



Dr. Erika Juhász (ed):

CIVIL DIMENSIONS VI.

Cultural Learning at the Eastern Border

**Cultural Education Characteristics of Hungary,
Transylvania, Upper Hungary and Subcarpathia**



Debrecen, 2019

SZÉCHENYI  2020



HUNGARIAN
GOVERNMENT

European Union
European Social
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INVESTING IN YOUR FUTURE

Publishing data:

Responsible publisher: KultúrÁsz Public Benefit Association
(www.kulturasz.hu)

Publisher leader: Dr. Erika Juhász, president

Project title: Universal Culture

Project number: EFOP-5.2.2-17-2017-00065

Technical editor, typography: Balázs Pete – Gyula Zoltán Kállay

Cover page designer: Balázs Pete

Press works: Kapitális Nyomda

Book format: A5 size

Scope of the book: 156 pages

Font: Arial

Reviewed by

Dr. habil. Mihály Sári

Dr. László Ponyi

Civil dimensions series

Series editor: Dr. Erika Juhász

ISSN number: 2063-7829

Volume VI.: Cultural Learning at the Eastern Border

Editor: Dr. Erika Juhász

ISBN number 978-615-81640-2-3

SZÉCHENYI  2020



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Dr. Erika Juhász

Cultural Learning at the Eastern Border

Within the framework of cross-border cooperation, Hungarian cultural education specialists from Hungary, Transylvania, Upper Hungary and Subcarpathia have been able to work together for two years. The excellent collaboration, which had already been established earlier, has brought several results, which will be briefly introduced in the presentation of the project following this introduction. Through the factual studies of the local specialists of the cooperating regions, the present volume demonstrates the characteristics of the Hungarian cultural education that are present in the regions. Our volume titled “Cultural Learning at the Eastern Border” is intended to fill a gap. Studies can be found on the cultural education life of the countries with a Hungarian population, however, most of them touch only one field of the profession, a smaller region, an organization or an institution. In this volume, in overview studies, we attempt to present the characteristics of the cultural education of the four regions neighbouring the eastern border of Hungary. This way the volume becomes suitable for educational purposes as well: it can be used to give a comprehensive picture of the Hungarian cultural education life at the eastern border at trainings of secondary and higher-level cultural education specialists as well as at professional further trainings.

Cultural learning is an umbrella term for the forms of activities that generate an increase in formal, non-formal or informal competences using the system of their institutions and resources. It can be a course, a theatre performance, or a regular community activity (e.g. embroidery, folk dance, sports, etc.) Cultural education is one of the key institutional and activity systems of cultural learning, where individual and community learning opportunities appear in planned, self-directed and spontaneous forms alike. This diversity is also presented in some of the studies of the volume through the cases from the four countries of the eastern border.

Each study has a slightly different structure but presents the most important features of the Hungarian cultural education life. Through them, we can study the legal background, financing and the most important institutions and organizations. This provides us with a comprehensive overview of key features, values and processes. That is why the volume was subtitled "Characteristics of Cultural Education in Hungary, Transylvania, Upper Hungary and Subcarpathia". In addition to the methodological summary, the study presenting the life of the Hungarian cultural education of each country also contains development proposals. These are the recommendations that, based on the opinion and experience of the professional community they represent, the authors of the individual studies consider the most important to improve the Hungarian community life and cultural education life.

Unfortunately, the project presented in the volume does not cover the entire Hungarian cultural education in the Carpathian Basin at present, due to its time and cost implications, thus, it does not present the Hungarian cultural education life in Vojvodina (Vajdaság) and Prekmurje (Muravidék). We plan to make short, comprehensive studies on these regions using the opportunities of new projects and collaborations. This would complete the picture of cultural education life of the Carpathian Basin, which is - in many cases - a very special professional activity. Cultural education can be called the "pilot project" of the Hungarians in the Carpathian Basin, but this special and unique professional activity is a Hungaricum that has defined the community life of this region and the national identity of the Hungarians for hundreds of years, even though it has been called cultural education only in the past 60-70 years.

Dr. Erika Juhász – Gyula Zoltán Kállay

Transnational Collaborations Implemented by KultúrÁsz Public Benefit Association

The association with its headquarters in Debrecen implements a cross-border project involving partners from Romania, Slovakia, Ukraine and Hungary

Image 1.: Type "C" table presenting project data

KultúrÁsz Public Benefit Association has been implementing a project titled Universal Culture based on transnational collaborations between March 1, 2018 and February 29, 2020. The main goal of the project is to explore, analyse and systematize methods, procedures and best practices involving our partners in the field of culture that can help preserve national identity, develop local identity, build communities, promote voluntary work, transmit national traditions and keep young generations in their mother land. During the project period, it is a key objective to get acquainted with the voluntary tradition preservation cultural practices of the Hungarians of the Carpathian Basin, to adopt best practices in Hungary, keeping in mind the principle of mutual learning among the collaborating partners.



The primary target groups of the project are the cooperating partners, the cultural, youth and community building specialists, volunteers working within the scope of the institutions, as well as the young people joining the community building programs of the project.

The following organisations have been cooperating in the project:

1. Education of the Future (Uzgorod/Ungvár, Ukraine)
2. Pro Cultura Subcarpathica (Berehove/Beregszász, Ukraine)
3. Transylvanian Hungarian Community Cultural Association (Cluj-Napoca/Kolozsvár, Romania)
4. Vel'ké Kapusany (Nagykapos) and Environs (Vel'ké Kapusany/Nagykapos, Slovakia)
5. The Association of Hungarian Adult Educators (Sárospatak, Hungary)
6. Tradition Preservation Centre of Hargitha (Odorheiu Secuiesc/Székelyudvarhely, Romania)
7. Sándor Teleki Hungarian House Company (Baia Mare/Nagybánya, Romania)
8. Téka Foundation (Szamosújvár, Gherla/Romania)

To achieve the objectives of the project, the cooperating organizations undertake the implementation of the following activities until the end of the project period following the invitation to the tender:

1. The research focus of the project is to explore the cooperation networks of non-governmental organisations and institutions, to preserve and foster multicultural diversity and to expand the content of cooperation to strengthen the exchange of experience. The whole project is based on the aim to learn about the voluntary, tradition preservation cultural practices of the Hungarian in the Carpathian Basin, and adapt best practices in Hungary, which we perform keeping in mind the principle of mutual learning among the cooperating partners. For this purpose, specialists from the four cooperating countries are compiling a collection of special literature from the literature of the field. The special literature collection may include online or printed journal articles, books, presentations of best practices and links to professional websites. As a result, an online database of 117 bibliography items was created and made accessible on the project website.

The composed database helps to explore the area of the study in the partner countries and contributes to the research conducted within the framework of the project and the adaptation of best practices. Also, it strengthens international cooperation, which is also reflected in the collectively created database.

2. We are creating a common database in the framework of international cooperation. The database contains the organizational data of Slovakian, Romanian, Ukrainian and Hungarian institutions, organizations, tradition preservation groups, youth groups (name, contact information, name of the representative, activities), as well as the characteristic features and keywords of the best practices in their field. As a result, we created a database from the data of 106 organizations/groups, which was made accessible on the website of our project as well. The composed database can promote the expansion of international relations, strengthen the cross-border networking activities of organizations operating in the same field, support the transfer of best practices, and generate further cooperation beyond the current project.
3. Following the invitations to the tender, we have set out the main goal of the project to learn about and try out the international experience and best practices, to develop recommendations so that we could adopt effective methods of other countries to tackle social gaps and problems that are perceivable in Hungary. Within the framework of the activity, best practices were recorded, their experience was presented and their adaptability to the Hungarian environment was considered. The involved specialists of KultúrÁsz Association and the specialists of the participating partners wrote down the collectively selected best practices based on a uniform system of criteria. This way, all the four cooperating countries supplied some presentations to be included in the collection of best practices. As a result, a volume of selected best practices was composed, containing 35 Hungarian and foreign case descriptions in total. The volume of best practices was made accessible in Hungarian and English on the website of our project.

Image 2.: The covers of the composed best practices volumes in Hungarian and English



4. Under the invitations to the tender, the chosen topic domain of our project is the exploration of the possibilities and activities of networking of cultural non-governmental organizations and institutions in the area of retaining young people in their motherland, tradition preservation and volunteering opportunities. To explore the Hungarian practices and opportunities of the field in Hungary and beyond Hungarian borders and the motivations and experience of the users, we conducted comparative research and analysis, the target group of which was the users of the cultural and community services. Building on the research plan developed by the project owner, we carried out a questionnaire survey on a sample of more than 1000 people (users of cultural activities in Hungary, Slovakia, Romania, Ukraine (over the age of 15), at least 100 people from each country were included in the sample). The main results of the research and our recommendations for the Hungarian decisionmakers were summarized in a final research report, which was made more colourful with graphs and diagrams.

5. During the project period, we accomplished community development sensitisation trainings in three groups on four occasions per group. The target group of the trainings was the staff of Hungarian non-governmental human service provider organizations and institutions. The training series aimed to take the opportunity to test the adaptability of the best practices of the project in Hungary, to contribute to the network development of young Hungarians living in Hungary and beyond Hungarian borders, and to pass on our cultural traditions. The training program was implemented with different topics for the three groups. The professional plans, resource materials and the developed methodology of the program can be handed over to other professionals for use with other groups.
6. Twice during the project, the implementing specialists joined the “Culture Week - Celebration of Learning” event series, in the framework of which we created four traditional booths to present and popularize Hungarian traditions and cultural heritage of Romania, Slovakia, Ukraine and Hungary. With multicultural diversity in mind, tradition preservation activities and presentations were organized, which also involved the majority population of the given country. The development of the professional content, visualisation, activities and images of the booths were the fruit of the diverse creative work of the project partners. In 2018 and 2019, more than 1,000 people could be involved in the programs offered by the booths on both occasions as part of the one-day tradition-preservation festival.

Image 3.: Transylvanian tradition preservation culture-focused booth



7. The coordination of the professional work and the planning of the project tasks take place in the framework of workshops, in which the representatives of the cooperating institutions are also involved to implement the project effectively. With the institutions of the four countries cooperating in the project, we are holding at least 6 workshops, during which we meet in person in Hungary. At least 10 participants take part in each workshop.



8. During the project, we organize study trips to Hungary 4 times a year. During the study trips, the participants can learn Hungarian best practices, methods, cultural opportunities and cultural heritage, with which they can enhance their methodology, expand their network and knowledge in the field of the and thus perform their daily tasks more successfully.

Image 5.: Hungarian and foreign experts on a study trip



9. The project is set up to contribute to developments in transnational cooperation. By keeping their knowledge up-to-date and channelling their international experience, the Hungarian and cross-border cultural and youth specialists cooperating in the project aim to make proposals for the decision-makers. For this purpose, based on the international collaborations, we have formulated a methodological-professional report and professional recommendations in the form of a professional publication, which we make accessible in electronic and printed formats in both Hungarian and English.
10. During the project, we will make a film of cc. 10 minutes about all the 4 cooperating countries, to present the cultural characteristics and cultural best practices of the given country. The films will be made accessible to anyone, so they can be used for educational purposes as well.
11. We promote the participation of the specialists of the project in various international conferences. Presentations and poster presentations at the conferences will be used to disseminate the results of the project and, based on them, make proposals in the less developed regions.

