritage House. Its purpose is to comply with the provisions of Act 1997 / CXL on Museum Institutions, Public Library Services and Public Culture. Act 120/2014 on the maintenance of the list of public libraries. (IV. 8.) to promote the social utilization and presence of folk art in Hungarian cultural life and public consciousness, and to create the documentation background for the living and continuous “relearning” of folk music and folk dance. Its stock serves as a basis for developing strategies for the safeguarding of the intangible cultural heritage. Its main task is to assist the theoretical and practical, professional, scientific and educational work related to folk music, folk dance and ethnography with the means at its disposal. Provides users with relevant library information and scientific literature. It assists in research work, studies of those participating in higher education. It is also responsible for the professional and comprehensive development of its stock. Its other task is to preserve, store, digitally process, publish on the Internet and in a traditional way the collections of folk music and folk dance, text folklore collections and ethnographically related documents accumulated in Hungary and belonging to any ethnic group in the Carpathian Basin (sometimes more distant lands).

The Directorate of Intangible Cultural Heritage of the Hungarian Open Air Museum manages the database of Masters of Folk Art, in which the masters practicing the intellectual heritage element belonging to each category have a separate data sheet. This system encourages craftsmen, dancers, storytellers and musicians on the list, as their profile can be continuously expanded and updated with the latest results, and those not yet on the list can be added. On the other hand, representatives from other industries can easily come across the practitioner they might intend to involve in their particular project.

Question 10.3

Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to improve safeguarding?

High

Provide any additional details here.

The in-depth ethnographic knowledge and mapping of the Carpathian Basin is of key importance in the development of proposals, measures and strategies for the intangible cultural heritage developed by the Heritage House, especially in the various branches of folklore and folk art, thus the above-mentioned databases constitute the starting point of the work process.

The collections of the Heritage House are huge, constantly expanding archives, and the work
on the safeguarding of intangible cultural heritage is becoming more and more accurate, nuanced and at the same time more efficient owing to a large amount of documentation. The Hungarian Open Air Museum archives the findings of research and collections that can be researched by anyone. Objects, sound recordings, photos and videos related to the intangible cultural heritage contained in the collection are widely used in digitized form. This will help to develop research and encourage heritage-based scientific research.

**Baseline and target**

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Not satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State Party shall continue to support ICH-related research and the use of its documentation to develop conservation strategies. It is also important to strengthen dialogue with sectors such as science and technology, the environment, education, economic development and tourism, and health. In addition, it will work to improve the accessibility of research and its results to communities, groups and individuals. For example, by developing websites and improving other access networks.
11. Extent to which policies as well as legal and administrative measures in the field of culture reflect the diversity of ICH and the importance of its safeguarding and are implemented

Guidance note corresponding to indicator 11 of the Overall Results Framework:
English | French | Spanish

**Question 11.1**

Have cultural policies and/or legal and administrative measures been established (or revised) and implemented that incorporate ICH and its safeguarding and reflect its diversity?

Yes

1

It is a

• Cultural policy

**Name of the policy/measure**

1040/1953. (VIII. 18.) of the Cabinet of Ministers Resolution on the establishment of the title and badge of the "Master of Folk Art" award

**Established**

1953.

**Revised**


**Is the policy/measure being implemented?**

Yes

**Brief description**

The Master of Folk Art Award is given to folk artists who have achieved outstanding results in the development of folk art during their long-term work in recognition of individual works or the entire oeuvre. Professional and non-governmental organizations and local governments can nominate candidates for the award. The title of honour is presented once a year on August 20 by the Minister responsible for culture. The winner is entitled to use the title and badge "Master of Folk Art". The award is given in five categories: object creation, instrumental music, dance, singing, and storytelling. The complete database of the Masters
of Folk Art is maintained by the Directorate of Intangible Cultural Heritage of the Hungarian Open Air Museum (http://nepmuveszetmesterei.hu/index.php). The knowledge and activities of the winners of the Master of Folk Art award were inscribed to the National Inventory of Intangible Cultural Heritage in 2008.

2

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**Name of the policy/measure**

1997 CXL. Act on Museum Institutions, the services of Public Libraries and Public Culture

**Established**

1997 CXL. Act

**Revised**

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**Brief description**

The 1997 CXL. The Act on Museum Institutions, the services of Public Libraries and Public Culture stipulates that the tasks of museums include the collection, documentation, registration, archiving, scientific processing and making available of local and national intangible cultural heritage.

3

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**Name of the policy/measure**

XXX of 2012 Act on Hungarian National Values and Hungarikums

**Established**

2012

**Revised**
Is the policy/measure being implemented?

Yes

Brief description

At the beginning of the 2000s, a movement was organized as a result of a multi-directional co-operation, which sought to summarize and systematize the values of the Hungarian people. As a result of wide-ranging social and professional consultations, the XXX Act of 2012 on Hungarian National Values and Hungarikums was created. Its aim is to provide an appropriate legal framework for the identification and documentation of the values important to the Hungarian people as a whole, thus contributing to the wider dissemination of the collected values. Pursuant to this legal regulation, national values are widely presented and promoted domestically and abroad, thus introducing the linguistic, intellectual, cultural and economic heritage. Under the law, the inventory and registration of cultural values began. The local, county and national level repositories of values and the Collection of Hungarikums were established. The nominations can be submitted by anyone and items can be transferred from the municipal repositories to the Collection of Hungarikums in the structure of the value pyramid. In the meantime, Sectoral Repositories and Repositories of Hungarians Abroad were established.

Question 11.2

Have national or sub-national strategies and/or action plans for ICH safeguarding been established (or revised) and implemented?

Yes

Describe briefly the strategies and/or action plans and how they contribute towards safeguarding ICH.

In 2013, a national strategy entitled “Trade-Sign of My Craft - The Tradition of Usable Crafts, Folk Crafts, Situation Analysis” was commissioned by the National Agricultural Advisory, Educational and Rural Development Institute (NAERDI). The collaboration was coordinated by the Hungarian Heritage House, and the Association of Folk Artists and the Muharay Elemér Folk Art Association worked together as consortium partners. In addition, professional institutions, NGOs and a number of professionals were involved in drafting the 70-page strategy. In this, the situation of folk art in Hungary and the segments of the current function, presentation, visibility and legal environment of handicraft traditions were mapped. At the same time, recommendations were made to the State leadership on the main issues of safeguarding traditional handicrafts.

Are there plans designed for safeguarding specific elements (whether or not inscribed on the Lists of the 2003 Convention)?

Yes

If yes, provide details.
In 2013, a national strategy entitled “Trade-Sign of My Craft - The Tradition of Usable Crafts, Folk Crafts, Situation Analysis” was commissioned by the National Agricultural Advisory, Educational and Rural Development Institute (NAERDI). The collaboration was coordinated by the Hungarian Heritage House, and the Association of Folk Artists and the Muharay Elemér Folk Art Association worked together as consortium partners. In addition, professional institutions, NGOs and a number of professionals were involved in drafting the 70-page strategy. In this, the situation of folk art in Hungary and the segments of the current function, presentation, visibility and legal environment of handicraft traditions were mapped. At the same time, recommendations were made to the State leadership on the main issues of safeguarding traditional handicrafts.

**Question 11.3**

*Is public financial and/or technical support for the safeguarding of ICH elements (whether or not inscribed on the Lists of the 2003 Convention) provided on an equitable basis in relation to the support given to culture and heritage as a whole?*

Yes

**Describe briefly, giving examples, the nature of the support provided and how equitability is ensured.**

The Hungarian Heritage House, as a governmental institute, selects products for official classification as folk art. Products designated for the award receive a so-called “Peacock-trademark” (Páva védjegy), which authorises the creators to use the mark and to qualify for tax-exempt status. Furthermore, the Association of Hungarian Folk Artists operates a website (www.pavavedjegy.hu) where these products and their creators are publicised. The Ministry of Human Capacities established the Csőrő Sándor Programme in the early 2000s, which focuses on supporting folk dance and folk music communities. The aim of the Programme is to promote the transmission of knowledge, to develop the professional work of folk dance and folk music ensembles and folk song circles, object creating groups of Hungarians, nationalities and cross-border Hungarians to strengthen the professional work of the communities. Also, to increase the social acceptance and embedding of Hungarian folk culture and folk art values. Each year, all the communities concerned can apply to this call, and the jury will try to provide financial support to as many communities as possible in order to preserve the intangible cultural heritage.

A tender for the promotion of Hungarikums is announced every year. The primary purpose of the call, which has an outstanding amount of resources, is to support the collection, visibility, safeguarding and care of Hungarian national values. Three target areas focus on the production of printed and electronic publications, films, the creation of demonstration spaces and the implementation of events, on the one hand, and the transmission of knowledge through education, thus organizing competitions with the participation of primary school and secondary school students. Furthermore, Tradition in Fashion – Costumes in a Different Way focuses on fashion. The aim of the projects is to safeguard and promote the traditional clothing culture and folk handicrafts of the Carpathian Basin.

**Do these forms of support prioritize ICH in need of urgent safeguarding?**
Please explain how this is done or, if not, why this is the case.

**Question 11.4**

Are cultural policies and/or legal and administrative measures that incorporate ICH and its safeguarding informed by the active participation of communities, groups and individuals?

Some

Explain briefly, giving examples, how these policies and/or measures are informed by the active participation of communities, groups and individuals.

The communities concerned were actively involved in the preparation of the craft strategy presented in point 11.2. The communities also took an active part in the development of the Csoóri Sándor Programme, detailed in Section 11.3, as one of the main goals of the programme was to assess the needs of the stakeholders and to create a corresponding application support.

**Baseline and target**

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

In Hungary, the XXXVIII. promulgation law is in force on the safeguarding of the intangible cultural heritage. The State Party plans to prepare an implementing law for the next reporting period.
12. Extent to which policies as well as legal and administrative measures in the field of education reflect the diversity of ICH and the importance of its safeguarding and are implemented

**Guidance note** corresponding to indicator 12 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

**Question 12.1**

Have policies and/or legal and administrative measures for education been established (or revised) and implemented to ensure recognition of, respect for and enhancement of intangible cultural heritage?

| 1 |
---|
Yes

It is a

- Legal measure

**Name of the policy/measure**

110/2012. (VI. 4.) on the issuance, introduction and application of the National Core Curriculum

**Established**

2012

**Revised**

5/2020. (I. 31.) Government Decree

**Is the policy/measure being implemented?**

Yes

**Brief description**

The subject of Homeland and its People Studies can be highlighted from the National Core Curriculum. With the help of the subject, the students get acquainted with the long-standing elements of the national culture, the Hungarian folk tradition and the cultural memories, customs and the present of the nationalities living in the country. It provides a space for experiential individual and community activities that lay the foundation for respect for family, home, residence, and the homeland. It helps to develop individual, family, community, national, nationality identity and historical consciousness. It makes students aware that in addition to learning about, mastering and practicing their own traditions and values, their nation can become open to the cultures and universal values of the
nationalities, religious communities, neighbouring and related peoples, and other peoples of the world.

**Question 12.2**

**Have policies and/or legal and administrative measures for education been established (or revised) and implemented to strengthen transmission and practice of ICH?**

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- **It is a**
  - Legal measure

**Name of the policy/measure**

2019 LXXX. Vocational Training Act

**Established**

2019

**Revised**

12/2020. (II. 7.) Government Decree on the implementation of the Vocational Training Act

**Is the policy/measure being implemented?**

Yes

**Brief description**

A “2019. year LXXX. Act on Vocational Education and Training” provides a framework for higher education for knowledge-based practical learning, the development of digital knowledge, creative and open-minded thinking, and the ability to adapt flexibly to change.

“12/2020. (II. 7.) Cabinet Of Ministers Decree on the implementation of the Vocational Training Act” also ensures the survival of creative sectors that are related to the fields of intangible cultural heritage, such as the textile design, embroidery and leatherwork professions.

2

- **It is a**
  - Education policy

**Name of the policy/measure**
27/1998. (VI. 10.) MKM decree on the introduction and publication of the requirements and curriculum of primary art education

Established
1988

Revised

Is the policy/measure being implemented?
Yes

Brief description

In the primary and secondary education system, students have the opportunity to take part in arts education in their free time in addition to compulsory schooling. For this purpose, primary and secondary art schools have been established throughout the country, which, in addition to many fields, also provide participation in folk music and folk dance education. It is also possible to learn folk instruments (e.g. zither, double bass, folk violin, flute), folk songs and folk dances.

Institutions providing secondary art education have belonged to the Klebelsberg Institutional Maintenance Centre (KLIK) since 2013. There are many positive examples of the use of novel pedagogical trends in the schools maintained by the Centre. The goal of KLIK is to collect these successful educational practices and introduce them in as many schools as possible. The focus of methodological renewal is on increasing pedagogical efficiency and student effectiveness. KLIK has selected 299 institutions that have an exemplary pedagogical model and, as methodological centres, provide regular assistance to other schools in adopting and applying effective practices through class visits and workshops.