12. A conference will be organised as a professional closing of the project to summarize and communicate the results. The one-day conference to be held in Debrecen will be attended by the specialists from Hungary and abroad, who are involved in the implementation. Other professionals who could be our partners in the future are also welcome to participate, and all those to whom we can pass on useful and new professional knowledge and best practices.
13. Within the framework of the project, we also updated our IT equipment to implement professional work efficiently. During the upgrade, from the budget of the project, among other things, we have purchased laptops, office and statistical software, a projector and a printer.
14. The results of the project are continuously published on the project website. We have undertaken to make 100 posts during the two years of the project with a minimum length of 800 characters per post. We will also make the website accessible for the disabled.

After the closing of the project on February 29, 2020, we will continue to make the accumulated results accessible. We will also maintain the established and deepened professional cooperation with the Hungarian and cross-border partners.

The project is supported by the construction of the EFOP-5.2.2-17 project.

Project Identifier: EFOP-5.2.2-17-2017-00065

Project website: www.egyetemeskultura.com

Dr. Erika Juhász – István Bordás

The Main Characteristics of Cultural Education in Hungary

1. Introduction

Hungarian cultural education is a special system of concepts and activities that is unique in Europe. Its historical roots can be traced back at least to the first third of the 19th century, the Hungarian Reform Era.¹ Although the historical storms of the last two centuries have brought many pitfalls and obstacles to the development of this system, we can firmly say that today this network serves the daily cultural and community needs of the Hungarian citizens the most effectively and extensively. Statistics splendidly prove this statement. According to the latest data aggregation, cultural education organizations welcomed 67 million visitors in one year and house more than thirty thousand cultural communities.

The institutional system and the legal background of the supply of cultural tasks are completely established. Laws refer the supply of these tasks to the authority of local governments. However, available data show that besides the nearly four thousand local government institutions, there are two thousand non-governmental and church-run cultural education organizations operating in Hungary.

Our present study attempts to give an overview of the special characteristics and the current situation of the institutions in the scope of local governments. The analysis is based on several sources. On the one hand, it takes into account the information provided by the mandatory statistical data². Furthermore, data from professional publications and conferences on cultural education are also important sources. However, the personal experience of the authors of this study cannot be left out of consideration

¹ For more information: Juhász Erika (2016): A felnőttek képzése és művelődése egykor és ma Magyarországon. Debrecen, Csokonai Kiadó [The education and culture of adults once and today in Hungary]

² The data available at the time of writing are from the 2018 cultural education statistical data.

either. Performing tasks as professional supervisors and qualifying auditors for nearly two decades is an important basis of the findings.

This study only touches the cultural education activities of non-governmental organisations. The analysis of relevant data and information is outside the scope of this study.³

2. The Legal Background of the Supply of Cultural Tasks

The operation of the network of cultural education institutions, which covers the whole territory of Hungary, is entirely regulated by law. The environment for the operation of the activity appears at all levels of legislation. The need to provide cultural and community services to the citizens appears even in the Constitution. The daily operation of cultural education is entirely regulated by the related government and ministerial decrees.

In terms of its history, the legal regulation of cultural education activities dates back to the era of socialism. The institutional system of the era, which was finalised by the mid-1970s, as well as the related professional developments, made it necessary to establish a legal environment for the activity. As a result, the first cultural education law was passed in Hungary in 1976 ⁴.

If we examine the current legal environment, it can be stated that it regulates the prerequisite, the content, the forms and the professional and material environment of the supply of cultural tasks from the highest legal level down the way to the authority of municipal legislation.

The Constitution of Hungary Article XI. is worded as follows:

(1) "Every Hungarian citizen shall have the right to education.

(2) Hungary shall ensure this right by extending and generalising public education, providing free and compulsory primary education, free and generally available secondary education, and higher education available to every person according to his or her abilities, and by providing statutory financial support to beneficiaries of education"

³ Read more about this topic: Márkus Edina – Pete Nikolett (2018): Civil ismeretek a közösségi művelődésben. [Tudástár a közösségi művelődésben online sorozat 11. kötet.] Accessible: <https://nmi.hu/tudastar/tudastar-a-kozossegi-muvelodesben/> [Civil studies in community culture. Knowledgebase in Community Culture online series Volume 11.]

⁴ Act V of 1976 on cultural education

Consequently, two statutory regulations also deal with the supply of tasks. Act CLXXXIX of 2011 on the local governments of Hungary obliges local governments to supply cultural tasks. Section 13 of this Act contains the following:

„13. section (1)⁴ Local government tasks to be performed in the field of local public affairs and locally available public tasks are in particular:

7. cultural services, in particular, the provision of public library services; support for cinemas, performing arts organizations, protection of local cultural heritage; supporting local cultural education activities;”

The detailed regulation of cultural activities at the statutory level is provided by Act CXL of 1997. In accordance with the Constitution, the preamble to this Act reads as follows:

“Cultural heritage assets are irreplaceable sources of knowledge of our past and present, inseparable components of the national and universal cultural heritage as a whole; their intellectual possession is a fundamental right of every human being. It is the responsibility of society at all times to protect, preserve and maintain the values related to this concept and to make them widely and equally accessible to the public. ”

Moreover, several legal acts have been drafted on the regulation of the conditions of different sub-areas of the supply of cultural tasks. In summary, these areas are the following:⁵

- Requirements for the operation of basic cultural education services and institutions.
- Qualification requirements for employees in cultural education institutions.
- Further professional training of employees in cultural education institutions.
- Professional supervision of cultural education activities.
- The quality management system of cultural education institutions.

⁵ For more information, see Kary József et al. (2018): Útmutató a közművelődési szakterület megújult jogszabályi környezetének alkalmazásához. Budapest, Nemzeti Művelődési Intézet [Guide to the application of the renewed legal environment in the field of cultural education.]

3. The Economic Background of the Supply of Cultural Tasks

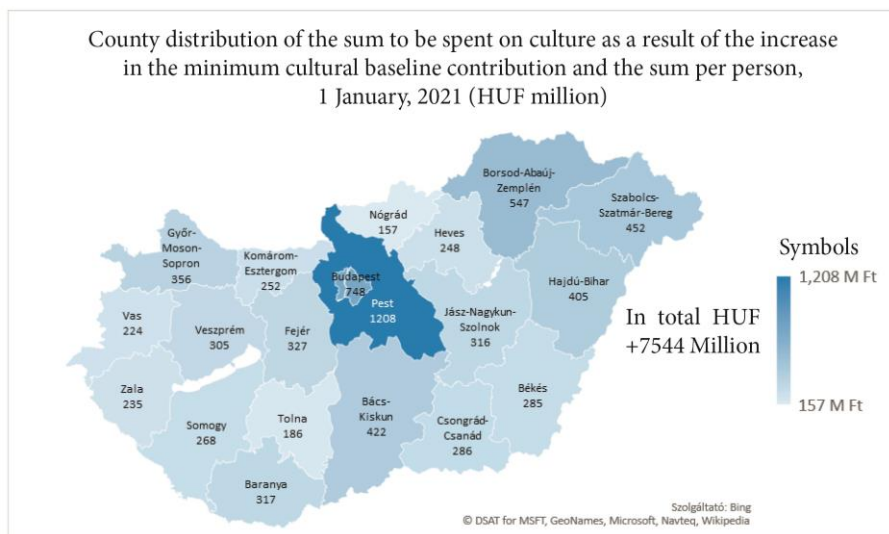
The economic background of the supply of cultural tasks comprises the baseline support provided as a state contribution by law, the local government budgets, the amount of national and mainly European Union or other international tender revenues and the income of the institutions.

The state provides baseline contribution to local governments to support mandatory cultural education and public collection services. The amount of this support is currently set to be 1,251 HUF/person in the budget of Hungary. Less contribution is supplied to the budgets of the capital city and the county seats⁶. However, to provide more support for the supply of tasks in small settlements, this amount cannot be less than 1,800,000 HUF per year.

From 2021, a significant increase can be observed in the amount of the baseline contribution: 2,170 HUF per person, but a minimum of 2,270,000 HUF per year. At the same time, the amount of the minimum baseline support in the capital city and the county seats is also increasing.⁷ The amount of the baseline contribution has constituted a source of 14-15 billion HUF for local governments in the recent years, and its increase in 2021 is a significant step forward in establishing the economic foundation for the supply of cultural tasks.

⁶ Support for the cultural education tasks of the county seats and the Municipality of Szentendre is HUF 459/person, support for the museum, library and cultural education tasks of the Municipality of Budapest is HUF 692.2 million, and support for the cultural education tasks of the district municipalities is HUF 410/person.

⁷ Support for the cultural education tasks of the county seats and the Municipality of Szentendre is HUF 950/person, support for the museum, library and cultural education tasks of the Municipality of Budapest is HUF1,171,000,000, and support for the cultural education tasks of the district municipalities is HUF 560/person.



Source: 2020 database of the National Institute of Culture

However, in addition to this contribution, the local governments themselves also finance the supply of cultural tasks. Although detailed statistics are not available in this respect, experience shows that self-financing of local governments often exceeds the baseline contribution. In the case of small settlements, this is on average half or two-thirds of the amount provided by the state. In many cases, cities double or triple the amount of the baseline support. County seats and the districts of the capital city also provide multiples of the baseline support for the supply of cultural tasks.

Moreover, the cultural education organizations of the settlements, - although to different extents - show significant tender activity to acquire Hungarian resources and draw down EU funds.

National financial sources to be mentioned are first of all the tender programs of the National Cultural Fund of Hungary. The resources of the National Cooperation Fund are also available for non-governmental cultural education organizations.

Local governments can also apply for the so-called cultural education interest-raising support directly from the sectoral ministry⁸.

European Union tendering systems are also available to these organizations. However, it can be affirmed that in the 2007-2013 budget period, due to the characteristics of the tender constructions, a larger amount of funding was drawn down from these funds than at the present period. According to the available reports, the cultural education institution system was able to attain nearly 30 billion HUF for professional and infrastructural development⁹. The support policy of the current budget period is mainly focused on human resources development, therefore the application rate is much lower. However, a detailed summary of this can only be prepared at the end of the budget period.

Also, especially the cities generate their revenue from event tickets, marketing activities, rental and other services, which is also a very significant source.

4. Daily Operation of the Supply of Cultural Tasks in the Settlements

According to the complete statistical year of 2018, there are 3,177 local governments in Hungary. This number includes county seats or districts of Budapest with hundreds of thousands of inhabitants as well as small villages with only a few hundred inhabitants. Law does not make any distinction among the settlements concerning the mandatory supply of cultural tasks. However, obviously, the legal environment that specifies the way and circumstances of the supply of tasks sets different conditions for settlements of different sizes. Below, we take into account the characteristics of cultural education activities carried out on different types of settlements. We endeavour to present the equipment and staff requirements of the institutional system operating there, we touch on the most important innovations implemented in the segments of the institutional systems.

⁸ This support will be HUF 300 million in 2020, but from 2021 the method of drawdown will be structurally changed.

⁹ The determinate tender constructions of the drawdown for funds in the field of culture: 2004-2006. Human Resources Development Operational Program, 2007-2013. Social Renewal Operational Program, Social Infrastructure Operational Program, 2014-2020. Human Resource Development Operational Program.

a) The State of Cultural Education Activities in Small Settlements

According to the available data, currently, 2,809 settlements with village status operate in Hungary. Among them, there are 1,739 villages with less than 1,000 inhabitants, owing to the special characteristics of the Hungarian settlement structure. At the same time, there are also settlements with village status with a population of over 5,000.

The former are mainly located in Borsod-Abaúj-Zemplén, Somogy and Zala counties. The latter are characteristic of Bács-Kiskun, Szolnok, Csongrád, Pest and Hajdú-Bihar counties ¹⁰.

The legislation determining the conditions of the basic services obligates these settlements to operate the cultural education scene. According to the statistics of 2018, there are 2,661 community scenes in these settlements. If we assume that the larger villages supply the obligatory tasks through institutions, then there are nearly 200 local governments in this circle that currently do not comply with their legal obligations.

Commonly, village community scenes (several names are common: community houses, culture houses, village houses, community centres) accommodate each segment of the supply of cultural tasks. They are clubs, libraries, theatres or event houses of the settlements at the same time. Although in the last one and a half decades there have been several attempts to encourage local governments to cooperate in the field of culture at sub-county level or only in a smaller circle of settlements, this has only been partially achieved.

Regarding the content of the supply of tasks, this type of settlement shows the biggest differences. Limiting cultural education tasks to one event per year (village day) is just as common as the bustling community life with an extremely diverse community, cultural and entertainment events. Experience shows that this does not primarily depend on the size of the settlement. Rather, it depends on the activity of the local citizens, the commitment of the settlement leaders to culture, and the availability and personality of cultural education specialists.

¹⁰ For instance, there are 358 settlements in Borsod-Abaúj-Zemplén county, of which only 28 are towns. There are 60 settlements in Csongrád county, of which 8 are towns.

As for the personnel, the small settlement community scenes employ only a few full-time or part-time workers. Employment on a contract basis is much more typical. However, in general, we can state that the community and cultural life of these settlements largely depend on voluntary work.

This situation is significantly changed by the Decree of the Ministry of Human Capacities (hereinafter: EMMI), which regulates the conditions of the supply of tasks¹¹, as by 2021 this legislation will make it compulsory for all local governments to employ cultural education specialists with at least a secondary level professional qualifications.

Community scenes are not independent institutions. In most of the cases, their economy is incorporated in the budgets of the local governments.

By involving several different sources, the development of the cultural education infrastructure of the village settlements has taken place in the last two decades or so. In the second half of the 1990s, it was supported by the so-called revitalization program. The first decade of the 2000s was about the public asset program in this respect. From 2010, EU funds were involved (IKSZT, Regional Settlement Development Programs) as the source for the renovation of culture houses. In the period after 2018, the Village Development Program of the Hungarian Government provides an opportunity to modernize the institutional infrastructure. In general, it may be noted that in the last 25 years the community scenes have been modernized in settlements, where there has been a sufficient demand from the population and the management of the settlement. At the same time, it can be pointed out that the groups of settlements located in the most disadvantageous areas of Hungary are still in a serious situation both in terms of the content of the service and the conditions of the infrastructure. The reason for this is complex, which could be primarily the combination of economic and social deficits.

In the last one and a half decades, the most important professional innovation in the operation of cultural education scenes is the emergence of integrated community service venues and the establishment of the conditions of their operation. This was supported by the Agricultural and Rural Development Fund of the European Union. In the two-stage tendering

¹¹ 20/2018. (VII. 9.) EMMI decree on the requirements of cultural basic services, as well as cultural education institutions and community scenes

procedure, 1,003 applications were submitted from the approximately 3,000 eligible settlements. Out of the submitted applications, 635 developments were funded by the contributing organisation. Thus, we could say that the cultural infrastructure in these settlements was completely modernized in a way to facilitate the introduction of additional services. So far, experience shows that these so-called Regional Settlement Development Programs also offer non-cultural services to residents (primarily of a social nature), but they function as community houses. However, the professional requirement set out for the Regional Settlement Development Programs has triggered a change of attitude in the cultural supply of the settlements. This change of approach first and foremost requires the emergence of a community and sociocultural approach in the daily operation of the service.

b) Characteristics of the Supply of Cultural Tasks in Urban Settlements

There are 322 urban settlements in Hungary. Significant differences can be perceived also in the group of these settlements, both in terms of the level of development and population size. There are 202 towns with a population of less than 10,000. There are quite a few of them with a population of less than 5,000 (90). The supply of tasks of the lower segment of this group of settlements is closer to that of the villages than to those of larger cities. However, it can be seen that in the case of the 152 cities which function as sub-county centres, cultural education mainly acts as a strong cohesive and developing force of the settlements. To a different extent, but in almost all the cases the institutions operating in these places undertake sub-county functions as well. In the towns - except for a few unlawful exceptions - we are talking about institutions, as Act CXL of 1997 makes it mandatory for towns to establish and maintain a cultural education institution.

Generally, it can be stated that in terms of the number of employed professionals, the applied resources, and the number of operating institutions, the cultural education organizations operating in these settlements form the backbone of the supply of tasks in Hungary.

Cultural education institutions typically operate as multifunctional organizations in these settlements. In addition to the cultural education functions, they accommodate the activities of the library and, if possible, the cinemas as well.

Many times they also supply the tasks of museum institutions. Due to the changes in the legislation regulating the management conditions of local government institutions, urban cultural institutions are not independent financially. Although local governments made some effort in the early 2000s to transform local government institutions into non-profit business companies, this has not become as widespread as in larger cities. In quite a few cases the former business company was even “reinstitutionalized”.

In terms of infrastructure developments, this group of settlements has been the least supported in the last two decades. Although many of the cultural houses operating in these settlements are in good technical condition, a general modernisation program has not been implemented recently. Neither national nor European Union funds were available. Consequently, local governments tried to modernize or technically maintain their cultural institutions on their own.

In terms of the implemented cultural programs, these organizations cover almost the entire range of professional activities. Concerning the task structure, both according to the previous Cultural Act and the recent amendments to it, we can claim that full-scale work is performed in these organizations.

In the towns, the supply of professionals is relatively good. The vacancies are mostly taken by professionals with secondary or higher qualifications. There is a significant number of employees with a master's degree in the profession. Nonetheless, the ageing professional staff and the recruitment of new staff will be an increasing problem of the supply of urban tasks in the coming years.

After studying the financial sources of the professional activity, it can firmly be stated that the local governments supplement the budget of the institutions by two to three times the baseline contribution. Analysing the ratio of the institutions' own revenue, it comes clear that these type of institutions are the ones that expand their budget with this resource to a significant extent. Of course, this shows significant differences depending on the economic power of the settlement.

Urban institutions are extremely active both in the mobilization of European Union funds and in the use of national tender grants. These organizations are persistent applicants to the National Cultural Fund of Hungary, and also,

when examining the submission of European Union applications, a large number of applicants can be found from these settlements.

When considering the professional operation of urban culture houses in the last two decades, several innovation bases can be found. The emergence of available EU funds has generated significant professional development in the profession. Not only did it mean an increase in resources, but also strongly motivated the institutions to apply the PCM approach and to improve the documentation of their work.

Though from another direction, the introduction of the cultural education quality system also strengthened these processes. This is true even in those cases when the institutions in question did not participate in the qualifying process. Professional consultations and professional public opinion strongly push the organizational culture in this direction.

Owing partly to the European Union funding, significant professional developments took place in these institutions in the early 2010s following the LLL approach. However, due to the continuous restructuring of vocational and adult education, recent innovations have been significantly devalued in the past years.

The above-mentioned sub-county function of the supply of tasks is not strengthened legally or by the cultural policy in their daily operation. Nevertheless, the institutions of the towns that function as sub-county centres more or less supply sub-county tasks. This is mainly because the sub-county centres themselves are the natural centres of a group of settlements. Although the Public Asset Program started in 2006, was discontinued after 2010, the professional development and relations implemented through it continue to operate to some extent. It is natural for the “cultural workers” of the small settlements around the cities to ask for help from the staff of the urban culture houses. They often have the expertise and a network of contacts accumulated over several decades, which they can make available to their colleagues in need. Specialists of the institutions often perform this activity outside the work schedule and out of professional commitment.

c) The Agoras, the Flagships of Cultural Education

The establishment of agoras has been the most significant infrastructural and professional development program in cultural education in the last 20 years. This European Union project involved 13 out of the 23 county seats¹². Except for one (Hódmezővásárhely), the transformation of the urban cultural centres of the county seats meant not only their infrastructural modernization and expansion but also the creation of a new professional approach, which placed the supply of cultural tasks in large towns on new footings. It is based on the idea to create a complex service structure in culture and all its border disciplines that is based on the community. Regarding the forms of financial management, the newly established institutions mostly operate as non-profit Ltd. This means, that financial management solutions beyond the potential of institutions are available. This can be a good opportunity if the organisations can make use of the profit-generating ability of cultural life in large cities. Thus, the opportunity is given to use the generated profit to fund community and socio-cultural programs that are important for the society, but difficult to fund. Most of these agoras take advantage of this opportunity. Consequently, besides the full range of “classic” cultural education activities, these professional organizations also provide other services to the residents of large cities. For instance, youth or family support projects, talent management and touristic tasks are common.

In line with the original intention of the Agóra Program, these institutions should also supply regional cultural tasks. However, according to the findings of the latest cultural education supervision study, they are not always able to fulfil this task. The professional report of the supervision states that this does not depend primarily on the intentions of the specialists of the institution but on the willingness of the local governments to finance them.

During the development, building complexes of European standard have been created to mediate culture, which themselves attract citizens. It is quite common that the annual number of visitors is over two hundred thousand.

¹² Two more agoras were formed as so-called pole agoras (Debrecen, Győr). They are centers of scientific education experience. A planned development (Miskolc) was not implemented.

This heartwarming fact, however, raises a problem that local governments in some measure are unable to solve. Namely, the high rate of usage quickly amortises the buildings and the equipment. They need refurbishing faster than in normal cases, but the financial source is not always available.

d) Daily Operation of Cultural Education in the Capital City

Budapest, with a population of nearly two million, occupies a special position in the supply of Hungarian cultural tasks. The size and economic power of the city offers a huge variety of market-based cultural services. Therefore, one may raise the question of whether there is a need for the operation a “classic” system of cultural institutions in this metropolis. Daily practice in the field proves that there is a great need for it for several reasons. On the one hand in the decades following the political changeover, the need for a so-called district identity has strengthened. Its development and content supply cannot be market-based. It is considered an important cultural issue by the municipalities of the districts. On the other hand, a significant proportion of the residents are unable to satisfy their cultural needs using market-based services. Firstly because of financial reasons, secondly, because the outspread territory of the city causes access problems, thirdly, there are cultural services that cannot work market-based. All the 23 district municipalities of Budapest maintain cultural education institutions. In the last 15 years, most of these institutions have been converted into non-profit companies. Nevertheless, the district municipalities financially support cultural activities with considerable amounts. Professional and financial problems occur mainly in cases where the cultural education institution does not operate as an independent organization but as part of a multi-service enterprise established by a local government.