Question 12.3

Have policies and/or legal and administrative measures for education been established (or revised) and implemented that promote mother tongue instruction and multilingual education?
Yes

1

It is a

• Legal measure

Name of the policy/measure

1993 LXXVII. Act on the Rights of National and Ethnic Minorities

Established
Is the policy/measure being implemented?

Yes

Brief description

The 1993 Act States that minority communities living in the country have the right to:
a) to initiate the creation of the conditions for pre-school education, primary, secondary and
tertiary education in the mother tongue or in the mother tongue and Hungarian;
b) to establish its own national network of educational, training, cultural and scientific
institutions within the framework of laws.

The transmission of the Hungarian language plays a major role in the National Core
Curriculum mentioned in point 12.1. In addition to the transfer of language skills, rhetorical
and grammatical knowledge, the subjects of the Hungarian language and literature
introduce a distinctive slice of the nation's historical and artistic tradition to the students.
Therefore, it is a paramount goal for students to have this discovery, an intellectual and
emotional experience, an effect that enriches their education and engages them in their
cultural heritage.

Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based
on the information provided above. It constitutes a baseline for future reporting.
The second scale allows you, on a voluntary basis, to define a target for the next reporting
exercise, in six-year time, and a text box allows you to explain how you intend to achieve this
target.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle
and how it will try to achieve it. In doing so, you can refer to the specific aspects and
assessment factor(s) for this indicator that the State may wish to address:

The aim is to include the intellectual cultural heritage as widely as possible in the
educational plan. Development of methodological and educational materials related to the
topic. Expanding the areas of vocational training so that the trainings cover as many heritage
areas as possible.
13. Extent to which policies as well as legal and administrative measures in fields other than culture and education reflect the diversity of ICH and the importance of its safeguarding and are implemented

Guidance note corresponding to indicator 13 of the Overall Results Framework:
English | French | Spanish

**Question 13.1**

Are the Ethical Principles for Safeguarding Intangible Cultural Heritage respected in development plans, policies and programmes?
Yes

**Provide additional explanation, indicating the sector involved.**

Legislation concerning the intangible cultural heritage (falconry, fishing, hunting) in the areas managed by the Ministry of Agriculture has been developed in recent years.

**Question 13.2**

Have policies or legal and administrative measures for inclusive social development and environmental sustainability been established or revised to give consideration to ICH and its safeguarding?
Yes

In which of the following themes, policies and/or legal administrative measures have been established or revised?

- Knowledge and practices concerning nature and the universe

Legal and administrative measures concerning the intangible cultural heritage (falconry, fishing, hunting) in the areas managed by the Ministry of Agriculture cover environmental sustainability and social inclusion and utilization.

**Question 13.3**

Have policies and/or legal and administrative measures that respond to situations of natural disaster or armed conflict been established or revised to include the ICH affected and recognize its importance for the resilience of the affected populations?
Not applicable

**Provide any additional details**

**Question 13.4**
Have policies and/or legal and administrative measures for inclusive economic development been established that consider ICH and its safeguarding?
No

In which of the following themes, policies and/or legal administrative measures have been established or revised?

**Question 13.5**

Have favourable financial or fiscal measures or incentives been established or revised to facilitate and/or encourage the practice and transmission of ICH?
Yes

Do they ensure the availability of natural and other resources required for the practice of ICH?
Yes

If yes, explain how measures or incentives ensure the availability of natural and other resources required for the practice of ICH.

Craftsman with the title of Folk Applied Artist receive a tax credit after selling their products.

**Baseline and target**

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting.

The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Largely

**Target for the next report:**

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State Party shall encourage closer co-operation with representatives of fields other than culture and education.
14. Extent to which policies as well as legal and administrative measures respect customary rights, practices and expressions, particularly as regards the practice and transmission of ICH

**Guidance note** corresponding to indicator 14 of the Overall Results Framework:
[English](#) | [French](#) | [Spanish](#)

**Question 14.1**

Are forms of legal protection, such as intellectual property rights and privacy rights, available to communities, groups and individuals when their ICH is exploited by others for commercial or other purposes?

No

Provide any details with regard to (a) intellectual property rights and (b) privacy rights.

**Question 14.2**

Do policies and/or legal and administrative measures recognize the importance of protecting the customary rights of communities and groups to land, sea and forest ecosystems necessary for the practice and transmission of ICH?

No

Explain briefly, giving examples, how policies and/or legal and administrative measures recognize this.

**Question 14.3**

Do policies and/or legal and administrative measures recognize expressions, practices and representations of intangible cultural heritage that contribute to peaceful conflict prevention and resolution?

Yes

Explain briefly, giving examples, how policies and/or legal and administrative measures recognize these.

The 2009 call from the Minister for Culture includes encouraging the active participation of communities, as a result of which the communities themselves will be the active initiators and later caretakers of the nominations, as well as the implementers of safeguarding strategies. The Hungarian ICH system is based on active communities, i.e. it follows the guideline of being caregivers and representatives of heritage. Thus, at the events of the Hungarian Open Air Museum, the community itself appears, where the conflicts that exist in society (racial, ethnic, gender prejudices) break down after learning about each other's cultural heritage.

**Baseline and target**
The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

**Extent to which the current indicator is met:**

Minimally

**Target for the next report:**

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

State Party plans to develop legal and administrative measures concerning the contribution of ICH to the peaceful prevention and resolution of intellectual property rights and conflicts.
15. Extent to which the importance of ICH and its safeguarding in society is recognized, both by the communities, groups and individuals concerned and by the society at large

Guidance note corresponding to indicator 15 of the Overall Results Framework:
English | French | Spanish

Question 15.1
Do communities, groups and individuals use their ICH for well-being, including in the context of sustainable development programmes?
Yes

Describe briefly, giving examples, how they do so.

The community in Borsodnádasd, which is on the national inventory of intangible cultural heritage, is a good example of the implementation of programmes for the sustainable development of the heritage element. As a possible solution to the problems of disadvantaged small settlements, the collection of local values began in the early 2000s, on the basis of which they tried to redefine themselves. Thanks to the value-saving work begun by two teachers at the local primary school, residents began to rediscover the heritage of their settlement, and conscious tradition-safeguarding work began. The tradition of baking a miller’s cake has been revived, trusting that it can help boost the city’s economic life, create jobs, and rebuild local identity. Thanks to the successful work, this tradition was finally included in the National Inventory of Intangible Cultural Heritage in 2012 under the name The Tradition of the Miller’s Cake in Borsodnádasd. The local government has a significant role to play in the survival of folk customs as they have recognized the community-forming power of tradition. The Molnárkalács Festival has been launched, which year after year gives more and more locals the opportunity to learn and present the knowledge of baking. In 2015, the Molnárkalács House was opened, which is able to produce and pack the authentic miller’s cake, which created jobs and increase the awareness of the settlement throughout the country through the ICH. In addition, the city’s revenue is also growing.

Question 15.2
Do communities, groups and individuals use their ICH for dialogue promoting mutual respect, conflict resolution and peace-building?
Yes

Describe briefly, giving examples, how they use their ICH for one or more of these purposes.

As a result of the system of implementation of the Convention in Hungary, regularly is provided the opportunity for joint presentations by the ICH Directorate for the concerned communities, which enables the members of the communities to maintain active and close
contact with each other. They are in direct contact with each other, inviting each other to their events, exchanging experiences and establishing professional cooperation, which facilitates dialogue.

### Question 15.3

**Do development interventions recognize the importance of ICH in society?**

Yes

**If so, how do development interventions recognize the importance of ICH?**

- As a source of identity and continuity

Community-initiated developments in their intangible cultural heritage are popular with both locals and interested tourists across the country. A good example of this is Mohács and Kalocsa, among others. Busó Festivities, which is on the UNESCO representative list, is a winter carnival custom once a year that lasts for six days. The city leadership has initiated the creation of a cultural centre in the city that provides an opportunity to showcase folk customs throughout the year. Therefore, as a result of being inscribed on the UNESCO list, with the help of a European Union grant, it has built an independent complex, in which an interactive, lifelike exhibition presents the tradition, in addition to temporary exhibitions and museum education sessions. There are also live workshops in Court of Busó (e.g. a busó mask carving workshop) and a restaurant. The Association of Kalocsa Tradition has set up its own building with the help of the municipality, where the members of the association can gather regularly, organize exhibitions, folk music concerts, dance houses, craft demonstrations and traditional programmes related to the season. In addition to strengthening the community’s cohesion and identity, these events also provide an opportunity to transfer knowledge and make heritage visible.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Largely

**Target for the next report:**

Not satisfied
Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State Party aims to support community-initiated developments during the next reporting cycle.
16. Extent to which the importance of safeguarding ICH is recognized through inclusive plans and programmes that foster self-respect and mutual respect.

**Guidance note** corresponding to indicator 16 of the Overall Results Framework:
- English
- French
- Spanish

**Question 16.1**

Are ICH safeguarding plans and programmes inclusive of all sectors and strata of society, including:

- Groups with different ethnic identities

Plans and programmes for the preservation of the ICH involve all ethnic groups in Hungary. It has been our overall objective ever since the creation of the national inventory that heritage elements featuring in the register should reflect the ethnic diversity of Hungary’s communities. Current elements of the inventory fully meet this criterion and this remains a priority goal of the organization. Thus, for instance, independent programmes have been created in service of the preservation of the Gypsy heritage. The educational programme of the Gandhi High School accords great importance to collecting elements of the Gypsy/Roma ICH. Students are involved in collecting Gypsy folk songs, folk dances, folk tales, practical objects and customs. One of the institution’s priority objectives is to present the Gypsy/Roma legacy to the majority society. Besides academic work, students are encouraged to participate in extracurricular cultural events; the school’s music ensemble and dancers are highly active in showing the general public a broad array of their traditions.

- People of different ages

In Hungary, programmes aimed at the preservation of the ICH involve individuals of different ages alike – the participation of all age groups is guaranteed in the process of safeguarding and practicing their cultural legacy. Programmes dedicated to ensuring the transmission of knowledge between the generations are a significant feature. Older members of the communities strive to pass on their knowledge to the younger generation in the form of afternoon clubs, training courses and workshops. Young members make broad-ranging efforts to disseminate and popularise the ICH through the most modern technical means of communication. They make use of the opportunities offered by the latest developments in telecommunication (Facebook, Instagram, podcasts). At Nagyécset, young and old participate jointly in the preservation and practice of the local dance traditions, thus we may observe mutual respect between the generations.
The community of the „hoping people” of Novaj have formed an association, created an internet image which helps them preserve and popularise their heritage element. The association is a good example for the cooperation of the different generations.

- People of different genders

The practice and preservation of Hungary’s ICH involves the different sexes in equal measure. None of the heritage elements excludes or limits the participation of one or other gender. There are occasions when, due to the nature of the heritage element itself, it is practiced by a higher rate of men or women, but overall these balance out each other and the genders are equally represented. Safeguarding programmes of heritage elements based on traditional embroidery or other needlework (Hővej lace-making, Békés County furrier embroidery) represent a higher ratio of women, while certain heritage elements of the shepherd culture (the tradition of cooking mutton stew at Karcag) involve a higher proportion of men. One interesting tendency is that while the trades of pottery and blue-dye were mostly practiced by men until about a 100 years ago, after these trades became industrialised, by now the proportion has shifted toward women. Hungary is home to several highly acclaimed potters and blue-dye makers today.

**Question 16.2**

Do safeguarding plans and programmes for ICH in general and/or for specific elements of ICH (whether or not inscribed on the Lists of the 2003 Convention) foster self-respect within and mutual respect between communities, groups and individuals?

Yes

**Explain briefly how they foster self-respect within and mutual respect between communities, groups and individuals, providing examples.**

In line with the objective named by the relevant UNESCO convention, measures taken in service of the safeguarding of the ICH (inventorying, safeguarding programmes, organized forms of knowledge transmission) have a direct positive impact on the bearer communities. They come to pay increased attention to their own traditions, active practitioners of the heritage element and the elder generation who carry the relevant knowledge gain heightened appreciation. This at the same time increases their awareness and their self-esteem and brings mutual appreciation to members of the community. Thus, for instance, the community practicing the Hungarian and Gypsy folk tradition of Nagyecsed is proud of its dance heritage and of the value which their forebears had passed down to them and which has by now gained nation-wide appreciation. This is the model they strive to follow with a conscious striving to preserve the spirit and practice of their great forerunners. In Hajdú-Bihar County the inventorying of the heritage element known as “Soldiers of Christ at Hajdúdorog” has significantly increased the self-esteem of the participants and the broader community alike. Young people practicing the service of “soldiers of Christ” receive
outstanding appreciation from the community which values their activity and their commitment to religion and tradition.

“Tradition transmission of Bethlehem gatherings in Debrecen” was included in the inventory of best practices in 2015. Presenting their creations at the Bethlehem gathering is of outstanding significance for members of these “Bethlehem groups”. It both enhances their self-esteem and raises their commitment to this tradition. Meeting other groups and the broader audience of Debrecen means a unique community experience in their lives.