Even with all this in mind, local governments have carried out significant modernization in these institutions almost everywhere, resulting in considerable improvements in the conditions of operation. However, it is difficult to coordinate the professional activities of institutions operating in multiple premises (especially on the outskirts), which makes the job more difficult. Cultural education institutions with even 10 or 15 premises are also common in the capital. Although organizing programmes is made more

difficult, the fact that residents have easy access to the services offered by these institutions is one of the greatest strengths of the institutional system. It is also true for the cultural education institutions of the municipalities of the capital that the local governments financially supplement the baseline support with considerable amounts. They are well-staffed with professionals, but in recent years there has been a tendency for well-educated, mainly young professionals to leave the profession due to the emergence of vacancies in other professional fields offering much greater earnings in fields where any universal qualification is welcome. In some cases, this also generates a shortage of suitably qualified specialists.

Analysing the professional innovations, the cultural display of services to be found in Budapest inspires professionals. Without continuous renewal and offering newer and newer services, these institutions would soon lose their audience and communities in the city. This increase in the supply - as in the case of agoras – mainly focuses on the border disciplines of cultural services. Institutions effectively use the benefits of their accessibility and the socio-cultural needs of those living in the area. Several forums have highlighted that one of their key tasks is to reduce cultural inequalities.

e) A Special Civil Cultural Education Network, the Association of Territorial Cultural Institutions

According to cultural education statistics, more than 2,400 non-governmental organizations (foundations, associations) accomplish cultural education activities. Comparing this number with the number of cultural education agreements (441), it comes clear that the non-governmental operation of cultural education institutions is not widespread. However, there is a special network of institutions in Hungary, which is organized on non-government grounds - though with the help of significant support from the state. The civil partnership coordinated by the Association of Territorial Cultural Institutions is based on the former trade union cultural houses. The 60 cultural houses were maintained by various sectoral trade unions before the political changeover. After the transformation of the trade union system, the institutions were left without an owner. Further operation and professional tasks were provided by creating a non-governmental organization for each institution, which then founded the Association of

Territorial Cultural Institutions (TEMI). The Hungarian state supports these institutions through this umbrella organization. The amount provided by the central budget is distributed by TEMI via tenders.

In several smaller settlements, these culture houses are the only task suppliers. In larger cities, special or stratified services are provided that complement the activities of basic service institutions. Their activities do not differ from the operation of institutions maintained by local governments. Their professional and innovation problems are also similar.

Their special problems, however, are rooted mainly in the operation form of the association and the lack of funding beyond the TEMI support. Local governments either do not support them financially or provide only a small amount of support, though in many cases they also supply tasks of the settlements. Another special problem of these institutions is that the property they use is not their own, they are mostly state-owned. Thus, financing and performing maintenance and modernization tasks is difficult.

e) The Institution of the National Supply of Professional Tasks

According to the Cultural Constitution, the National Institute of Culture¹³ should provide background support and professional development tasks to the cultural education profession. The organization is the intellectual successor of the Folk Education Institute, which was established in 1946 (the first president of which was Gyula Illyés). It operates as a business organisation, established by the Folk High School Foundation of Lakitelek, within the framework of a contract on public supply of tasks.

The national cultural education organization covers the whole territory of Hungary through its county directorates. Moreover, its activities expand to areas inhabited by Hungarians beyond Hungarian borders. It effectively cooperates with the cultural education organizations of the regions and the Public Cultural Roundtable of the Carpathian Basin, which was established together with them.

Its activities include the implementation of training tasks in the framework of professional development and professional background support. Its professional and vocational training programs are performed all over the

¹³ The exact legal name: NMI Institute of Culture Nonprofit Public Benefit Ltd.

country. To train professionals for the future, it cooperates with higher education institutions.

It has an extensive information portfolio to inform the professionals. It makes use of the potentials of traditional publishing (e.g.: Szín journal, professional publications) as well as the tools of modern information technology (e.g.: social network sites, Kulturális Szemle online journal, Knowledgebase in community culture (Tudástár a közösségi művelődésben) online publication series).

In collaboration with the universities, it has a complex research program to foster the development of the profession. The institute regularly organizes data collection and processing, publishes its research results and uses them to regenerate the legal environment, form support strategies, and update training contents.

It plans and implements independent cultural education projects among the Hungarians in the Carpathian Basin, such as the Meals for fresh mothers (Komatál) program, the Needlework (Újra öltünk, örökítünk) program, the Barn Theatre (Pajtaszínház) program. In these programs, the institute collaborates with a wide range of cultural education institutions and community scenes.¹⁴

5. Training and Further Training of Cultural Education Professionals¹⁵

To meet the needs for specialists in cultural education, in- and out-of-school secondary and tertiary education courses are available.

According to the National Training Register (OKJ), it is possible to obtain a vocational qualification in cultural education at secondary and tertiary levels. Such trainings are organized market-based by several institutions, but the largest trainer is the National Institute of Culture.

Higher education cultural education qualifications could be obtained at Hungarian higher education institutions for more than 40 years.

¹⁴ Further information can be found on the website of the organisation: www.nmi.hu

¹⁵ More: Juhász Erika – Pete Nikolett: A közösségi művelődés képzési és továbbképzési rendszere. [Tudástár a közösségi művelődésben online sorozat I. kötet.] Accessible: <https://nmi.hu/tudastar/tudastar-a-kozossegi-muvelodesben/> [The system of training and further training in community culture. [Knowledgebase in Community Culture online series Volume I]

After a few gap years, the entire higher education structure provides students with the opportunity to obtain degrees of cultural education at various levels. At the beginning, the training followed the public education and cultural education approach. In the 1990s, this emphasis shifted towards a managerial approach and adult education. The approach of the entire higher education structure of cultural education, which was re-established a few years ago, is primarily characterized by a community approach.

At present, the community coordinator major is available at BA level with the following three specialisations: Cultural Community Coordinator, Youth Community Coordinator, Human Developer. Also, a community education teacher course is available after the final exam in an undivided program in combination with other teaching majors. In the master's program, andragogy and cultural mediation can be studied at universities. Cultural education specialists can obtain a doctoral degree within the framework of disciplines of education science.

Professionals already in the profession are required by law ¹⁶ to attend professional trainings. This requirement can be met by participating in professional trainings (in tertiary or higher education), language training to obtain a language exam or a professional further training program. According to the Act on Programs¹⁷, only professional further training programs approved by the Accreditation Committee of the EMMI State Secretariat meet these requirements. At present, the largest professional training organization is the National Institute of Culture.

6. Some Proposals for Professional Improvement

a. Creating a registration system for cultural education institutions

According to Act CXL of 1997 and the related legal regulations, settlements are obliged to operate an organisation to supply cultural tasks at their level of administration. Studying the statistics of cultural education and the data provided by the local governments, we can conclude that the number of

¹⁶ 32/2017. (XII. 12.) EMMI decree on the further training of cultural professionals

¹⁷ 378/2017. (XII. 11.) on the rules for the registration of professional training of cultural professionals

cultural education organizations cannot be defined. However, the above-mentioned laws set out exact requirements for the professional and infrastructural conditions of each cultural education organization depending on their type. Thus, the type of institution can easily be determined by the requirements it has to meet in agreement with the conditions set by the resources and laws. For the sake of transparent and accurate data provision, it would be necessary to establish a mandatory registration system for the different types of cultural education organizations. Such systems operate in the case of public collections, which are also regulated by the Cultural Constitution. Establishing the registration system of cultural education institutions would not only serve the accuracy of data but would also standardize the register of the types of institutions operating in the system of cultural basic services.

b. Developing the Supply of Cultural Tasks in Sub-counties

Due to the differences in the settlement structure and the level of their development, the task suppliers of small settlements have different opportunities, professional and financial support. Cultural education institutions with sub-county headquarters supply sub-county-type of assisting tasks in many places, due to their cultural relations and their natural role as a catchment area in the agglomeration. The extent and quality of these roles are extremely variable. However, obviously, this type of supply is needed, especially in the underdeveloped regions. The need for such supply is likely to be enhanced by the fact that local governments will comply with their legal obligations and will employ professionals to supply local cultural tasks. The idea of the development proposal is to launch a pilot project to form a mentoring support network at sub-county level among the employees working in the settlements. The sub-county-based cultural institutions would employ a part-time or full-time employee to support and coordinate the cultural education tasks of the settlements. It would be another important task to provide the professionals working in the area with individual or community help and support their professional development.

c. Fostering the Implementation of Quality Art Programs

Many urban cultural education institutions also operate as host theatres. A serious problem for professionals working here is to be able to provide affordable yet quality programs to their audience/community. Yet, they do not have the financial and human resources to review the production to be ordered, and the staff are not experienced in professional art management. Cooperation among certain groups of towns (county or smaller level) would be practical to inform each other about productions that are up to the standard of quality and affordability. The cooperation of several towns would facilitate the quality control of the productions in advance and would help get involved in artistic public life more effectively, which could have other benefits as well.

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Dr. Emese Rózsa Széman

The Current Situation of Hungarian Cultural Education in Romania; or, Life beyond Public Institutions

Motto: "Those who may live for the public do not live in vain."

1. Introduction

The quote from Károly Szász, which I have chosen as my motto and has also long been the motto of the Hungarian Cultural Society of Transylvania (Erdélyi Magyar Közművelődési Egyesület, hereafter: EMKE), almost perfectly describes the situation of those working in cultural education in Romania and, specifically, Transylvania. Most of them (whether paid employees or not) do community work out of a sense of vocation and truly serve the community, which, in many cases, gives meaning to their lives. As I will discuss in detail later, the extent of the institutional network that exists in Hungary is greater than it is in Transylvania, where Hungarians are in the minority. This is not to say that there are no public institutions there: their existence is mandated by law in all counties and settlements, all the way to small settlements, but these (except for the Szekler counties) serve the Hungarian population only to a very small extent, so I do not discuss them at the national level; I only cover the Szekler counties. In addition, there is a parallel level of associations, foundations, and societies, most of which are organised specifically in the field of Hungarian culture and (public) cultural education. However, the operation and activity of such organisations are not regulated or framed in any way; their possibilities mostly depend on the ability of their director and often on external circumstances.

Definitions

Before I get to the main topic, I need to clarify a few concepts. I discuss *Hungarians in Romania*, not *Transylvanians*, as some Hungarians also live beyond the Carpathians, in larger numbers in Bacău (Bákó) County and

Bucharest. Their activity is significant from the perspective of culture and cultural education for the Hungarian population of the country.

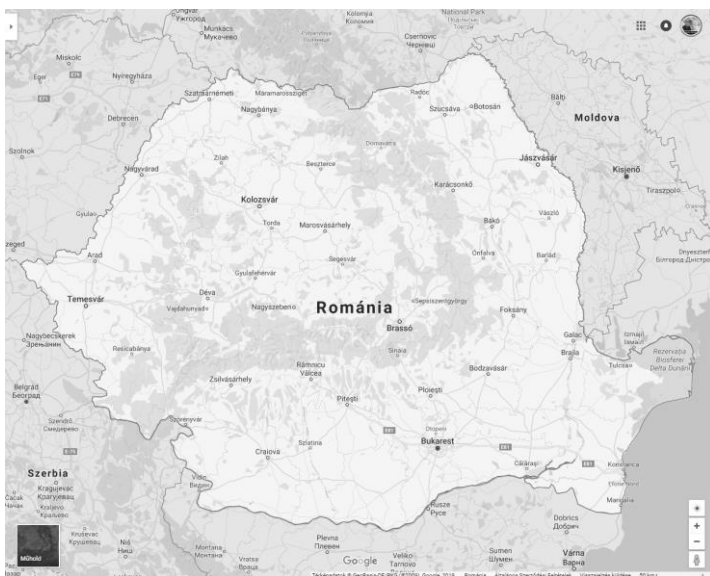
By *Transylvania* I mean political Transylvania throughout the study (unless it is specifically emphasised that the region in question is historical Transylvania or Inner Transylvania), which covers the entire territory assigned to Romania by the Treaty of Trianon and later by the 1947 Treaty of Paris. According to today's administrative order, it covers the counties of Arad, Bistrița-Năsăud, Bihor, Brașov, Alba, Harghita, Hunedoara, Cluj, Covasna, Caraș-Severin, Maramureș, Mureș, Satu Mare, Sibiu, Sălaj, Timiș counties (in Hungarian: Arad, Beszterce-Naszód, Bihar, Brassó, Fehér, Hargita, Hunyad, Kolozs, Kovászna, Krassó-Szörény, Máramaros, Maros, Szatmár, Szeben, Szilágy, Temes, respectively). Political Transylvania thus includes Maramureș, the Partium, and the northern part of the Banat, which belongs to Romania.

Although the concepts of *culture and cultural education* are often distinguished in the minority Hungarian language, the Romanian language does not tend to make a difference. Thus, sometimes these two concepts may converge or possibly blur together. Nevertheless, I try to treat them separately in the study, or possibly as intertwined concepts.

The definition of *low ethnic minority density* is discussed in more detail in the next chapter.

2. Hungarians in Romania – Regional Distribution, Demographics

The total area of Romania is 238,391 km², of which 102,834 km² are considered as Transylvania. (For comparison: the area of Hungary is 93,030 km².) The population density is 84 people per km² (106 people per km² in Hungary), which is obviously a consequence of the Carpathians, which split the country in two, border Transylvania, and contain the highest peak in Romania of almost 2500 m.



According to the 2011 census, the total population of Romania is 20,121,641, of which 16,792,868 (88.9%) reported to be Romanian and 1,227,623 (6.5%) to be of Hungarian ethnicity. The data on reported mother tongue are slightly different from this, 17,176,544 (90.9%) had Romanian as their native language, while 1,259,914 (6.7%) declared themselves to be Hungarian native speakers (Erdélystat 1., 2019). A census is due again in Romania in the near future, in 2020-2021, which may show significant differences. Emigration since 1990 is estimated to reach 4 million by 2020 (Ghețău, 2019), and a recent study estimates that more than 592,000 Romanian children live in the EU outside Romania. According to a summer survey in 2019, at least 630,000 children whose mother or father is a Romanian citizen were born abroad between 2000 and 2018 (Gycsaba, 2019). Of course, such findings apply to the entire population; there are only estimates with respect to the Hungarian population (cf. the analysis of Erdélystat: *Demographic perspectives in Transylvania: 2011-2031. Expected development of the number and proportion of Hungarian native speakers* - Erdélystat 1, 2019).

When projecting the figures and distribution of the population by native language to today's Transylvania, the picture changes slightly. There the total population amounts to 6,789,250, of which 4,794,577 (74.8%) are Romanians, 1,216,666 (19%) are of Hungarian ethnicity, while 4,948,264 (77.2%) have Romanian as their native language and 1,248,623 (19.5%) are Hungarian native speakers (Erdélystat 1, 2019).



In counties with a significant Hungarian population, as well as Bucharest, the situation is the following (Erdélystat 2., 2019):

Outside the Carpathian Basin – proportion of Hungarians			
Bacău	Bákó	0.7%	low ethnic minority density
Bucharest	Bukarest	0.2%	low ethnic minority density
Within the Carpathian Basin – proportion of Hungarians			
Arad	Arad	9.0%	low ethnic minority density
Alba	Fehér	4.6%	low ethnic minority density
Bihar	Bihar	25.3%	medium to low ethnic minority density
Bistrița-Năsăud	Beszterce-Naszód	5.2%	low ethnic minority density
Brașov	Brassó	7.7%	low ethnic minority density
Caraș-Severin	Krassó-Szörény	1.1%	low ethnic minority density
Cluj	Kolozs	15.9%	low ethnic minority density
Covasna	Kovászna	73.7%	high ethnic minority density
Harghita	Hargita	85.2%	high ethnic minority density
Hunedoara	Hunyad	4.0%	low ethnic minority density
Maramureș	Máramaros	7.2%	low ethnic minority density
Mureș	Maros	38.1%	medium ethnic minority density
Sălaj	Szilágy	23.3%	medium to low ethnic minority density
Satu Mare	Szatmár	34.7%	medium ethnic minority density
Sibiu	Szeben	2.9%	low ethnic minority density
Timiș	Temes	5.6%	low ethnic minority density

In this study, I do not discuss low and very low ethnic minority density separately, as there is no consensus on where exactly the boundary is between the two. As displayed in the table, even if we do not count Bacău County and Bucharest, there is a Hungarian majority in only two of the 16 counties of Transylvania, namely Harghita and Covasna counties. Mureș is usually mentioned as the third Szekler county, but the proportion of the Hungarian population there is less than 50%. Mureș County is exciting from a demographic perspective: the eastern part has high minority density, whereas the opposite is true for western and rural parts. Among the other 13 counties, there are hardly any where the proportion of Hungarians were significantly above 20%.

Low Ethnic Minority Density or Diaspora?

I must address the concept of low ethnic minority density or scattered minority (szórvány in Hungarian), because, as I have read it, it is actually something specifically Hungarian. In international terminology, the collective term for such phenomena is diaspora; for Hungarian indigenous minorities, at least in Transylvania, if they do not live in a high-density area, the use of low ethnic minority density or scattered minority is customary. Barna Bodó, who studies scattered minorities, puts it this way: *“Low ethnic minority density must be distinguished from the diaspora, which is created through emigration from the historical accommodation area or through migration for political, economic, or social considerations, which is why the diaspora minority does not possess the rights derived from the historical continuity of residence and indigenesness: the availability of institutions to preserve its ethnic identity. ‘In the consensus concept of diaspora, the element of scattering, migration, and avoidance of the original place is emphatically present, while in the “internal-use” Hungarian concept of scattered minority, the defining features are the lack of movement, residual character, regression, and vulnerability.”* (Bodó, 2019) At the same time, László Vetési, who is a researcher in the field of sociography and scattered minorities, writes that *“the concept cannot be grasped with a concise, one-sentence definition”* in his detailed exploration of the topic in the study titled *The Fate of the Scattered Minority in Transylvania* (Vetési, 2006).

By informal convention, communities below 20% are considered as displaying low ethnic minority density. Thus it is possible to have low or medium to low ethnic minority density at the county level (counties with a Hungarian population of 20-25% are threatened by this danger), with occasional high Hungarian ethnic density at the settlement level (for example, Sălaj County); while in Southern Transylvania or the Banat, for example, not only counties but also settlements display low ethnic minority density. Of course, the distance from 20% to 1-2% is large, but the number of Hungarians, once their proportion drops below 20%, tends to show a sharp decline. The lower the minority density, the greater the number of mixed marriages. Statistics show that 80% of children born in mixed marriages will belong to the ethnic majority.

It is important to address low urban ethnic minority density, which has recently been studied after a long time out of the spotlight. This issue is important because, for example, Cluj-Napoca (Kolozsvár) has a Hungarian population of around 50,000, which increases sharply during the academic year due to university students. The figure corresponds to a medium-sized city in Hungary but does not reach 17% of the total population. In some ways, such communities are more vulnerable, precisely because of urban life: there are fewer communities like the ones in a smaller settlement. Of course, there is a counterexample to this: Sibiu (Nagyszeben) is at the forefront of organising the Hungarian community, while the proportion of Hungarians is only around 1%.

Low and High Hungarian Minority Density

The separation of the two concepts is important because regions with different ethnic proportions also differ significantly in terms of cultural and public life. Thus, in this study, I distinguish between low, medium, and high ethnic minority density when I discuss the situation, possibilities, and activities of Hungarians living in Romania.

3. Legislation Regarding Cultural Life in Romania

Cultural professionals and cultural education experts are in a difficult position when they have to write about something of which sometimes even lawyers fail to develop a complete understanding. First of all, it should be clarified that the Hungarian word for cultural education (*közművelődés*) has no direct equivalent in the Romanian language, where they use the concepts of *culture*, *education*, and *community culture*.

In Romania, there are currently two Emergency Decrees in force regulating the life, operation, and management of cultural institutions. Emergency Decree no. 118 of 21 December 2006 regulates the “establishment, organisation, and functioning of cultural institutions”; it was last amended in September 2014 (Legislative Portal, 2006). Emergency Decree no. 189 of 25 November 2008 deals with the “management of performance or concert institutions, museums and public collections, libraries and cultural establishments”; last modified in January 2015 (Legislative Portal, 2008). I

do not address the latter in the present case, as it regulates the management of public institutions specifically; and although this is an integral part of the operation of institutions, I do not consider it to be closely within the scope of this study.

With respect to the Emergency Decree of 2006 on the functioning of cultural institutions, I must draw attention to the fact that it also regulates public institutions almost in its entirety: it contains roughly one sentence about non-governmental organisations and societies of (public) culture and cultural education. The first paragraph of Article 2 of the General Provisions reads: *“For the purposes of this emergency decree, cultural establishments are public institutions or legal persons under private law, regardless of the form of organisation and financing, which carry out activities in the field of culture, information and lifelong learning, representing cultural services of public utility whose role is to ensure social cohesion and community access to information.”* (Official Gazette of Romania, 2007)

The legislation thus allows for a non-public institutional framework, but does not provide operational guidance. The following paragraph lists the cultural institutions mentioned: *“cultural centres, houses of culture, popular universities, popular schools of arts and crafts, cultural education centres, professional bands or ensembles for the promotion of traditional culture, local centres for adult education, centres for conservation and promotion of traditional culture and others alike.”* In the Hungarian context, the decrees apply to the institutional network of the Szekler counties as well as to the art ensembles and accredited education centres operating within its framework. In addition, they apply to the houses of culture at the small settlements where the municipality is led by Hungarians.