Matyóföld Folklore Week-end was held as a featured programme of the Matyó cultural heritage on June 25-27 2021. (Due to the COVID pandemic the customary international Matyóföl Folklore Festival was cancelled in two subsequent years, this was replaced by a Folklore Week-end for the local communities in both 2020 and 2021.) The event has contributed greatly to the self-esteem of the communities and individuals practicing the Matyó legacy. This is the grandest, annual reunion of the heritage groups and handicraft masters of the three Matyó villages (Mezükövesd, Tard, Szentistván). It is a milestone event and a great opportunity to feature and consolidate the Matyó heritage for communities and groups arriving from other villages (folk dance ensembles, handicraft masters). In 2021 representatives of two other ICH elements, the Busó festivities of Mohács and the quartermasters of Eger, were also able to participate at this convention.

At Borsodnádasd, the village which sustains a tradition of baking miller’s wafer, plans and programmes for safeguarding were partially re-arranged by the COVID pandemic. The 2020 Molnárkalács Festival was cancelled. The St. Stephen’s day miller’s wafer baking event was held on August 20th 2021 with the participation of ten groups (a total of some 70 bakers) who treated audiences to free samplings of miller’s wafer. This was also the day of the opening of the restored building of Borsodnádasd Local History Collection, while in March 2021 works were launched to convert the former Army Officers’ Casino to a “molnárkalács baking works and sample store.” All of these measures have contributed to raising awareness to the ICH of the local people and have considerably enhanced the self-esteem of the community and its members.

One of the best examples for mutual respect among various groups and communities of the ICH is the Whitsun Heritage Festival of the Open-Air Museum of Ethnography. This event offers each and every element of the national inventory of the ICH an opportunity to represent itself. Visitors become familiar with the rich and diverse range of traditions in Hungary, and the communities themselves also become acquainted with each other’s activities and traditions. One member of the wool embroidery community of the Nagykunság region expressed her sense of belonging in the following words, “It helps, it is really motivating when you see that the communities of the other elements accept you and help. You become known in an authentic way to more and more people.”

A representative of the Rajkó method, depository of much of the musical legacy of the Gypsy community, spoke in these words about the significance of the event, “In the name of the Rajkó Orchestra I would like to express my thanks for such an uncommonly warm welcome, for all the affection, kindness and attention which made it clear to use how wonderful it is to belong to this great family and to have the chance to become its members.”

**Baseline and target**

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.
The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Largely

**Target for the next report:**

Not satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

Over the coming reporting period the State remains committed to upholding the significance of safeguarding the ICH through inclusive plans and programmes which enhance self-esteem and mutual respect. All of this will be attained through organizing joint events and training programmes suited to help communities build further capacity.
17. Extent to which communities, groups and individuals participate widely in raising awareness about the importance of ICH and its safeguarding

**Guidance note** corresponding to indicator 17 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

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**Question 17.1**

Do awareness-raising actions reflect the widest possible and inclusive participation of the concerned communities, groups and individuals?

Yes

Describe briefly, giving examples, how participation is ensured. If it is not, please explain why.

In addition to the measures in Hungary raising the awareness of the communities, there are also events and trainings organized that strengthen this process. Each of the heritage communities on the national list organizes local events which help raise awareness of the heritage, some examples of these are described below.

The Matyó Folk Art Association of Mezőkövesd celebrated its 30th anniversary on the occasion of the Matyóföld Folk Weekend. It was an open event that inspired active participation by affected individuals and communities. An exhibition of works of contemporary folk artists, a street parade, a dinner and dance evening, a táncház, a flash mob, and folk dance performances provided an inclusive, active participation. (Matyó Heritage - Living Tradition of Embroidery, Beading and Costume)

One of the most important forms of awareness-raising measures, performative (festival-type) event is the miller’s cake baking, which was also implemented in 2021 with the active participation of 10 groups and 70 people. The programme, being free of charge, also helps to reach as wide a range of participants as possible. (The Miller’s Wafer Tradition in Borsodnádasd)

A large number of members of the bearer community of Student Tradition o Selmec take part in the events of transmission. The biggest event, which mobilises the whole community at once, is the Salamander, the torchlight procession of graduating students in Sopron from the University Campus to the city centre of Miskolc. This occasion also raises awareness of the presence of living heritage for the wider society.

The Pottery Days of Magyarszombatfa and the Pottery Triennial of Mezőtúr attract and actively involve a large number of potters every year. These events are open to anyone, young people, the elderly, women, men, and individuals of all nationalities can join in and participate.

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**Question 17.2**

Do awareness-raising activities concerning specific elements of intangible cultural heritage secure free, prior, sustained and informed consent of the concerned communities, groups and individuals?


Describe briefly, giving examples, how their consent is secured.

In the case of intangible cultural heritage communities, free, prior, sustainable and informed consent is given in an organized manner. Advance information on awareness-raising activities is provided through association meetings, formal and informal gatherings, private events, professional and friendly dialogues, and electronic communication channels. Participation in these events is voluntary, based on the individual’s own decision.

### Question 17.3

**Are there mechanisms in place that duly protect the rights of communities, groups and individuals, and their moral and material interests during awareness raising activities about their ICH?**

Yes

**Explain briefly, giving examples, how these mechanisms protect the rights of communities, groups and individuals and their moral and material interests during awareness raising activities.**

In the course of activities related to the intangible cultural heritage, the bearers and stakeholders of the heritage actively participate in the development of strategies. The organizers, with the involvement of professionals, ensure that the rights and moral values of the participants are respected at all times. In the case of the Busó Festivities in Mohács, for example, the code of ethics for Busó’s was established, in which besides the history of Busó Festivities, the tasks, rights and obligations of the Busó groups are set out, as well as the protection of the legal, material and moral interests of participants and visitors.

### Question 17.4

**Are there mechanisms in place that facilitate the active engagement of youth in awareness-raising activities?**

Yes

**Describe briefly, giving examples, what mechanisms exist to facilitate their active engagement. If ‘no’, please explain why not.**

Young people are actively involved in raising awareness of the intangible cultural heritage. The topics of the conferences and workshops organized by the Directorate of ICH often discuss the possibilities of invigorating and involving young people, which knowledge is then utilized by the communities in their conservation strategies. These events provide an opportunity for intergenerational dialogue, enable young people to learn about and appreciate their cultural heritage, which brings them closer to the bearers who keep the heritage alive.
Are youth engaged in collecting and disseminating information about the intangible cultural heritage of their communities or groups?

Yes

Describe briefly how young people are engaged, giving examples.

In the case of the miller’s wafer in Borsodnádasd, the bearers try to involve local young people in the process of safeguarding the tradition. The miller’s wafer is baked using baking irons with different patterns. Heritage practitioners worked together with a group of 70 primary school children to collect the irons found in the settlement’s households. The collection was then extended to the irons of the surrounding villages. During the research, the data of a total of 168 pieces of iron were recorded and the different patterns on the irons were recorded by drawing. Finally, the results of the research were summarized in a book.

As a result of the encouragement of the teachers, the students of Balatonendréd Primary School regularly collect traditional objects in the settlement, from which a permanent exhibition can be seen in the school building. It is also the task of the children to ask their grandparents about the memories and traditions of lace making.

Question 17.5

Do communities, groups and individuals use information and communication technologies or any other form of media, in particular new media, for raising awareness of the importance of ICH and its safeguarding?

Yes

Explain briefly, giving examples, which ICTs and media are used for awareness raising and how they are used.

The majority of intangible cultural heritage communities appear on some platforms of social media (facebook, instagram), which promotes awareness of ICH, especially among young people. In all cases, these interfaces are operated by members of the community who upload content, thus promoting and disseminating the intangible cultural heritage. These new media appearances, of course, result in new types of communication content. It is characteristic of social media sites that short, concise, and attention-grabbing materials reach those concerned more, so the ICH communities are also working to produce such content. Short contents are only suitable for highlighting a small detail, but this does not mean a reduction in awareness of safeguarding. On the contrary. New media interfaces provide an opportunity for communities to reach those interested continuously with much more regular brief information.

Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting
exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State Party shall continue its efforts to promote the involvement of young people in order to raise awareness of the safeguarding of the ICH. Hungary plans to organize further workshops, thematic days and capacity building programs, the main aim of which is to raise awareness of the safeguarding of the ICH and to utilize and apply the opportunities provided by modern technology.
18. Extent to which media are involved in raising awareness about the importance of ICH and its safeguarding and in promoting understanding and mutual respect

**Guidance note** corresponding to indicator 18 of the Overall Results Framework:
[English](#) | [French](#) | [Spanish](#)

**Question 18.1**

Does media coverage:

- Raise awareness of the importance of ICH and its safeguarding?

The Directorate of the ICH of the Open-Air Museum of Ethnography consciously looks for opportunities for appearance in the public media and for popularising the ICH to the broadest range of the general public. Professionals working for the Directorate draw attention to the importance of safeguarding our ICH in various educational and information shows and platforms. They are regularly invited to local and national radio and television channels (Manna FM, Retró Rádió, Kossuth Rádió, Dankó Rádió, Mária Rádió, Magyar Televízió Duna és M5 csatorna: Család-barát, Magyar Krónika, Librettó etc.) to talk about issues relating to the intangible heritage.

Besides using social media, the Directorate tries to draw attention to the importance of safeguarding our intangible heritage on the widest possible array of platforms – this is why we are currently in the process of producing a television film series called Örökségek Útján (On the Path of Legacies) which will present each and every one of the heritage elements that feature in the national inventory. The aim of this film series is to present the traditions and communities in such a way as to reach the broadest circles of the general public and particularly the younger generations.

Episodes that have been completed were broadcast on the cultural channel of national public service television. This enabled us to reach no fewer than 300,000 people. Completed episodes will be continually available through social media.

Besides its website, the Directorate also uses other surfaces of social media – it operates a Facebook and an Instagram page, as these are the best channels for reaching the younger generations. Through the use of these social media sites the Directorate strives to spread awareness to the significance of our intangible cultural heritage through a regular weekly newsfeed. It informs audiences about the inclusion of new elements in the inventory, about events related to the ICH and offers educational presentations of the various elements. Professional photographers and video recording staff are employed to help communicate in the most attractive and interesting fashion possible.

Communities that represent the individual heritage elements use local media channels to present their heritage to their audiences. In larger towns and cities the local government often runs television or radio channels, and the printed press is also available. Media specialists are happy to participate in presenting and raising awareness of the ICH.
Promote mutual respect among communities, groups and individuals?

The National Association of Local Televisions is a network covering the whole country, including local television in small and large towns. These local channels regularly broadcast news and educational materials on intangible cultural heritage elements. For example On the Path of Legacies - Skanzen Heritage Film Series is broadcasted several times by local channels.

**Question 18.2**

**Do various ICH stakeholders and media organizations jointly establish and implement specific cooperation activities or programmes concerning ICH, including capacity-building activities?**

Yes

**Describe, using examples, such joint cooperation activities or programmes.**

Before making radio or television programmes promoting the safeguarding of the ICH the relevant media body and the ICH interest groups always negotiate. Partners discuss the use of the correct concepts and terminology and the ethical principles relevant to the community in question.

**Describe in particular any capacity-building activities in this area, with examples.**

Some radios (e.g. Maria Radio) operate on a voluntary basis. In these, trainings are held for volunteers, who are taught the details of filmmaking (report making, editing, editing). These transmissions regularly feature topics related to ICH.

**Question 18.3**

**Media programming on ICH:**

- Is inclusive

Mária Rádió and ELTE Budapest University Department of Ethnography have jointly produced a programme featuring 75 minute interviews and called “Néprajzi Él? Örökségünk - Beszélgetések magyarságunk értékeiről!” [Our Living Ethnographic Heritage – Conversations about the National Values of the Hungarians]. Episodes relevant to the ICH have focussed on folk dance, popular religion, folk customs and Matyó folk art. The head of the Directorate is also a regularly invited participant of the programme. Mária Rádió and Dankó Rádió, in cooperation with Heritage House offer a magazine programme on the morning of every fourth Sunday entitled “Kincsek a hagyományban” [Treasures of Tradition] where participants discuss traditions, customs, our heritage and the possibilities of their revival.

Folkradio is a section of Dankó Rádió which offers a programme every other Saturday
morning called “Táncrend – a népzene világából” [Dance Card – from the World of Folk Dance]. The programme is curated by Heritage House. Heritage House also co-operated with Hungarian Public Service Television in organising an annual talent show called “Fölszállott a páva” [There Flies the Peacock] for children and young adults. Official viewing figures show that these programmes are followed by several hundred thousand viewers. This is an excellent means of popularising folk music and folk dance, it offers a platform for presenting authentic folk costumes to viewers, and it also has a strong impact in increasing cohesion within the participating communities.

- Utilizes language(s) of the communities and groups concerned

In Hungary, various radio and television programmes and the press regularly deal with the heritage of the communities in the language of the community. For example, Dutch, German, Serbian, Slovak. They cover events, interviews and reports.

- Addresses different target groups

Question 18.4

Is media coverage of intangible cultural heritage and its safeguarding in line with the concepts and terminology of the Convention?

Some

Provide any additional explanation.

Since we try to reach the broadest strata possible, it seems important to simplify the professional terminology of the UNESCO Convention. Besides, media appearances take place under the professional supervision of the Directorate, which ensures the use of the appropriate concepts and terminology.

Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Satisfied
Target for the next report:

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State considers it important to promote intangible cultural heritage on television, radio and social media. Continue shooting new episodes of the television film series called On the Path of Legacies.
19. Extent to which public information measures raise awareness about the importance of ICH and its safeguarding and promote understanding and mutual respect.

**Guidance note** corresponding to indicator 19 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

**Question 19.1**

Do policies and programmes publicly acknowledge the practitioners and bearers of ICH on an inclusive basis?

Yes

Describe briefly, giving examples, how policies and programmes do this.

Intangible cultural heritage can be presented in the programmes listed in point 19.2. These are inclusive and open to all.

Describe in particular measures to ensure that they do so inclusively.

**Question 19.2**

Are public events organized that concern ICH, its importance and safeguarding, as well as the Convention?

Yes

Are these events organized for:

- Communities, groups and individuals

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

Building on this tradition, since 2011 the focal point of the event has become intangible cultural heritage. Invited practitioner communities of ICH elements from Hungary and abroad convene not only to present their heritage, but also to exchange their experiences in handling and safeguarding their heritage, thereby facilitating cooperation between these communities. Apart from practitioner communities with elements inscribed on the ever expanding Hungarian National Inventories, community groups from other countries with elements inscribed on the UNESCO Representative List of ICH are also invited to participate. Guest countries to date have been Croatia, Romania, Slovakia, Albania, Bulgaria and Turkey.

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

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

The objective of the event is to present various elements of intangible cultural heritage, and to foster respect for human diversity and creativity.

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

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

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

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

PONT Festival by HANGVET? Music Distribution Association
PONT Festival brings life to heritage – each year the event series features noted treasures of cultural heritage protected by UNESCO. The festival brings together the cultural curiosities of often overlooked regions of the world, and presents them together with the living folk tradition of Hungary. Located in the heart of Budapest, PONT is a meeting point of breathing heritage. Partners of PONT Festival are CAFe Budapest and the Liszt Fest International Cultural Festival.

Living Heritage Series
Launched in 2010 by the Department of ICH at the Open Air Museum in cooperation with Kossuth Club, Budapest, the objective of this one day event is to present and promote each of the heritage elements on the National Inventory individually in the most comprehensive way to the people of Budapest. Attention is focussed here on the past of the element, as well as its present and future possibilities, using direct exposure to the knowledge and activity of the practitioner communities with the aim of awareness-raising. Elements featured to date have been the Busó masked tradition, the Cumanian (Kunság region) mutton stew of Karcag and the heritage of Kalocsa. Before the end of this year (on December 8, 2012) a fourth element, the heritage of lace-making of Halas, will be presented to interested members of the public.

Hungarikum Festival
Hungarikum Festival is the exhibition and fair of quality Hungarian products. The aim of the festival is to promote Hungaricums to visitors. The festival will present and offer quality products to the public, which are in fact closely related to Hungarianness and Hungarian culture. The primary target group of the festival is local and neighbourhood residents, young people, families and groups of friends, but domestic and foreign tourists staying in the city temporarily, on holiday or visiting the festival are also increasingly visiting the event. The festival is visited by an average of 3-5 thousand people a day, a number that is increasing every year.

• Researchers

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

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

• Media

The Association of Hungarian Folk Artists organizes the largest annual national festival for Hungarian folk artists, the ‘Festival of Trades and Crafts’ on the Castle Hill of Buda. Members of the Association, member organizations and master folk art craftsmen present traditional trades and crafts in workshops set up for this four day event. Revival traditional folk crafts, as well as traditional folk dance and music are enlisted to delight audiences. A thematic exhibition and performances by heritage revival groups are permanent features of the festival. The National Táncház Festival and Craft Fair is the largest folklore festival in Hungary where traditional folk music, dance and handicrafts of Hungarians from the whole of the Carpathian Basin, as well as other ethnic groups in Hungary, are presented interactively with the cooperation of amateur and professional performers and artists, children’s and adult groups, music school groups, village practitioners and revival groups to visiting crowds of the general public. The Festival and Fair has been organized annually since 1982 by the Dance House Guild for those interested in living folk art. It is organized as part of a larger scale arts event, the Budapest Spring Festival. In 2010, when the Hungarian National Festival Association established a Festivals Quality Evaluation Program working on a voluntary basis, the Táncház Festival and Fair immediately earned the highest ranking.

• Other stakeholders

The Valley of Arts in Kapolcs is the largest art festival of Hungary. The Valley of Arts was the very first all-arts festival and has grown to become the largest ever. The Valley has thirty-five program venues with theater, literature, concerts, new circus and exhibitions. The three settlements of the Balaton-felvidék, Kapolcs, Taliándörögd and Vigántpetend provide the basic set. Locals have important roles in the events. Each location has a different atmosphere and programs are waiting for Valley residents to discover all the treasure. The soul of the festival is diversity with a heartwarming atmosphere, beautiful surroundings and the uplifting presence of art. The Valley connects generations, the different art styles, the city with the countryside, the experts and the beginner’s gaze, the artists with the audience, traditions with the latest developments. Valley visitors do not only see performances
and concerts, but also get close to the souls of their favorite artists as they live with the locals for 10 days.

**Question 19.3**

Are programmes for promotion and dissemination of good safeguarding practices encouraged and supported?

Yes

Explain briefly, giving examples, how such programmes are encouraged and supported.

**Question 19.4**

Does public information on ICH promote mutual respect and appreciation within and between communities and groups?

Yes

Explain briefly, using examples, how public information on ICH promotes this.

In Hungary, public information about the intangible cultural heritage promotes mutual respect and respect between communities, as the meetings detailed in section 19.2 help to learn about each other's heritage. During the meetings, a large heritage community emerged from the Hungarian SZKÖ communities, as, as they say, they became members of a large family through the admission. These meetings provide a good opportunity for them to exchange experiences, create a space for togetherness, to celebrate ICH. Friendships are formed among the members of the communities. Together, they promote mutual respect and mutual respect.

**Baseline and target**

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:
The State Party shall continue to hold an annual Pentecostal Heritage Festival and a Cultural Heritage Day, as these are the forums where the general public can meet with all the heritage communities. It will continue to build capacity-building programs and conferences for communities.
20. Extent to which programmes raising awareness of ICH respect the relevant ethical principles

Guidance note corresponding to indicator 20 of the Overall Results Framework: [English] [French] [Spanish]

**Question 20.1**

Are the Ethical Principles for Safeguarding Intangible Cultural Heritage respected in awareness-raising activities?

Yes

Describe briefly, giving examples, how the Ethical Principles are respected in awareness-raising activities.

In awareness-raising activities in Hungary, communities, individuals and groups, in cooperation with experts strive to fully respect the ethical principles. The practical implementation of the guidelines is encouraged by the Directorate of ICH. It is important to highlight that the communities, groups and individuals should have the primary role in safeguarding their own intangible cultural heritage. Cultural diversity and identity of communities should be fully respected. In the respect of values recognized by communities, specific attention to gender equality, youth involvement and respect for ethnic identities.

**Question 20.2**

Are ethical principles, as embodied in relevant professional codes or standards, respected in awareness-raising activities?

Yes

Describe briefly how professional codes and standards are respected in awareness-raising activities.

In the document entitled The code of ethics for Busó’s of the Buso Festivities in Mohács, already mentioned in question 17.3, the community has laid down the rules for Buso groups and the observance of ethical principles of intangible cultural heritage.

**Baseline and target**

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Satisfied
Target for the next report:

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State Party will promote further awareness on the Ethical Principles of the Convention through specialized guidelines for the stakeholders and the media.
21. Extent to which engagement for safeguarding ICH is enhanced among stakeholders

Guidance note corresponding to indicator 21 of the Overall Results Framework: English | French | Spanish

**Question 21.1**

Do communities, groups and individuals participate on an inclusive basis, and to the widest possible extent, in the safeguarding of ICH in general or specific elements, (whether or not inscribed on the Lists of the 2003 Convention)?

High

Describe briefly, giving examples, how community, group and individual participation is secured.

Hungary strives for the widest possible involvement of communities, groups and individuals in the process of managing the intangible cultural heritage. An outstanding example of this is the system of national inventories and registers of good practices, based on the active participation of the communities concerned. This helps to raise awareness of safeguarding within the community, i.e. it is clear to the community what safeguarding steps need to be taken. Both the national inventory and the inventory of good practices guarantee that the members of the community are widely involved in the safeguarding processes.

Describe in particular measures to ensure that this is inclusive.

In 2009, the Minister for Culture issued a call for communities to submit their intangible cultural heritage to the National List of Intangible Cultural Heritage of their own free will, on a voluntary basis. Every community, group and person living and working in Hungary has the opportunity to do so. The nomination system does not use filters (e.g. ascending selection), but everyone has the same opportunity to display their own recognized heritage at national level.

**Question 21.2**

Do NGOs and other civil society actors participate in the safeguarding of ICH in general and of specific elements of ICH (whether or not inscribed)?

High

Explain briefly, giving examples, how NGO and civil society participation in ICH safeguarding is ensured.

Many elements of intangible cultural heritage are associated with local and national NGOs. Often the organization is established in order to preserve the individual heritage element (Kalocsa Tradition Safeguarding Association, Matyó Folk Art Association, Rush Weaving Association, Karcag Sheep Cooks Association, Hungarian Egg Writers Association), in other cases they are organized around a larger theme and Association of Folk Artists, National
Association of Artisanal Fishermen, Muharay Elemér Folk Art Association, Táncház Guild). Non-governmental organizations have a key role to play in the safeguarding of the ICH: they bring together the affected communities, provide application resources, organize trainings, and create opportunities for introduction.

**Question 21.3**

Do private sector entities participate in the safeguarding of ICH, and of specific elements of ICH (whether or not inscribed), while respecting the Ethical Principles of Safeguarding of ICH?

Limited

Describe private sector participation in ICH safeguarding briefly, giving examples, and explain how the Ethical Principles are respected.

The private sector is involved to a small extent in the preservation of the ICH. They help the members of the affected community mainly with the support of local organizations, donations and voluntary participation. Significant in the case of artisans e.g. purchase of souvenirs for representation purposes.

**Baseline and target**

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:
22. Extent to which civil society contributes to monitoring of ICH safeguarding

**Guidance note** corresponding to indicator 22 of the Overall Results Framework:
[English](#) | [French](#) | [Spanish](#)

### Question 22.1

Does an enabling environment exist for communities, groups and individuals to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

Yes

Describe briefly, giving examples, how communities, groups and individuals can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

Communities, groups and individuals can follow scientific and professional studies on intangible cultural heritage primarily through the websites of various intangible cultural heritage institutions and other online community interfaces. These interfaces provide the widest range of access because they are accessible to anyone. Organizations and institutions providing such programmes and activities openly communicate about complex services and events related to the activities in connection with the safeguarding of the intangible cultural heritage. They also operate free databases.

In addition to online interfaces, there are a number of publications featuring musical, dance and craft heritage. Hundreds of published books, CDs, DVDs include scholarly work, educational aids, scores of music, songbooks, experience reports, folk tales, study books, sample drawings, a play collection, music school textbooks, and collected folk music and its processing. These are available to anyone interested. Many of them are also accessible online in digitized form.

The project of the Ethnographic Research Institute of the Eötvös Loránd Research Network “The utilized ethnographic knowledge. Applying ethnography in identity building and creating local values” makes its findings accessible through published studies and publications.

In 2021, the Directorate of Intangible Cultural Heritage published a representative book, titled Masters of Folk Art, which presents the object creators of the past 25 years. The publication is based on a database accessible free of charge and operated by the Directorate.

### Question 22.2

Does an enabling environment exist for NGOs and other civil society bodies to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

Yes
Describe briefly, giving examples, how NGOs and other civil society bodies can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

The aim of the Hungarian network of the Hungarian heritage House is to implement joint programmes with non-governmental organizations with significant local embeddedness, significant professional experience and contacts, which have been operating for decades, and to provide financial and professional assistance for their work. Between 2018 and 2020, the “Home-to-Home” programme launched by the Heritage House, the Association of Hungarian Folk Art Artists and the National Institute for Culture Non-Profit KFT Operating in the Interest of the Public, using government resources, provided space and opportunities for cross-border cultural exchanges, workshops and conferences, for the exchange of experiences between public cultural professionals, but the programme also included cultural events, exchanges, conferences, storytelling competitions, traditionalist meetings, dance house musicians and folk dance meetings, and youth festivals realized by network cooperation.