According to the Romanian legal terminology, Romanian associations and foundations are considered to be legal persons governed by private law (which is to say that they are not public bodies like public institutions). Their establishment, operational requirements, and liquidation were regulated until 2000 by Law no. 21 of 1924 (Legislative Portal, 1924), superseded in 2000 by Decree no. 26 (Legislative Portal, 2000), which has been amended from time to time, most recently in 2019 (Legislative Portal, 2000). This decree defines the nature of associations and foundations, regulates their registration, their organisational and operational form as well as the conditions and circumstances for the modification of their statutes. The

same decree regulates the establishment and operation of federations (which may be initiated by two or more associations and foundations), the process by which associations and foundations become recognised as being of public utility, their revenues, their relations with public authorities, their dissolution, and their liquidation. The decree also includes a chapter on the establishment of a national register of non-profit legal entities, which is maintained by the Ministry of Justice.

Under the decree, the registration of an association in Romania requires at least 3 people, some official documents, and a share capital of 200 lei (approximately 14,000 forints). A foundation can be created by one person with a share capital of one hundred times the guaranteed minimum wage valid at the time of establishment.

The Decree of 2000 thus regulates the legal framework for the establishment and operation of various organisations, and stipulates that the purpose of establishing an organisation may be the interest of a community (but also a non-profit personal interest), whereas no such legislation is in place for non-governmental cultural institutions and organisations.

4. Hungarian Non-governmental Organisations in Romania

According to the institutional database of the Erdélystat.ro website, approximately 2,000 Hungarian non-governmental organisations are registered throughout Transylvania, without distinguishing between low and high Hungarian minority density areas, of which about 800 are active and operational (Erdélystat 1., 2019). Most organisations perform cultural education and cultural dissemination on a voluntary basis, without employees. There are only a few dozen organisations with 1-3 employees and about a dozen with more than 10 employees, which are usually more focused on educational or social tasks than on public culture.



Although, of course, many organisations are dedicated to cultural education in Romania, the Hungarian term (*közművelődés*) is mentioned in the name of only three (besides EMKE, the Dr. György Bernády Cultural Foundation in Târgu Mureş (Marosvásárhely), the Apáczai Csere János Cultural Society in Braşov (Brassó), and the Misztótfalusi Kis Miklós Cultural Society in Baia Mare (Nagybánya)), but only the Hungarian Cultural Society of Transylvania (EMKE) is a national organisation with an extensive system of branches and partner organisations.

In the 135 years since its establishment in 1885, EMKE has aimed, in accordance with its statute at the time, *“to develop patriotism in its sphere of operation through national culture”*. As a result of historical changes, the operation of EMKE can be divided into 4 periods, in which the first period, between 1885 and 1915, is considered to be the golden age of the organisation. The second era could be called the “latent” era. In interwar Romania, it was mainly due to József Sándor (first secretary, then executive vice president and president)¹⁸ that EMKE was able to continue operating until its dissolution in 1948, which opened the third era.

¹⁸ To honour him and the 135th anniversary of the establishment of EMKE, a commemorative plaque was inaugurated on the 75th anniversary of his death at the old centre of the society, on 34 Magyar/21 Decembrie 1889 Street (the building currently belongs to the Transylvanian Reformed Church District).

The fourth period covers recent history. After its re-establishment in 1991, EMKE assisted in the creation of the entire system of cultural institutions in Transylvania, facilitating the rebirth of various professional organisations within EMKE, aiding them to independence, and establishing a chain of Hungarian Houses (Hungarian cultural houses).

EMKE is mostly focused on areas of low ethnic minority density, where it facilitates the organisation of cultural education. Evidently, this does not affect the Szekler counties (Harghita, Covasna, partly Mureş), but, outside Transylvania, it includes many cultural organisations of Hungarians beyond the Carpathians, including the Hungarian Houses in Bacău County and Bucharest.

Culture and Cultural Education in Hungarian-majority Areas

The organisation of cultural education activities in the Szekler counties, which are mostly inhabited by Hungarians, is not uniform. In Covasna county, all tasks related to cultural organisations, book publishing, and archive management are performed by the cultural directorate of the county council (local government). The institution, which was previously known as the House of Folk Creations and was founded in 1968, has had its current name, Covasna County Cultural Centre, since 2002. They take part in the research, documentation, and promotion of the cultural values, cultural events, traditions, and customs of the county. Since the establishment of the centre, they have made it their primary responsibility to treat young people as a key target group, while they also provide professional training for those working in various areas of culture. Having recognised the essential role of the cycle of information and culture in the formation of the historical and cultural identity of the community, they enthusiastically support the community-forming activities of culture-focused groups and individuals in the field of cultural education, and the cultural dialogue between them. In their own words, their activities can be best summed up with the three classic elements of cultural education: research, training, and publishing, in addition to which they organise and support county-level, regional, and international festivals, exhibitions, camps, traditional events, academic colloquia, and lectures. The Covasna County Cultural Centre provides all these activities with 14 employees.

In Harghita County, the activities are divided among three entities, two of which belong to the county: the Cultural Centre of Harghita County in Miercurea Ciuc (Csíkszereda) and the Centre of Traditional Culture-Preservation of Harghita in Odorheiu Secuiesc (Székelyudvarhely). The third is the Gheorgheni Cultural Centre (Gyergyószentmiklós), which is run by the municipal government.

The Cultural Centre of Harghita County, like in Covasna County, is the legal successor of the County House of Folk Creations, established in 1968, and is currently a specialised institution and a separate legal entity overseen by the Harghita County Council. As an academic and methodological centre of the cultural life in the county, it helps the various cultural education and community-focused organisations of local society, and serves as a point of connection between cultural education institutions and non-governmental organisations through its responsibility as a consultant and event organising body. The institution considers it its task to collect, research, preserve, and publish the cultural values and traditions of the county. The three pillars of their activity are event organisation, adult education, and research, but they also publish books regularly. Their goal is to satisfy the cultural needs of people in the region, whereby they strive for enabling people of all ages to find the adequate event and high-quality entertainment. An average of 150 cultural projects are implemented each year in rural and urban locations, with the cooperation of nearly 100 partner institutions and organisations, which in many cases involves applying for external funds. The centre has 11 employees.

The main activity of the Centre of Traditional Culture-Preservation of Harghita is the organisation of events: cultural education events (festivals, quizzes), academic and educational lectures, conferences, professional discussions, events (book launches, exhibitions of art and folklore, concerts), amateur actors' gatherings, documentary photography camps, and folklore houses in Harghita county. Its responsibilities also include the organisation of professional gatherings in Harghita county as well as of rural youth festivals and competitions (acting, folk songs, poetry and prose), the documentation and popularisation of traditional folk costumes and folk motifs in contemporary use (trainings, exhibitions), the editing of documents on ethnography and local history, the production and presentation of

ethnographic documentaries in Harghita county, and the operation of a cultural event recommendation website.

The institution has been registered since 2006, so the working community of eleven employees has more than 10 years of experience.

The Gheorgheni Cultural Centre, an institution of the municipality of Gheorgheni (Gyergyószentmiklós), was established in 2002. Its task is to organise cultural and community events with the following motto: Community and culture are the key to the future. It is the main organiser and co-organiser of more than 50 events throughout the year.

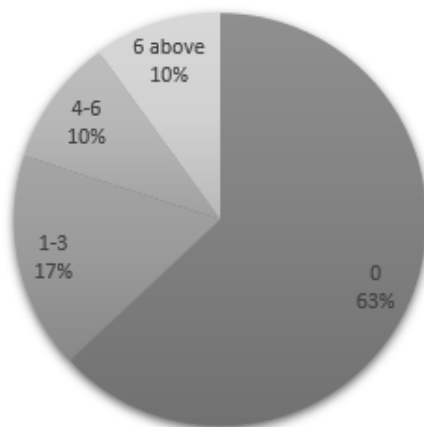
These institutions, located in Szekler counties, where Hungarians are in the majority, are financed from the Romanian state budget, and therefore EMKE cannot and will not influence the cultural education activities carried out by them; at the same time, the county-level directors are members of the EMKE board. In addition to directorates and cultural centres, there are a number of other non-governmental organisations involved in cultural education in these areas.

Culture and Cultural Education in Areas of Low Minority Density – with Special Attention to Hungarian Houses

In the almost 30 years since its re-establishment, EMKE has created well-functioning chain of Hungarian Houses, some of which have now become independent (operated by an organisation which is a separate legal entity and, where appropriate, the ownership of the buildings has also been taken over from EMKE), but remain in close connection with the founding society. These are primarily located in areas of low ethnic minority density and, in addition to organising the cultural life and cultural education of the settlement in which they are based, they are also responsible for the coordination of cultural education in the surrounding region. The best example of this is the Teleki EMKE Hungarian House in Baia Mare (Nagybánya) (run by the above-mentioned Misztótfalusi Kis Miklós Cultural Society), which organises the cultural education of Hungarians from almost the entire county, characterised by low ethnic minority density. In the Partium region, there are two centres for the organisation of cultural education, one is in Oradea (Nagyvárad) in Bihor County and the other is in Satu Mare (Szatmárnémeti) in Satu Mare County. The cultural education of

Hungarians of Southern Transylvania, also characterised by low ethnic minority density, is coordinated by 5 centres: the Dr. Szász Pál Society in Aiud (Nagyenyed) in Alba County, the HÍD Hungarian House Association and the EMKE of Mediaş (Szászmedgyes) in Sibiu County, the EMKE of Hunedoara (Vajdahunyad) in Hunedoara County, and Apáczai Csere János Cultural Society in Braşov. Cluj-Napoca, as the cultural capital of Transylvania, enjoys a special status because it is the seat of several national professional organisations, such as the Transylvanian Museum Association, the Transylvanian Hungarian Writers' League, the Kriza János Ethnographic Society, or the Barabás Miklós Guild, which also has responsibilities of cultural education besides its main professional activity. As the chain of Hungarian Houses is managed by EMKE, we have a more detailed view of their work, activities, and the organisations behind them – which, as I have mentioned, roughly cover the areas inhabited by Hungarians. Based on a survey conducted ten years ago, it is clear that Hungarian Houses operate with very few or no paid employees: 63% without employees, 17% with 1–3 employees, 10% with 4–6 employees, and 10% have over 6 employees. However, it should be added that they primarily perform educational, social, and library-related tasks (for example, Kallós in Răscruți (Válaszút), TÉKA in Gherla (Szamosújvár), or Heltai in Cluj-Napoca (Kolozsvár)). In addition, if we take only non-governmental organisations into account (since in some Hungarian Houses the owner or provider of the venue is the Democratic Alliance of Hungarians in Romania (in Hungarian: Romániai Magyar Demokrata Szövetség, hereafter: RMDSZ), which also provides an employee to the Hungarian House), the proportion of houses without permanent paid employees is around 85%.