The programme aimed to help preserve local identity and actively safeguard traditions through cross-border events, increasing professional knowledge, supporting research and exchanges of experience. The thematic cultural events of the programme focus on intergenerational dialogue, value transfer, community creation and preservation, and the development of long-term, cross-border cooperation. Knowledge building, training, professional courses and mentoring programmes for active professionals, NGOs and communities have taken place in the name of safeguarding traditions and cultural transmission. The programme has provided opportunities for the organizing conferences and knowledge-sharing workshops between non-governmental organizations and institutions dealing with open folk traditions, which serve to raise awareness of local values locally and over the border.

Question 22.3

Does an enabling environment exist for scholars, experts, research institutions and centres of expertise to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

Yes

Describe briefly, giving examples, how scholars, experts, research institutions and centres of expertise can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

In 2021, the Directorate of Intangible Cultural Heritage of the Hungarian Open Air Museum organized a conference entitled Heritage-Knowledge-Transmission. Ways of Preserving Cultural Heritage. The aim of the online conference was to strengthen education and awareness, to develop professional skills in order to safeguard the heritage. Representatives of professional institutions, non-governmental organizations, secondary and higher education institutions and the affected communities took part in the conference as speakers and participants.

The online and offline archives and databases of the previously presented institutions
involved in the safeguarding of intangible cultural heritage (Hungarian Open Air Museum, Hungarian Heritage House, Institute for Musicology) provide an opportunity for researchers, experts, research institutes and expert centres to monitor processes related to intangible cultural heritage and to carry out scientific and professional studies.

The yearbook of the Institute of Ethnography, Ethno-Lore, published in 2019, featured writings by researchers at the institute on globalization, locality, and heritage. The studies address issues such as the stratification of the concept of heritage, the role of authentic ethnographic knowledge in heritage forming processes; traditional values and international (transnational) lifestyles; the heritage forming and tradition-safeguarding practices of Hungarian communities across the border.

Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Satisfied

State Party-established target

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

In addition to professional conferences, we shall strengthen the cooperation by organizing forums and workshops for experts related to the Directorate of ICH. By launching priority programmes, we shall intensively involve and create opportunities for professional cooperation (e.g. the impact of the intangible cultural heritage convention on the safeguarding of traditions, communities, the monitoring of current changes, the performance of impact assessments).
23. Number and geographic distribution of NGOs, public and private bodies, and private persons involved by the Committee in an advisory or consultative capacity (this indicator is monitored and reported by the Secretariat at the global level)

Guidance note corresponding to indicator 23 of the Overall Result Framework:
English | French | Spanish
24. Percentage of States Parties actively engaged with other States Parties in cooperation for safeguarding

Guidance note corresponding to indicator 24 of the Overall Result Framework:
English | French | Spanish

Question 24.1

Is there cooperation to implement safeguarding measures for ICH in general at:

- **Bilateral level**

  Hungary as State Party of the Convention for the Safeguarding the Intangible Cultural Heritage (2003) is funding and organising a programme series called 'Intercontinental bridges for safeguarding the intangible cultural heritage of humanity' in 2019. The one part of the project includes the digitalisation and adaptation of an online database of the recordings of traditional music and dance collected by Hungarian researchers in Ethiopia in 1965. The Hungarian Government gave a digitalised copy of this valuable collection to Ethiopian Government and other relevant Ethiopian institutions, in the form of a ceremony and a professional workshop to be held in Addis Ababa on the 14–15th June 2019. The ceremonial handover of the digitalised collection were accompanied by Ethiopian and Hungarian traditional dance and music programme, film screening, concert and exhibition in the National Theatre of Addis Ababa. As part of the professional programme, experts presented the background of the collection work carried out in 1965 and the digitalised collection including documents consisting of moving images, photos and written records. The professional issues regarding digitalising, archiving the material and the online database system were discussed in a workshop. The significance of the material to be handed over was commented by Ethiopian experts, researchers of the material, and French and American folk music researchers. The programme of the workshop also included presenting good practices and outlining the possibilities and means of the future professional collaboration.

- **Regional level**

  The Directorate of Intangible Cultural Heritage operates a wide professional network not only in our country but also in neighbouring countries, based on existing and active civil, scientific and public cultural networks, organized from their local bases. To run the network, we organize periodic international conferences to discuss topical professional issues. Most recently, the aforementioned “Heritage-Learning-Transmission: Pathways for the Preservation of Cultural Heritage” was also organized with this aim. We looked at the problems related to the conservation of cross-border Hungarian heritage elements in the context of the Carpathian Basin. On the first day of the conference, we were introduced to the methods of knowledge transfer from the hinterland. On the second day, experts from across the border shared how they
explore, document and transfer community knowledge. They elaborated on the methods they use to preserve heritage.

An other example for regional relations is the Hungarian Heritage House’s Network, which in 2017 started to organize networking across the border, expanding and working with organizations with a county scope that carry out significant folk art activities, in order to ensure a more efficient territorial coverage. They have built their networks in Ukraine, Romania, Serbia and Slovakia to strengthen their work in folk arts and to support communities working with folk traditions. Activities are in the fields of event organisation, collection and living tradition transmission (training).

- International level

A Capacity Building Seminar was held in the framework of Intercontinental bridges for safeguarding of the intangible cultural heritage of humanity in Hungary between 3-10th, June 2019. Traditional music and dance experts from sub-Saharan African countries were invited to meet with each other and with other Hungarian experts. The seminar was a good opportunity to get acquainted with two safeguarding models inscribed on the Register for the Good Safeguarding Practices: the “Táncház method: a Hungarian model for the transmission of intangible cultural heritage” and the “Safeguarding of the folk music heritage by the Kodály concept”. Therefore, all programmes were held in connection with these two topics mentioned above. During the seminar there were two conference days in the Hungarian Open Air Museum in Szentendre. These were organized in the beginning and in the end of the seminar, when the participants exchanged their experiences and also it was a good opportunity for brainstorming about safeguarding music and dance heritage. The participants also visited different cultural institutes regarding cultural heritage, the Kodály concept and dance house method, such as the Zoltán Kodály Hungarian Choral School, the Hungarian Heritage House, the Hungarian Dance Academy, the Liszt Ferenc Academy of Music (Department of Folk Music) and last but not least the Institute for Musicology of the Hungarian Academy of Sciences. Moreover, they could meet with a Hungarian intangible cultural heritage community in Kalocsa. They got to know the historical circumstances throughout a guided tour in the local museum (Visky Károly Museum) and then they spent an afternoon with those people who represents the cultural heritage of Kalocsa in their everyday life, such as the typical dance, music of this region, the colourful embroidery and wear or the diversity of craving techniques. This complex element was inscribed on the National Inventory of Intangible Cultural Heritage in Hungary in 2009. In addition, as Kalocsa is located close to Kecskemé, a visit to the worldwide known Kodály Zoltán Musical Pedagogy Institute of Liszt Academy was organized. The director of the Institute represented the social and institutional network of the School all around the world and highlighted the effective use/practice of the Kodály concept, which was spreaded through in every continent by their students. The experts of the seminar also participated in a real “táncház” – dance house in Budapest, where they got a taste of learning folk dance by imitation. Beside of the personal experiences learning dance,
the participants had the opportunity to see a performance of professionals in the Palace of Arts Budapest (MÜPA), where the National Hungarian Dance Ensemble performed the Dance Rhapsody. At the end of the seminar, the experts had the chance to get acquainted with all Hungarian ICH bearer communities during the Whitsun Festivities – International Gathering of Intangible Cultural Heritage in the Hungarian Open Air Museum. Presentations, performances, workshops and dance houses served for ensuring viability of all the elements, which are represented on the ICH National Inventory and Good Safeguarding Practices Register. In this year, connected the Intercontinental Bridges project, a dance ensemble from Ethiopia was also participated in the festival. Fendika dance ensemble contributed the cultural diversity of the festival. They performed on stage different kind of Ethiopian folk dances and music with traditional instruments, and also there was a lot of interest in their typical coffee ceremony. In one word, the African participants of the seminar got to know the Hungarian system of the implementation of the 2003 Convention and various ways of safeguarding traditional dance and music throughout exchange their experiences during the programmes.

The Intercontinental bridges for safeguarding of the intangible cultural heritage of humanity project funded by the Ministry of Human Capacities of Hungary. The capacity-building seminar in Hungary is supported professionally by the Hungarian stakeholders, the Ministry of Human Capacities, the Hungarian National Commission for UNESCO, the Ministry of Foreign Affairs and Trade, the Institute for Musicology–Hungarian Academy of Sciences, the Permanent Delegation of Hungary to the OECD and UNESCO, and the Embassy of Hungary to the Federal Democratic Republic of Ethiopia. The Directorate of the Intangible Cultural Heritage of the Hungarian Open Air Museum coordinated the preparation for this event.

The Intangible cultural heritage communities, the various branches of Hungarian folk art, local and regional versions are regularly featured in the repertoire of amateur and professional folk dance ensembles, folk musicians and material artists performing on international stages and exhibitions. The Hungarian folklore heritage, together with international exhibitions, conferences and performances abroad, form a synergy with the heritage elements of other participating countries, highlighting the cultural diversity of the Carpathian Basin.

**Question 24.2**

Is there cooperation to implement safeguarding measures for specific elements of ICH, in particular those in danger, those present in the territories of more than one State, and cross-border elements at:

- International level

Hungary is also involved in the preservation of several intangible heritages that can be found on the territory of several countries. For example, the bagpipe tradition, which is in the process of being disseminated multinationaly. The details of the nomination have already been discussed in several cases, and there is ongoing cooperation with the States Parties concerned by the nomination (Poland, Czech
Republic, Slovakia, Serbia, Croatia, Macedonia, Bulgaria).

An international expert meeting organized by the Directorate of ICH about the multinational nomination of bagpipe culture

The meeting is intended to gather stakeholders (one ethnomusicologist and one ICH expert from each country) of interested State Parties in order to further reflect on the scope of the multinational nomination (definition of the element, geographical scope) and the timeframe for preparing the nomination.

**Question 24.3**

Are information and experience about ICH and its safeguarding, including good safeguarding practices, exchanged with other States Parties?

Yes

**Explain briefly, using examples, how such exchanges operate, their purpose(s) and outcome(s).**

The Hungarian-Croatian, Hungarian-Romanian, Hungarian-Serbian Joint Cultural Committees are regularly held, which are defined the mutual standpoints, measures and tasks. In addition, the State maintain active contact with the other State concerned during the preparation of multinational nominations, which continues even after the submission period (Blue-dyeing Tradition, Tradition of Lipizzaner Horse Breeding, Tradition of Glassmaking). The Romanian ICH Committee invited the Hungarian Directorate of ICH in order to share the experiences and present the Hungarian implementation system of the ICH Convention.

**Question 24.4**

**Have you ever shared documentation concerning an element of ICH present on the territory of another State Party with it?**

Yes

**Describe any relevant case(s), naming the element and the other State(s) Party(ies) involved.**

The Slovenian intangible cultural heritage, the Logpulling Tradition of the Slovenians of the Rába Region has been discussed with the Slovenian State, who would like to nominate it to their national inventory. The representatives of the Hungarian element have shared the nomination documentation with members of the Slovene community.

**Baseline and target**

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.
Extent to which the current indicator is met:

Largely

Target for the next report:

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State intends to strengthen its existing relations at all levels and to establish new collaboration regarding the field of intangible cultural heritage.
25. Percentage of States Parties actively engaged in international networking and institutional cooperation

Guidance note corresponding to indicator 25 of the Overall Result Framework:
English | French | Spanish

**Question 25.1**

Do you participate in the activities of any category 2 centre for ICH?

| No | 1 |

Choose a category 2 centre

- Describe the activities and your country’s involvement.

**Question 25.2**

Is international networking among communities, groups and individuals, NGOs, experts, centres of expertise and research institutes that are active in the field of ICH encouraged and supported?

| Yes |

Describe briefly, giving examples, specifying the partners involved and how networking is encouraged and supported.

Intensive involvement in the international circulation significantly promotes the safeguarding of intangible cultural heritage, the introduction of new methods and, last but not least, the even more intensive promotion of Hungarian models in the world. For this reason, a priority objective is to encourage and support international networking. With all this, we can also draw attention to the intangible cultural heritage and traditions of the Hungarians living over the border in the neighbouring countries. Their commitment to their own traditions and awareness of the importance of safeguarding can be strengthened. A good example of this is the International Professional Network for Intangible Cultural Heritage coordinated by the ICH Directorate of the Hungarian Open Air Museum. In order to implement a diverse system of tasks of preservation and heritage protection, it is essential to involve a wide range of actively participating professionals, (including cross-border professionals). The co-operation of professionals and the implementation of the State tasks related to the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage are based on a well-organized professional network. All members of the network are ensured continuous contact and information through an online forum. There are opportunity at conferences and workshops to exchange the acquired knowledge and experiences, which is why they have proved to be useful forums for raising awareness and promoting ICH. (See point 22 for more details.) This method, through this network, strengthens society's sensitivity to cultural diversity and deepens national identity at both
local and national levels, which gives both heritage communities and professional networks the opportunity to create and participate in international projects. International networking involving communities with intangible cultural heritage is a permanent activity of the Hungarian Heritage House. The Handicraft Catalogue functions as a kind of online handicraft database (https://kea.hagyomanyokhaza.hu), and it aims to be a connecting link between artisans with outstanding knowledge and experience in the Carpathian Basin and event organizers open to the values of handicraft traditions, and customers who appreciate quality products based on Hungarian folk art. The last five years winners of the crafts competitions announced by the Masters of Folk Art, the Creators of Folk Art Objects, and the Hungarian Heritage House have been posted on the website. Currently, 141 craftsmen from three countries (Hungary, Romania, Serbia) can be found in the catalogue, but the database is constantly expanding, with plans to include the Uplands, Transcarpathia, Croatia, Mura region and Burgenland.

**Question 25.3**

Do you participate in ICH-related activities of international and regional bodies other than UNESCO?

<table>
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<tr>
<th>Yes</th>
</tr>
</thead>
</table>

**International and regional bodies**

European Union

**ICH-related activity/project**

Hungary, Slovakia, Norway, Belgium, Romania, and Greece have jointly applied for the 2021 Creative Europe Programme (CREA) call for proposals entitled Dance as ICH: New models of facilitating participatory dance events. The project’s main objective is to strengthen the capacity and knowledge in the museum and the cultural heritage sector’s work on dancing as intangible cultural heritage (ICH), as a current contemporary facilitation practice, and to establish new or renewed models for participatory dance events as a co-creative process in call from heritage communities. This project aims to develop innovative methods, processes, and arenas for participatory folk dancing as ICH of the 21st century. It aims to trigger new ways of acting and thinking about facilitation of ICH, to develop and reinforce the capacity of the European cultural heritage professionals. Innovation plays a key role in establishing sustainable structures to ensure that future generations feel affiliated to European cultural heritage in a participative, bottom-up manner. Dance as ICH is calling for a renewal of the exhibition towards events of practice, and where the traditional role of researchers, curators, administrators and others are challenged. In such, innovation is necessary and a natural part of the customisation and adaption to new era.

The expected evaluation date is February 2022.

**Contributions to the safeguarding of intangible cultural heritage**
There is a need to develop and reinforce the capacity of the European cultural heritage professionals towards new and renewed models, methods, processes, and arenas for participatory folk dancing as intangible cultural heritage of the 21st century, a safeguarding strategy for Europe's cultural diversity. The project’s outcome will be in accordance with the UNESCO 2003 convention of ICH, where methods are developed through a bottom-up approach in communication and mediation with heritage community members and citizens. The project will collaborate and develop relationship with heritage communities in order to raise awareness, to ensure respect, and to safeguard ICH in the European context.

Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Largely

Target for the next report:

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The important task of the next period is to further take care of the heritage realized as a multinational submission to the representative list, to ensure and establish international co-operations for the communities and experts. For example, in the case of blue dyeing and falconry, cooperation can be strengthened by implementing joint workshops, research and scholarships. The development of collaboration is even more important in the case of heritage elements that have already been submitted to the list and will be submitted jointly in the future. The Directorate ICH intends to coordinate these relations and joint projects, to create opportunities.
26. ICH Fund effectively supports safeguarding and international engagement (this indicator is monitored and reported by the Secretariat at the global level)

Guidance note corresponding to indicator 26 of the Overall Result Framework:
English | French | Spanish
C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State’s territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at [https://ich.unesco.org](https://ich.unesco.org) or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

<table>
<thead>
<tr>
<th>Name of the element</th>
<th>Year of inscription</th>
</tr>
</thead>
<tbody>
<tr>
<td>Busó festivities at Mohács: masked end-of-winter carnival custom</td>
<td>2009</td>
</tr>
</tbody>
</table>

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 (‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’).

The Busó festivities constitute an end-of-Carnival masked, ritualized custom which its is current form, has a carnival character. This folk celebration embraces the inhabitants of the city, the Busó groups, and the artisans who prepare the masks and implements, as well as the accompanying dancers and musicians.

This tradition, which originated with the Croatian ethnic group, has now become part of the city’s heritage, indeed its symbol, with everyone taking part. The defining figures of the event, its sustainers and practitioners, are the Busó. Their masks, costumes, implements and behaviour all maintain their traditional roots and transmit them to new generations. The Busó role has great attraction, since experiencing incognito and that other world under the mask offer the experience of a unique and different state of consciousness.

The people who bear the greatest responsibility are the leaders and organizers of the Busó groups. They are the ones who have to find balance between the internal needs of the groups, the requirements imposed by tradition and the limitations of the broader community so that the celebrations can unroll smoothly, to the delight of the assembled audience.
The Busó festivities express a triple identification: with the city, with a social group, and an ethnic community. Opportunity is provided for individual self-expression as well as for representing a community and a given group. They are a vehicle for demonstrating a wide variety of attitudes and activities. The communal ‘performance art’, masked mummery, transposition of roles, the enchanted voyage into a world removed from the quotidian, all this allows for a less formal kind of interpersonal communication and interaction, the public fulfillment of private desires, and presentation of the inner world of micro-communities. This process gives rise to the social stabilizing function of the event in respect to the city, society at large, and, for some groups, to identification with the Catholic Croatian minority, the Sokac.

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

The organization of the Busó festivities is also a nice example of societal dialogue, wherein the community – from civic leaders through Busó groups to individuals – co-operatively practices these traditions. The Busó festivities and their initiation rites have played an important part in the lives of the city’s inhabitants and in the strengthening of their national and international reputation. The inscription of the Busó festivities in the UNESCO list further strengthened this role. It was important for the self-confidence of the people of Mohács to have their creative capacity be recognized. It spurred them to the further safeguarding of the Busó festivities and strengthened the sense of identity of the citizens and of the ethnic groups and their representative organizations. For people living there, Mohács symbolizes a multi-ethnic, tolerant, peace loving, and peaceably co-existing community.

**Question C.2**

**C.2. Assessment of its viability and current risks**

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element’s continued transmission and enactment and describe the severity and immediacy of such threats.

Since 2009 the awareness of Busó festivities has grown nationally and internationally. The people of Mohács began to recognize that this intangible heritage – this traditional folk custom – had value similar to the city’s architectural heritage, monuments or the treasures in its museum and archives, and not just for them, but also for the country and indeed the world.

The Busó groups form an active community not only during the six eventful days of Carnival but also throughout the year. Their activity comprises the preparation of the traditional celebrations, the planning and execution of the masks and implements, the repair of costumes, devising and creating their characteristic means of transport.

This tradition, which originated with the Croatian ethnic group, has now become part of the city’s heritage, indeed its symbol, with everyone taking part. A continual increase in the number of busós participating year after year guarantees the long-term sustainability of the
tradition.
One of the main reasons for this increase is the fact that the members of the Busó groups formed in or previous to 1995 are now bringing their children, who naturally become active participants, having been born into this lifestyle.
This also brings us to one of the risk factors threatening the Busó festivities. The primitive role-playing, mischief and playfulness is contrary to the Carnival’s public facets, resulting in a form of imposed or closed limitation, which is understandably needful during the procession. This can elicit some forms of deviant behaviour on part of the Busó. The other major threat is mass tourism. It is already evident that the small town character of Mohács, with its narrow lanes, cannot cope with numbers of visitors beyond a certain level. In the past few years the municipal leadership and the organizers have prepared plans for Busó festivities capable of welcoming greater numbers of visitors.
A further source of danger which can impact the mask carvers is the unauthorized copying of their work. For the time being this problem can be dealt with locally through the annual jurying process by which only approved products can be sold at the craft fairs.
Except for the masks, Busó tend to make their own costumes and accessories or on occasion buy an item from a fellow Busó who is better at making it.
At the time of the inscription of the Busó festivities, a safeguarding strategy was put into practice in the form of a Busó Festivities Ethical Code, which applies to the Busó, to merchants and to visitors alike. By keeping this in evidence, we hope to promote and safeguard the Busó festivities’ norms, or rather, to prevent forceful changes from impacting our traditions.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The Busó festivities express relatedness to a city, a social and an ethnic group at one and the same time. The festivities provide a venue for expression for the community, for the given group and individual.
The way in which the community of Mohács relates to the Busó tradition is exemplary. At the same time it is a living model of the recognition of an ICH, since its functioning – and as a result, its awareness – has inspired neighbouring communities and villages on both sides of the border to resurrect their traditions and customs.
The detailed program of the Busó festivities is put together based on prior consultation with municipal organizers, the representatives of NGOs, the heads of the performing groups and all other stakeholders. The consensus forum assembles twice in the municipal offices, is lead by the mayor and consists of representatives of the regional and municipal security, health, and transport authorities.
It is evident that the Busó festivities of Mohács have the power to create and shape communities, involving all – regardless of age or ethnic origin – who respect the Busó
tradition and wish to nurture it. Along with their inscription on the UNESCO list, the Busó festivities have been able to keep their character not only in terms of the Carnival procession but also in other phases, in the celebratory Busó dance, their ‘performance’ type manifestations, all of which have as a main aim the functional involvement of the audience in its playful traditions.

**Question C.4**

**C.4. Efforts to promote or reinforce the element**

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

By now the Busó procession has become the most significant and symbolic event of heritage protection in the city and the region. The local Tourinform office and its tourist-oriented fairs and marketing interfaces play a major role in the popularization of the Busó festivities. The regular táncház (dance house) sessions, where one can learn South-Slav dances, also help popularize the Busó festivities. These sessions take place a few times each month and increase to weekly frequency in the months before Carnival. Among other promotional efforts is the direct internet broadcast of the main events of the festivities. It is important to mention that regular participation at the events of the intangible cultural heritage (Whitsun Heritage Festival, Cultural Heritage Days) have contributed to increased fame and recognition of the Busó procession. A growth in tourist numbers and of Busó groups the following measures had to be taken and are enforced throughout the event.

**Establishment of a code of ethics**

**Traffic regulations** – with participants being informed through the internet, radio and publications

**Inauguration of a website (www. Mohacsibusojaras.hu)**

**Creation of an official Busó festivities logo**

- Informational displays in various parts of the city
- Provision of police and ambulance services
- Commissioning the preparation of an emergency plan
- Continuous contact with police and emergency services

The photograph exhibition emerged thanks to the participation of noted photographers who donate their photographs allowing visitors to experience the cathartic moments of the procession.

**Question C.5**

**C.5. Community participation**

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.
The Busó procession and becoming a Busó were tremendously important in the lives of the people of Mohács even before inscription in the National Inventory, but since 2009 the custom has gained in local and international significance. The leaders of the Busó groups are taking an ever more active part in discussions of the organizers. They are also sharing their own initiatives with the latter, thus being able to access support beyond their own resources. This way, innovations can gain ‘tradition’ status (for example, programs like “From Inn to Inn”, “Busó Wine Tour”, “Baptism of the Coffin” and “Veselje sa Busama” in 2012)

Busó groups appear at táncház sessions in growing numbers and take every occasion to teach their dances to broad audiences and make Sokác dances widely known. The Sokac ‘Reading Club’ (a 100-year-old civic cultural group) provides opportunity for language and dance learning as well as for tradition acquisition for children through games sessions. The club’s orchestra and tradition-preserving dance group provides an example for Busó groups, offering help in learning traditional dances, in the proper methods of wearing Sokac folk costumes and in teaching traditional Busó behavior customs. There are two táncház streams taking place on a monthly basis in the city, one organized by the Sokac Club, the other under the auspices of the Zora folk dance group. For both, a principal aim is the teaching and broad popularization of Sokac (ethnic Croatian) dance traditions to the highest number of people possible. There is a growing bi-generational trend in the dance groups, with parents dancing together with their children.

The number of Folk Craft Artists active in the city has also increased significantly. Currently there are six registered mask carvers and one potter with the status of ‘Folk Craft Artist’. In addition, there is a Busó implement maker and a bocskor (the traditional footwear) maker to assure the continuity of supply for Busó activities. An excellent example of co-operation in the realm of the National List of Intangible Heritage is the sourcing by Mohács carvers of a plentiful supply of sheepskins and sheep horns – essential ingredients for Busó masks – from the traditional Karcag Sheep Stew Makers Organization.

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

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

a. the competent body(ies) involved in its management and/or safeguarding;
b. the organization(s) of the community or group concerned with the element and its safeguarding.

Significant institutional support comes from the Kanizsai Dorottya Museum, which has recently won EU support for its renovation, and which enriches the city’s program with exhibitions on Carnival and Busó themes.