Number of employees in Hungarian Houses



Such “one-person” non-governmental organisations (without an employee) usually perform all tasks: they organise fine art exhibitions, writer-reader meetings, book launches, celebrations of famous anniversaries, playhouses, camps, various county-level or regional competitions in music, poetry, storytelling, etc.; that is to say, they cover the full range of cultural education. On average, between 20 and 160-170 events per organisation can be expected each year (even where there is only one person, without pay!). The figure includes, in addition to the events organised at their main venue, those organised in the surrounding settlements. EMKE provides connections and logistical background for this; however, as EMKE itself is financed through grants, it is not at the position to also provide financial support. Unfortunately, there is a dire need for funding because even the most recent renovations occurred about a decade ago and the infrastructure is outdated in many places, so it would be important to receive support at least for maintenance costs.

In addition to the financial and infrastructural deficiencies, we must highlight the lack of professionals in the field of cultural education. While there has been a higher education programme for cultural organisation (or equivalent) in Hungary ever since the 1960s, there has not been one in Romania.

In Romanian-language higher education, some programmes (for example, theatre studies) offer cultural management subjects (for example, introduction to grant application and project planning). In addition, the Department of Hungarian Ethnography and Anthropology at the Babeş-Bolyai University of Cluj-Napoca launched the Cultural Studies / Cultural Organisation programme 4-5 years ago. This is somewhat of a semi-solution, as we can read in its description: *“the programme deals with the definitions and types of culture, the history, methodology, and terminology of cultural research through a wide range of theoretical and practical subjects. We place great emphasis on enabling our students to think independently and, if necessary, critically about the cultural and social processes taking place around them. Through an internship incorporated in the programme, students solve an independent research task and prospective cultural organisers carry out practical work at cultural institutions.”* Although this is not much, it goes without saying that the progress should be appreciated.

The offering of trainings is enriched by the Human Reform Foundation, founded in 1993, based in Odorheiu Secuiesc. Over the years, they have provided accredited trainings for *cultural institution managers*, *cultural impresarios*, and trainers, while their training for cultural institutional referents will soon be accredited. These trainings are available in Hungarian and provide a certification which is valid in the EU and is accredited by the Romanian state and the labour office. Employees of the foundation organise the trainings on demand or in a way open to the general public. Although their area of operation covers the entirety of Transylvania, the news of the so-called “free market” trainings, which are open to anybody interested, does not usually reach much of the general public.

At present, 90% of cultural education tasks are performed by people who have left their original profession, mainly humanities, but there are even engineers and doctors, who grew up partly in the post-1990 system, in which non-governmental organisations of culture and cultural education are already present; and who, ideally, take every opportunity to train and further educate themselves.

5. Outstanding Cultural Organisations in Romania

When we talk about cultural life (which is much broader than cultural education in the strict sense), we encounter a very diverse field. Folk dance groups, theatre groups, folk music ensembles, choirs, youth groups (clubs, student councils¹⁹), mother and child clubs, gatherings (chess, bridge, embroidery, etc.), prominent festive workshops are all among the areas of responsibility of an organisation specialised in culture and cultural education, especially if there is no Hungarian representation in the settlement at the public institutional level. Besides the obvious goals of sustaining and using the Hungarian language and preserving the identity, cultural organisations also aim to establish a sense of belonging in local Hungarians and to form a community out of them.

I have discussed cultural life in regions where Hungarians are in the majority. I do not intend to go into more detail about it because the scope of operation of the cultural institutions there is roughly the same or very similar to the activity of cultural houses in Hungary. They perform the same set of tasks, while the organisational structure of institutions is also similar, in accordance with the requirements prescribed by law.

To present the cultural life and cultural education in areas of low minority density, I highlight some institutions, associations, and communities which can be considered exemplary in various aspects. These are more or less related to the chain of Hungarian Houses of EMKE, with significant activities at the regional level as well. Although the featured organisations are among the Hungarian Houses of EMKE, most of them are in fact not owned by EMKE; and even if they are, the work itself is carried out by organisations which constitute an independent legal entity, with an independent budget and annual plan. EMKE does not and will not influence the work itself; the only intention is to help wherever possible. (The goal to create an extensive network from the current chain is characterised by mutual assistance.)

¹⁹ Officially, a school may have one student council, which in a mixed-language institution is Romanian by definition. Thus, the operation of Hungarian student councils is often supported by non-governmental organisations, providing a venue and legal background (with respect to, for example, grant applications) for their work.

Hungarian Cultural Life beyond the Carpathians

Beyond the Carpathians, there are three Hungarian Houses: two in Bacău County and one in Bucharest.

In Bacău County, the proportion of Hungarians does not reach one percent (0.7%). At the county seat, which has about 120 Hungarian inhabitants, the situation is roughly the same (0.8%). The Hungarian House there is run by the Association of Chango-Hungarians in Moldavia, who organise and manage the optional (afternoon) Hungarian-language education in Moldavian village. This is their primary field of activity, which employs 85 people. In addition, they also organise folk art education and competitions, with a wide range of other activities. As for religion, the main difference compared to regions inside the Carpathian Basin is that Roman Catholics in Moldavia are not provided with the possibility to attend mass in Hungarian, which they have to organise for themselves. Furthermore, the Association launched its Csángó folk music training this year, with around 100 students. We have no exact data on Pustiana (Pusztina), which belongs to the municipality of Pârlol (Perzsoj), where the proportion of Hungarians is 5%, about 260 people, most or all of whom live in Pustiana according to my memories from my visit there. The cultural organisation of the village has, at least according to the 2010 survey, 6 employees, three of them Hungarian teachers (teachers are now employed by the Association). Tradition-preserving events, such as playhouses, handicraft activities, and education of folk songs, folk dance, and folk music, are led by Ilona Nyisztor. The organisation strives to strengthen the community in addition to the afternoon Hungarian education. It has organised annual camps with the Óbuda School of Folk Music for more than twenty years. Two language camps have also been organised (with help from the Petőfi Programme). In my experience, the loss of the Hungarian language is a problem, although not necessarily in Pustiana, because children in many settlements, despite their understanding of Hungarian, speak Romanian to each other and even to their Hungarian-speaking parents.

Slightly more than 3,000 Hungarians live in Bucharest, not even half a percent of the total population. The Petőfi Cultural House regularly organises a dance house, which has managed to get young people who have moved there involved, alongside traditional cultural events (famous

holidays, writer-reader meetings). Their main task is to enable Hungarian cultural life and advocate for Hungarian education (it is possible to learn in Hungarian from kindergarten to the end of secondary school, Ady Endre Lyceum). This year, a week-long series of events in Bucharest called Hungarian Days was organised for the seventeenth time.

Hungarian Cultural Life within the Carpathian Basin (in Transylvania)

I must start the detailed presentation of the outstanding institutions with the Teleki Hungarian House in Baia Mare (Nagybánya). The Hungarian population of Baia Mare, which belongs to Maramureş County (where the proportion of Hungarians is 7.2%), amounts to 11.3%. The town is known in the history of Hungarian culture, mostly due to the painting school of Baia Mare. Lajos Dávid summarises the recent history as follows: “*The establishment of the Teleki Hungarian House in 2002 (until then they had operated as EMKE of Baia Mare – editor’s note) was aided by a simultaneous determination from Hungarians living in Baia Mare and from non-governmental organisations as well as by favourable support from Hungary. Our associations, which were established or re-established after 1989, and the local cultural initiatives, which were gaining popularity, were increasingly confronted at the turn of the millennium with the lack of a suitable space or venue for their headquarters and events.*” (Dávid, 2014) The offering of cultural education includes dance houses, children’s camps, handicraft events, summer playhouses, book launches, concerts, various courses, local history excursions, while they also operate a library. As organiser, co-organiser, or founder, they have been involved in the establishment and organisation of various festivals and thematic days in the town (Main Square Festival, Chestnut Festival, St. Stephen’s Days, Teleki Days). Their area of activity covers the surrounding region, including Mine District (Bányavidék) and even Maramureş.

The proportion of Hungarians is approximately 2.9% in Sibiu County and 1% in Sibiu (Nagyszeben), which means roughly 2,000 people. The HÍD Association of Hungarians in Sibiu, led by Levente Serfőző, operates without employees, but their work is greatly assisted by a staff member from the Petőfi Programme (another PP member from a nearby settlement, Ocna Sibiului (Vízakna), also contributes sometimes). What should be

emphasised in their case is that their mission is one of language and identity retention. However, all their events are bilingual: with Hungarians comprising only one percent of the total population, there is no other way to do it. They also have more and more small community events, such as the mother and child club or folk dance gatherings. Their two main events are the Hungaricum Days, the tenth in 2019, and the Ars Hungarica Festival, the fourteenth in the same year. They themselves believe that the former is “lighter”, appealing to a wider audience, whereas the aim of the latter is to “offer the local Hungarian community cultural values, a sense of belonging, and opportunities for recreation”.

Two houses from Hunedoara County are worth mentioning: one in Hunedoara (Vajdahunyad) and the other in Cristur (Csernakeresztúr). The proportion of Hungarians is around 4% in Hunedoara County and 5% in Hunedoara, which equals roughly 3,000 people. Administratively, Cristur belongs to the municipality of Deva (Déva), where 7.8% of the population is Hungarian, most of whom live in Cristur. Cristur is basically an island as the proportion of Hungarians there is 57% in a region otherwise characterised by low ethnic minority density.

The new, larger building of the Hunedoara Hungarian House provides a home for several organisations. It is maintained by a non-governmental organisation, which has no employees, but its close relationship with RMDSZ helps its operation. One of the main activities in the house is the organisation of afternoon Hungarian education, alongside the usual activities and events (writer-reader meetings, book launches, reading marathons, literary gatherings, poem recital competitions, events around holidays, free university lectures). However, due to the large and diverse space, there are youth and other clubs operating in the house, which also offers the possibility of entertaining guests. Their large-scale, one-week series of events called Hunedoara County Hungarian Days, which was launched as an external influence but follows the tradition of Hunedoara Cultural Days, has a regional outlook, so locals feel at home and welcome. The event helps organisers to get Hungarians in the surrounding settlements actively involved at least once a year.

The house in Cristur is unique in that it is a folklore house run by an association for preserving traditions. The association has consciously continued its traditional activities since the 1990s: they bought a house,

professionally renovated it to its original condition, and created a folklore house and guest house. Not only is Cristur the only Hungarian-majority settlement in the county, it is also the home of the largest Bukovinian Szekler community (they consider themselves Szeklers, while Deva also has Bukovinian Csángó community). Due to this historical background, the community is perhaps even more cohesive, recognising the opportunity to persevere through the retention of traditions, while also seeing economic potential in it, which demonstrates a fine example of community-based economic development.