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

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

**Question C.7**

**C.7. Participation of communities in preparing this report**

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

Since (Hungary’s) National Directorate of Intangible Cultural Heritage at Hungarian Open Air Museum organizes several country-wide or regional events and forums each year, it is in virtually daily contact with the communities on the National List. It has also informed its contact network in detail about the national report, allowing them to give accurate information about their activities. The Mohács community surrounding the heritage element on the Representative List has received the complete translated questionnaire of the national report, as well as the UNESCO material on further guidance, which they found especially helpful. The head of the directorate held a personal consultation with the representatives of the community, during which the questionnaire was reviewed and discussed. Subsequently, at the request of the Directorate, it was the community representatives themselves who prepared the report detailing their experiences and learnings since the time of the accession of the Busó festivities to the list.
C00633

C.

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at https://ich.unesco.org or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

<table>
<thead>
<tr>
<th>Name of the element</th>
<th>Year of inscription</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folk art of the Matyó, embroidery of a traditional community</td>
<td>2012</td>
</tr>
</tbody>
</table>

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The Matyó are a community of Hungarians in the town of Mezőkövesd and surrounding villages in north-eastern Hungary, who at the turn of the 19-20th century emerged as a separate ethnic group with a distinct, characteristic cultural identity and unique folk culture. According to local tradition inhabitants of Tard and Szentistván, two neighbouring villages, also belong to the Matyó community. However, differences in the cultural expression of the three settlements (i.e. with regard to costume design) are visible. The primarily Roman Catholic inhabitants of Mezőkövesd historically had a determinant role in the establishment of Matyó cultural identity.

The practitioners of Matyó heritage are active local individuals/groups: embroidery-pattern drawers and embroiderers as well as a local folk dance group and singing group who don the finely embroidered traditional costumes – popularizing this form of folk art expression domestically and abroad.

They carry out activities related to cultural heritage mainly in non-governmental organizations, and create the conditions for their operation largely from sources gained from applications for financial support.
Matyó culture is not a statically preserved heritage, as it is constantly redefined and renewed by the community and serves to strengthen the identity of local people from generation to generation. Symbols of Matyó folk art appear throughout the city, decorating public buildings, textiles, walls and painted furniture. The distinctive “matyó-rose” motif has become an official symbol of the city, found on the logos and institutional emblems of local companies. By the 21st century, the traditional function of Matyó folk art has gradually been fading, but its role is increasingly as a symbol of community identity. The strengthening of Matyó identity is evidenced by the fact that more and more locals make and wear folk costumes for festive occasions. Matyó folk art is still a living practice today, with many communities grouped around the theme on a voluntary basis.

**Question C.2**

**C.2. Assessment of its viability and current risks**

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element’s continued transmission and enactment and describe the severity and immediacy of such threats.

In the case of Matyó folk art, we can talk about a daily practice, as the members of the handicraft and folklore groups take part in the practice of the heritage element with real dedication on a daily basis. In the case of folklore groups, the young adult age is typically dominant, but child and senior age groups are also present. The functioning of the dance group requires a constant supply of new costumes, and locals have also shown an interest in owning their own costumes. This has contributed to the survival and revival of the traditional embroidery and costume. Older generations who used to wear the traditional clothing for festive occasions when they were young now, they make the costumes, teach how to make them, and provide costumes for the younger generations. However, in the case of handicrafts, typically embroidery, the average age is quite high, the traditional (within-family) knowledge transmission method is less typical, therefore they try to make it more attractive to as many people as possible in an institutional form (trainings, further trainings, exhibitions). For the NGO responsible for preserving the Matyó heritage, the pandemic that began in 2020 caused major problems. With the lack of orders and events, the operation of the organization faltered, but due to their dedication and creativity (e.g. making a matyó hand-embroidered masks), they were able to ensure the further operation of the organization. The difficulty of the operation of non-governmental organizations is also exacerbated by the unpredictable support system, as in the current situation there is no permanent support framework that would guarantee a long-term operation. The State Party shall endeavour to develop support programmes that provide ongoing assistance to the non-governmental organization promoting the heritage.

**Question C.3**

**C.3. Contribution to the goals of the List**
Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The complex Matyó culture is also an example of how a community can produce a highly artistic material culture which still pervades their lives and defines their identity. Matyó folk art has been a well-known and recognized national cultural element for nearly a hundred years, but its inclusion on the UNESCO list has resulted in even greater popularity and great motivation for the community as well. Recognition is a source of pride for many, even if they are not personally involved in the specific activity. Typically, the community is also invited to major national and international events where their cultural heritage can be showcased to even more people. At the same time, many events provide an opportunity to learn about the heritage of other peoples and nations, and the Matyó community has become much more open and receptive.

Inscription on the Representative List even provided opportunities for mutual awareness, recognition, cooperation and exchange of experiences domestically, with neighbouring countries, and around the world – thereby helping communities with similar heritage. Seeing communities safeguarding their heritage has an inspirational effect on others, spurring awareness and revaluation of their own cultural traditions. The Matyó example could serve as a model for others and could help raise awareness regarding importance of ICH in general, as well as facilitate dialogue on local/national/international levels. Inscription would most certainly have a catalytic effect on these processes.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

The majority of safeguarding measures were developed thanks to the devoted work of Mezőkövesd Local Government and the Matyó Folk Art Association. The community expresses a need for the development of an internal system of quality control, which would be directed less at the publicity and merchandise produced locally, but rather at the already visible (and likely to increase in future) profit-oriented marketing campaigns and inferior imitations of Matyó folk art produced outside the community. The Matyó community has undertaken development of an internal code of ethics and criteria system (similar to that developed for Busó festivities) to protect Matyó folk art. The members of the community, artisans and dancers alike take part in many events organized by themselves or with their participation every year, and these programmes strengthen the recognition and visibility of the heritage element. They try to present themselves in every possible forum so that as many people as possible can learn about the matyó heritage.

The Matyó Folk Art Association also took part in the 20-part film series in which an
educational film about traditional handicraft techniques is made. The series, prepared by the National Institute for Culture and the Association of Folk Artists, provides an opportunity to safeguard handicrafts and to promote and strengthen them as widely as possible. A 50-minute educational film about the folk art of Matyó has also been made as part of the Skanzen Heritage Films series, which will be screened by a State run media channel M5 this year.

**Question C.5**

**C.5. Community participation**

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

Matyó folk art is a living element thanks to non-governmental organizations, and due to the commitment of the management and membership of these organizations, it survives and remains a living cultural value. Community forms are open, allowing anyone who is willing to take part in the regular work of different genres (crafts, folklore) to participate. The Matyó community has more opportunities to participate in different kinds of projects regarding safeguard and promote the element. Matyó heritage is promoted through its presence in the world of fashion. Tünde Hrivnák, the designer of the fashion brand BY ME created the Matyó collection, inspired by Matyó embroidery. The uniquely designed clothes are mostly made in combinations of red, burgundy, black, white and navy blue. Matyó Folk Art Association lead the work of BY ME, so the bearers are involved in the creation of the collection. The aim of the matyo association is to realize the wide-ranging application of folk art, therefore they also make objects popular with young people with embroidered matyo motifs.

**Question C.6**

**C.6. Institutional context**

Report on the institutional context for the element inscribed on the Representative List, including:

- the competent body(ies) involved in its management and/or safeguarding;
- the organization(s) of the community or group concerned with the element and its safeguarding.

Typically, NGOs and their membership carry out activities that involve safeguarding, dissemination, and continuous renewal of the item. Local institutions (e.g. the museum) support this activity on an ad-hoc basis, but there is no substitute for regular community work, a self-sacrificing regular activity based on intrinsic motivation, related to the identity of individuals.

Matyó Folk Art Association
Matyó Folk Dance Ensemble
C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

Inscription on the UNESCO Representative List of the Intangible Cultural Heritage has strengthened the Matyó community. Inhabitants of the city, regardless of ethnic identity, are clearly in favour of the Matyó heritage.

The Matyó community played a significant role in compiling the report. Although the COVID 19 pandemic was one of the main obstacles to the participatory workshops which had been planned to assist in preparing the report, but the opportunities provided by the online space helped the preparation process. As a first step, the Directorate of Intangible Cultural Heritage translated the questions of the periodic report into Hungarian, then grouped and sorted out these questions. This is how a series of questions was created for NGOs, universities, primary and secondary education institutions, and so on. A separate set of questions was prepared for UNESCO-listed communities.

The Matyó community surrounding the heritage element on the Representative List has received a complete translated questionnaire of the periodic report, as well as the UNESCO material on further guidance, which they found especially helpful.

After sending out this series of questions, there were continuous consultations with the affected community, mostly in the form of e-mails and online discussions. The responses received were later compiled by the Intangible Cultural Heritage Directorate.
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C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State’s territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at https://ich.unesco.org or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

<table>
<thead>
<tr>
<th>Name of the element</th>
<th>Year of inscription</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blaudruck/Modrotisk/Kékfestés/Modrotlač, resist block printing and indigo dyeing in Europe</td>
<td>2018</td>
</tr>
<tr>
<td>Multiple: Austria, Czechia, Germany, Hungary, Slovakia</td>
<td></td>
</tr>
</tbody>
</table>

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 (‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’).

The tradition of blue dyeing in Hungary, having been established in Hungary since the end of the 18th century, means one of the special branches of the dyeing industry called ‘reserve’ (block-printing), and the practice of dyeing with indigo and indanthrene. A typical way of decorating in Europe that spread from Germany is patterning by wooden blocks, which gives a white pattern on the dark blue material at the end of the process.

To this day, five family workshops in Hungary (Bácsalmás, Győr, Tiszakécske, Nagynyárád, Tolna) carry on the practical and intangible traditions related to the cultural element, which is present not only as a family heritage in their lives, but also represents the blue dyeing tradition of the whole of Hungary. This is the main occupation of these families of master blue dyers. The fabrics made in active workshops are sold by the meter or in the form of some kind of product in craft shops, fairs or in the shop of the blue dyer. Due to the wide selection of products made by blue dyeing, they are often used as decorations in everyday...
households. Another popular form of function is clothing and accessories. Representatives of the fashion and design profession also like to use the blue printed fabrics in the implementation of their creative projects (e.g. Romani Design, Gombold Újra tender, KékSég - Anett Mundrusz, Piroska fashion).

**Question C.2**

**C.2. Assessment of its viability and current risks**

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Today, the workshops operated by families whose main occupation is blue dyeing that provides for their subsistence are the Kovács workshop in Tiszakécske and Szentendre, the Horváth workshop in Tolna, and the former Õhling, now Gerencsér-Tóth workshop in Gy?r. In the meantime, the Szakács Workshop in Szombathely, which was still operating at the time of the submission, has abandoned the craft. However, it was a significant step to keep two workshops running despite the death of the original owner blue dyer masters here. In Bácsalmás, the workshop and professional knowledge of János Skorutyák is successfully carried on by his former trainee Zoltán Bakos, while in Nagynyárád the legacy of János Sárdi Sr., who was also the owner of the Master of Folk Art Award, is taken care of by his son. He has learnt the trade, works actively, and safeguards the industrial heritage of the original workshop. In addition, he keeps alive and flourishes the Blue Dyeing Festival in Nagynyárád, established by his father, the old master. The festival is the only such thematic event in Hungary that invigorates all blue dyer families as well as the general public.

The Hungarian tradition of blue dyeing represents complex values with regard to ethnography and technological history, the importance and safeguarding of which is essential. The inclusion on the UNESCO list gave a great impetus to this. The survival of the existing Hungarian workshops is more encouraging compared to the time of the submission, because the craft continues operation within three family-owned workshops. What's more, the trade is carried on by the female line. Several young blue dyers have received State recognition in recent years (Enik? Gelencsér, Annamária Panák), ??and one blue dyer received the most prestigious folk art award, the Master of Folk Art Award (Ildikó Tóth). The oldest (93 years old) active blue painter, Miklós Kovács, Master of Folk Art, has received several major State awards in the last two years.

Practising masters sometimes undertake teaching, and cultural institutions also provide courses (such as the Hungarian Heritage House). Learning opportunities are being expanded by foreign programmes and projects in which Hungarian blue dyers have recently become involved. They have participated in international festivals, exhibitions, conferences, university design programmes.

Counterfeiting of blue-dyed materials is currently the biggest challenge, but with the growing popularity, consumers are already recognizing handicraft products and, fortunately, the demand for them has grown significantly.
**Question C.3**

**C.3. Contribution to the goals of the List**

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The inscription of the tradition of blue dyeing on the representative list significantly increased the interest and attention to the specific tradition and thus to the intangible cultural heritage in general. Many news portals and media reports on events related to blue dyeing or, for example, on winners of prizes. These occasions always provide an opportunity to present and promote the intangible cultural heritage and the UNESCO Convention. In addition, various national and international projects ensure the visibility of blue dyeing and raise awareness.

Blue Dyeing - Cultural Heritage, which connects us, 22010307 (Visegrád Fund)
The city of Túrócszentmárton in Hungary and Martin in Slovakia launched a joint project in 2020. The aim of the two-year project is to discover and explore the tradition of blue dyeing in a European context.

Walking the indigo walk - exhibition, Paris 2019.
The traditions of the five nominating countries, the exhibition on the fence of the headquarters of UNESCO during the UNESCO General Assembly also showcased the traditions of indigo dyeing from other parts of the world (Austria, Bangladesh, the Czech Republic, Colombia, Estonia, Georgia, Germany, Hungary, India, Jordan, Kazakhstan, Lithuania, Latvia, the Netherlands, Nigeria, Romania, Russia, Slovakia, Palestine). The indigo art was presented of 18 countries on 34 boards. Three Hungarian blue dyer workshops were included in the fence exhibition, about which a catalogue was made. The exhibition had been initiated by the Austrian National Commission for UNESCO; the Hungarian partner was the Directorate of ICH at Hungarian Open Air Museum.

**Question C.4**

**C.4. Efforts to promote or reinforce the element**

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

The regional and national folk art associations to which the masters of blue dyeing are associated play a major role in promoting the element. The role of museums, institutions are also important. In the Blue Dyeing Museum Pápa visitors can learn about the work and history of blue dyeing. The Museum regularly presents temporary and travelling exhibitions, with a special emphasis on the transmission of the heritage by museum education sessions, demonstrations and clubs. The mission of the Museum to bring together the blue dyer
workshops operating today. The blue dyer workshop from Nagykőrösi located in the Hungarian Open Air Museum, is brought to life by the blue dyer community every year at the Whitsun Heritage Festival.

The Blue Dyer Festival in Nagynyárás, where the blue dyeing tradition becomes available to the general public, contributes to the promotion of blue dyeing. During the programme also provides an opportunity for the masters of blue dyeing to meet, thus discussing matters affecting the profession is ensured.

Furthermore, the support of the heritage element is of particular interest to the local governments of each municipality where a blue dyer workshop is located. The Tolna blue dyer workshop in Tolna County, for example, was added to the county’s repository of values in 2019, thus helping it to survive as a priority. After the renovation of the Bácsalmás Blue Dyer Workshop, it has welcome those interested not only with live demonstrations, but also as a museum. Many school and excursion groups are also welcome.

**Question C.5**

**C.5. Community participation**

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The ethnographic and social historical significance of blue dyeing has been highlighted by a number of dedicated researchers like ethnographer Dr. Ottó Domonkos (1928-2022), whose work was highly remarkable.

He has indisputable merits in the establishment of the Blue Dyeing Museum and in the research of blue dyeing in Hungary. He devoted dozens of articles and studies to the topic, and published his research results in his book “Blue Dyeing in Hungary”. The material from his decades-long collections, the thousands of sample prints, archival photographs and slides have been donated to the Blue Dyeing Museum, Pápa.

The tradition and material relics of blue dyeing are safeguarded in several local and national museums (Blue Dyeing Museum, Pápa, Goldberger Textile Museum, Budapest, Blue Dyeing House Museum, Szendrő, Hungarian Open Air Museum, Szentendre). As part of a research project, the collection and digitization of the entire Hungarian blue dyeing samples was begun. An ethnographic museologist Edina Méredi also plans to publish the findings of the research.

**Question C.6**

**C.6. Institutional context**

Report on the institutional context for the element inscribed on the Representative List, including:

a. the competent body(ies) involved in its management and/or safeguarding;

b. the organization(s) of the community or group concerned with the element and its safeguarding.
**Question C.7**

**C.7. Participation of communities in preparing this report**

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The relevant parts of the Periodic Report questionnaire translated into Hungarian were received by all Hungarian blue dyer workshops, the Pápa Blue Dyeing Museum, and the ethnographer-museologist Edina Méri. Following online consultations, stakeholders provided information and data for the preparation of the report. The coordinator collected the information and forwarded it to the Intangible Cultural Heritage Directorate of the Hungarian Open Air Museum. Although the COVID 19 pandemic was one of the main obstacles to the participatory workshops which had been planned to assist in preparing the report, but the opportunities provided by the online space helped the preparation process. The blue dyers do not have an independent civil society in Hungary (e.g. a non-governmental association), so the Association of Folk Artists, which unites craftsmen nationwide, took part in the preparation of the report by consultations, providing data and liaising between the concerned communities and the ICH Directorate of the Hungarian Open Air Museum.
C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at [https://ich.unesco.org](https://ich.unesco.org) or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

<table>
<thead>
<tr>
<th>Name of the element</th>
<th>Year of inscription</th>
</tr>
</thead>
<tbody>
<tr>
<td>Falconry, a living human heritage</td>
<td>2021</td>
</tr>
<tr>
<td>Multiple: United Arab Emirates, Austria, Belgium, Croatia, Czechia, France, Germany, Hungary, Ireland, Italy, Kazakhstan, Republic of Korea, Kyrgyzstan, Mongolia, Morocco, Netherlands, Pakistan, Poland, Portugal, Qatar, Saudi Arabia, Slovakia, Spain, Syrian Arab Republic</td>
<td></td>
</tr>
</tbody>
</table>

**Question C.1**

**C.1. Social and cultural functions**

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

This culture requires a love of nature and birds of prey, hunting expertise, as well as skills in training, breeding and rearing the birds. It also includes the knowledge of making and the use of traditional falconry equipment, exploration and research of falconry history, promoting and preserving the heritage, shaping mentality as well as teaching and transmission of the art. People involved in falconry also organize events and occasions for falconry, involving and strengthening the cohesion of local communities and raising awareness regarding the culture at such events domestically and abroad.

The tradition of falconry is thousands of years old and existed throughout a major portion of Eurasia. Hungarian falconry stems from this heritage and has become an integral part of Hungarian traditional culture and pervaded its history. During the height of falconry in the
country from the 11th -17th centuries it also became an organic part of Hungarian national identity. Since that time the tradition has dwindled considerably in Hungary and throughout Europe, but the traditional knowledge associated with falconry lives on in localized communities and is gradually gaining popularity.

The 1,500-year-old past and about 120-year-old recent past of Hungarian falconry have aroused outstanding social interest among those who sympathize with falconry. Wherever it is encountered, it is accompanied by a distinct interest. Although the complex regulation of the practice of falconry does not allow it to be practiced in unlimited numbers, the participation necessary for the maintenance of tradition has always been ensured. Participants in falconry take part in community work to varying degrees and in different areas. Beginners, especially young people, have to finalise their studies. After acquiring the obligatory exams and falconry-hunting skills, they will become members of the community of falconers, they will be entitled to keep birds of prey, and they will be able to take part in falconry. Long-time falconers can become lifetime members. High-ranking, respected mostly foreign falconers can receive the title of honorary falconer. There are also falconers who do not practice falconry at the moment, but support or pave the way with their research, lectures or reference books to help the falconry tradition survive. There are special roles in falconry, such as breeding, rearing, training, hunting with hunting birds. They also include the upbringing, keeping and use of hunting dogs in falconry. Other roles: keeping and training a falconer horse, educating it in falconry, and making falconry supplies. Many are involved in disseminating knowledge, giving lectures and organizing hands-on presentations.

**Question C.2**

**C.2. Assessment of its viability and current risks**

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The falconry community has a stable circle of participants. Strict conditions set limits for practicing falconry, but do not hinder the practice of it. However, nurturing this tradition, if one wants to practice the full cross-section, requires a great deal of time and appropriate conditions. Falcon hunts, as occasions for practical falconry, are held several times a year during the hunting season in different hunting areas of the country, from October to February. All falconers can take part in these with their birds. To nurture relationships, community members often organize lectures and international meetings.

The transmission of the knowledge and history of falconry is an important part in the life of the association. Theoretical and practical education and a successful exam is a prerequisite for becoming a falconer. Further falconry expertise is transmitted through community and falconry events, and through literature. Young people’s learning from elder falconers through personal relationships is not negligible.

The decades-old issue of the practice of Hungarian falconry is the continuous tightening of the acquisition and keeping of hunting birds through legislation. Another problem in this field is the demand for different expensive fees, reporting deadlines, the introduction and
application of various restrictions. The Nature Conservation Act only covers the protection of domestic birds of prey living in the wild, nevertheless the nature conservation authority supervises, regulates and restricts the keeping of privately owned, farmed birds. This has been resented by the falconry society for decades, with no results yet.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

Hungarian falconry has always been part of European falconry. Equestrian falconry has been distributed worldwide by Hungarian falconers. The inscription of the Representative List has strengthened its international recognition and has strengthened relations with other countries. It has facilitated personal participation in the falconry of the countries accessible for hunting with birds, closer contacts between their organizations, and the transmission of knowledge.

In Hungary, being inscribed on the Representative List of Intangible Cultural Heritage of Humanity was of great importance, and it was a huge recognition. Today, when it comes to traditional hunting methods, falconry cannot be neglected. This is proved by the World of Hunting and Nature Exhibition “One with Nature” held in Budapest in 2021, where Hungarian falconry played a significant role by exhibition, presentations and performances. Once falconers live scattered throughout the country, the importance of tradition and intangible cultural heritage in the local communities becomes widely known.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

There are several ways to promote falconry. The membership of the association introduces the past and present of Hungarian falconry to visitors in publications, exhibitions and events with pictures, objects, films, quizzes, symposiums and falconry demonstrations. A new initiative is to introduce it in education, such as in primary schools, secondary schools and higher education. Another type of promotion is giving hands-on presentations in the practice of falconry to guests invited to falconry meetings. The inscription on the UNESCO Representative List and the resulting benefits (awareness raising, financial support, more visibility, winning the title of "Hungarikum", etc.) are a great help in the promotion of falconry. Recently, many young people joined the falconry community, forming several new associations to preserve and pass on the element.
In addition to being included on the UNESCO list, it is worth mentioning the decades-long membership in the International Association of Falconry (IAF) and Hungary's participation in international falconry meetings held abroad.

**Question C.5**

**C.5. Community participation**

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The fowlers that make up the community of Hungarian falconers have formed an association. Although falconry outside the association is not prohibited, the possibility of safeguarding the element in the form of an association is much greater. This is proved by the Hungarian Falconry Association, founded in 1939, which is still the main representation of falconers (MSE-Budapest) even after several name changes. In addition, new associations have been formed mainly on the initiative of the younger generations.

The Hungarian National Association for the Safeguarding of Birds of Prey and Falconry (MNRSE-Maglód) was established in 2010.

The Bechtold István Foundation for Hungarian Falconry Culture and Nature was established in 2012, and its main task is to nurture, represent, sustain and promote the cultural values of Hungarian falconry, in accordance with nature conservation. It doesn’t do falconry in practice.

The Hungarian Youth Reform Falconry Association (MIRSA-Miskolc) announced its formation in 2020.

Some falconers, just like the hunting community, are not just members of one association. Each of the associations set the goal of safeguarding, sustaining and nurturing Hungarian falconry, but they implement their goals in slightly different ways. The safeguarding of falconry as an element is also ensured by the associations.

**Question C.6**

**C.6. Institutional context**

Report on the institutional context for the element inscribed on the Representative List, including:

a. the competent body(ies) involved in its management and/or safeguarding;

b. the organization(s) of the community or group concerned with the element and its safeguarding.

Ministry of Agriculture
Ministry of Education and Culture
Educational institutions
Cultural institutions
Nature conservation authorities
Hunting authorities
Hunting associations

Hungarian Falconry Association (MSE)
Bechtold István Foundation for Hungarian Falconry Culture and Nature
Hungarian National Association for the Protection of Birds of Prey and Falconry (MNRSE)
Hungarian Youth Reform Falconry Association (MIRSA)
Individuals

**Question C.7**

**C.7. Participation of communities in preparing this report**

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The report was compiled by the Bechtold István Foundation for Hungarian Falconry Culture and Nature with the consent of the three above named falconry associations. As a first step, the Directorate of Intangible Cultural Heritage translated the questions of the periodic report into Hungarian, then grouped and sorted out these questions. This is how a series of questions was created for NGOs, universities, primary and secondary education institutions, concerned communities, and so on. A separate set of questions was prepared for UNESCO-listed communities as well. Since (Hungary’s) National Directorate of Intangible Cultural Heritage at Hungarian Open Air Museum organizes several country-wide or regional events and forums each year, it is in virtually daily contact with the communities. It has also informed its contact network in detail about the national report, allowing them to give accurate information about their activities. The falconry community surrounding the heritage element on the Representative List has received the complete translated questionnaire of the national report, as well as the UNESCO material on further guidance, which they found especially helpful. The members of the directorate held personal consultations with the representatives of the community.
Question D

Signature on behalf of the State

The report should conclude with the original signature of the official empowered to sign it on behalf of the State, together with his or her name, title and the date of submission.

Name
Miklós Cseri

Title
general director of the responsible institution of the 2003 Convention

Date
15-02-2022

Signature

[Signature]

Miklós Cseri