Last but not least I must mention, due to personal involvement, the cultural organisation of a small settlement in the Partium region, namely the EMKE Hungarian House in Șimleu Silvaniei (Szilágysomlyó). According to the most recent census data, the proportion of Hungarians is still 23%, in reality it is more likely to be around 20%. The house operates without a paid employee; the building houses the Báthory István Foundation and the RMDSZ office, which has one employee. There are regular events on a weekly, monthly, and annual basis, such as various clubs or gatherings (mother and child, reading, embroidery, bridge), playground, or regional competitions. In addition to being a venue for various cultural events (such as writer-reader meetings, exhibitions, etc.), the house is also intended to function as a community space, although often it serves as accommodation. It is also the venue for the rehearsals of adult amateur actors, who represent the success story of the past years in the sense that genuine community building occurred for them: they go on trips and spend New Year's Eve together, which also takes place in the Hungarian house. But there have already been examples of the house being "rented out" for a child's birthday. After the recent change of leadership, the secondary school student council will also certainly meet there. New and highly successful initiatives include the mother and child club as well as the embroidery club.

Quo Vadis? Proposals for Improvement

According to Montecuccoli, war requires three things: money, money, and money. It seems that the same is true for culture (although, as we know, many admirable things have been created from almost zero lei or forints, from "just" enthusiasm). It would be essential for the government to develop a permanent support scheme to ensure the smooth operation of organisations with a permanent location (maintainers of Hungarian houses or other organisations with real estate and offices), which would guarantee minimum operating conditions (tax, rent, utility bills, wages, at least in part,

etc.). Many organisations have the Sword of Damocles constantly hanging over their head among uncertainty about the funds necessary to pay the bills, change the canal, repair the stairs, which forces time and effort towards damage control instead of substantive work and content creation.

In areas and locations of low or very low ethnic minority density, there should be special attention awarded to non-governmental organisations which have been operating successfully for many years, such as the one in Rodna (Óradna). There is a need to assist people living there (of course, only if there is a willingness to accept help) in keeping their Hungarian mother tongue and culture, even if (or precisely because) the number of Hungarians is relatively small, there are many mixed marriages, and the priest or pastor speaks to the faithful in at least two languages.

As for settlements where there is no independent Hungarian representation in the local council or where it is but a weightless minority, community members who live in Hungarian-majority areas could serve as mentors, not primarily through financial support but by providing ideas for logistical and methodological development and actual event plans to contribute to community development. In such cases, the responsibility could be shared with the historical churches and sometimes with local intellectuals (pastor, teacher, doctor, medical assistant, pharmacist, agricultural or animal husbandry engineer, veterinarian and veterinary assistant, etc.), or with any other person with a higher or secondary education.

As part of the methodological development, the work of the above-mentioned training centre in Odorheiu Secuiesc, which covers the entirety of Transylvania, could and should be extended. As the centre in Odorheiu Secuiesc also offers training programmes for trainers and instructors, it would be possible to create a centre in each county and each region, in a Hungarian House or at the seat of some other non-governmental organisation, where local training would take place. In this way, it would be possible to reach all small settlements and have at least one employee who has received specialised training at the disposal of each organisation. Of course, if there were demand for it, the employees of Hungarian local governments in small settlements would not be left out of the process, either.

This would have two important benefits. In addition to the fact that the proposed measures might affect the person's salary, as the trainings are accredited by the Romanian state and are accepted internationally, it would also result in increased prestige for the head of the institution. In many cases, we encounter the problem that a colleague with decades of

experience (even at the head of an institution) is pushed into the background in favour of a recent graduate (cultural organiser) due to the lack of specialised qualification. With the training system in place, those who are already working in culture and cultural education could be brought closer to those who are now graduating in cultural management, and a common language could be achieved which would enable the smooth transfer of knowledge, information, and tasks. Of course, a solid financial background would be required to operate such organisations at settlements with aging, even waning Hungarian population. This could and should be coordinated with the problem and planned solution outlined in the second paragraph of the chapter on improvement proposals.

In addition to accredited trainings, there is also a need for programmes at the national level, through which young people, secondary or even primary school students could be guided towards culture and cultural education. There are already initiatives to this end, including various competitions, either in alternative subjects or promoting folk culture, or even the Guardians of Our Heritage programme, which draws attention to the protection of monuments. The *Ordinary Heroes* project (not a competition), which was launched by the Hungarian Ministry of Human Capacities and is coordinated by EMKE, could be an integral part of this by covering a previously blind spot: the search for and promotion of exemplary people.

Currently, 18 settlements have already been explored in this respect; in the current project, we are working with a group of students from eight settlements.

With adequate financial and human resources, this project, while maintaining its objectives and framework, could be expanded: it could be organised by more than one centre, and each Hungarian-inhabited settlement could find its own hero or heroes, even if this sounds quite utopian. Thus we would award people who do a lot for their own settlement and region with the value and weight they deserve for their work, and could make young people sensitive to cultural (public) work.

In a similar way, the focus from professional gatherings where lesser-known or unknown speakers share their thoughts with a passive audience could be shifted towards discussions or even debates about the best practices of each organisation. Assuming that everyone has some training in basic culture or cultural education, these meetings would support and help

organisers from every community, who, building on their own experience, could have a positive impact through best practices.

In conclusion (but not least): it is an important, perhaps the most important, task to set up a research working group which would explore over a hundred years of cultural education in Transylvania and Romania and would develop methodological guidelines specifically for local conditions. Currently, Transylvanian cultural education has little literature dedicated to it, even though, due to its unique conditions (varieties of minority existence), the Hungarian literature and terminology cannot be perfectly adapted to it. The human resources to achieve this are available (eager and enthusiastic young researchers), but the financial background is definitely lacking. At the same time, results could only be achieved if the hypothetical working group could devote all its efforts to the listed tasks and to the improvement of professional materials. The research library operating in the EMKE Szabédi László Memorial House could provide for this a suitable framework as well as infrastructural and professional background.

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Edit Vályi – Rudolf Gabri

Hungarian Cultural Life in Upper Hungary

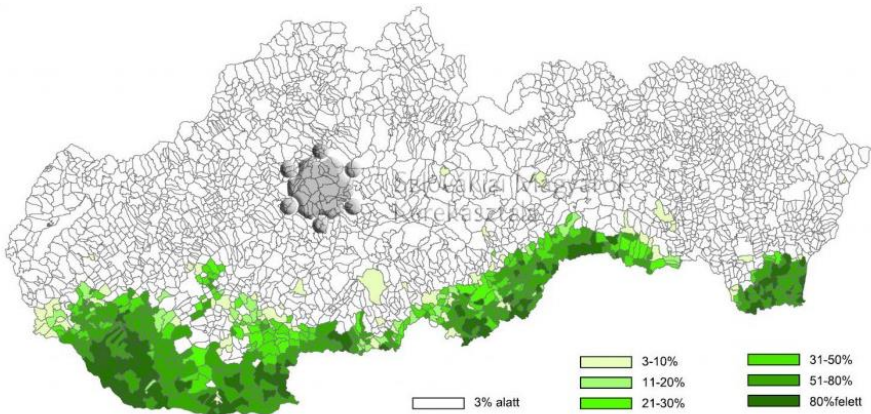
1. Regional Distribution of the Hungarian Population, Statistical Indicators

The term Upper Hungary has been used in several ways in the last hundred years. After Trianon, it was used as a synonym for Slovakia in the Hungarian language, including the Little Hungarian Plain areas, which are quite far from being uplands - Rye Island /Csallóköz, Mátyusföld, the Váh River/Vág - Hron/Garam interfluvium - as well as Upper Bodroghköz and the Ung region, which form the north-eastern tip of the Great Plain. Today, the areas inhabited by Hungarians in southern Slovakia are considered Upper Hungary.

As a result of the administrative division of Slovakia in 1996, the country was divided into 8 districts/counties with 79 sub-counties. Hungarians live in 5 counties and 16 sub-counties, which are the following: Košice county (Michalovce, Trebišov, Košice, Košice-region and Rožňava sub-counties), Banská Bystrica county (Revúca, Rimavská Sobota, Lučenec, Veľký Krtíš sub-counties), Nitra county (Levice, Nové Zámky, Nitra, Komárno, Šaľa sub-counties), Trnava county (Galanta and Dunajská Streda sub-counties), Bratislava county (Senec sub-county). (In Hungarian: Nagymihályi, Tóketerebesi, Kassa, Kassa-vidéki és Rozsnyói járás), Besztercebánya megye (Nagyőrcei, Rimaszombati, Losonci, Nagykürtösi járás), Nyitra megye (Lévai, Érsekújvári, Nyitrai, Komáromi, Vágsellyei járás), Nagyszombat megye (Galántai és Dunaszerdahelyi járás), Pozsony megye (Szenci járás) respectively). As a result of the redistribution of the Slovakian sub-counties, Hungarians remained in absolute majority in only two sub-counties; in the sub-county of Dunajská Streda (Dunaszerdahely) and Komárna (Komárom). The proportion of Hungarians in the other sub-counties of Western Slovakia is between 10-40%; in the sub-county of Nitra less than 10%, in the sub-counties of Central Slovakia 20-40%, while in the sub-counties of Eastern Slovakia it is between 10-30%. It is apparent that the Hungarians do not live in a high-density area, but in the cities of Bratislava (Pozsony) and Košice (Kassa), in a long strip with changing width

along the southern border, in the settlements of the foot of Zobor (Zoboralja) and the Hungarian-speaking population of the Bodrogbköz and Ung regions live in a separate high-density area in the southeastern corner of the country. (Szlovákiai Magyar Adatbank, 2019)

2. The Proportion of the Hungarian Population in the Settlements of Slovakia in 2011



© Fórum Kisebbségkutató Intézet, 2012
Adatforrás: www.statistics.sk

Source: http://bgazrt.hu/npki/a_nemzetpolitika_oktatasa/terkepek/etnikai_terkepek/

According to the latest analysis of the Statistical Office (December 2018), the total population of Slovakia was 5,450,421, the number of those with Slovakian nationality was approximately 4,444,800, which corresponds to 81.55 percent of the total population of the country. Besides the majority nationality, several national minorities live in the territory of the Slovak Republic, and according to surveys, about 12.26 percent of the population declared themselves to belong to a national minority. About 69.28% of those are of Hungarian nationality, more precisely the population of Hungarians is 451,900 that means, they make up 8.29 percent of the total population.

3. Legal Regulations and the Support System of Cultural Life

From a legal point of view, culture is a relatively new area of activity for the European Union: The activities of the European Union in this field were legally founded only by the 1992 Maastricht Treaty. This activity aims to promote the common European cultural heritage by encouraging and supporting cooperation within Europe. The Slovak Republic also joined the signatories of the Strasbourg *Framework Convention for the Protection of National Minorities* in 1995, in which the countries undertake to support the ethnic minorities to preserve and develop their culture, as well as to provide the conditions for them to retain their identity, namely their religion, language, traditions and heritage.

One of the cornerstones of the flourishing Hungarian cultural life in Slovakia is the use of the Hungarian language, that is, the extent to which the state allows it and provides a supportive environment for minority culture. The conditions for living a cultural life in Hungarian are acceptable in Slovakia. The Act on the Use of National Minority Languages (184/1999) states that a citizen of the Slovak Republic belonging to a national minority has the right to use the language of the national minority besides the use of the official language. The above-mentioned law also specifies the use of language in official communication as well as in the case of access to public information. It affects cultural life in the following way: „Occasional printed cultural material for the public, catalogues of galleries, museums, libraries, programs of cinemas, theatres, concerts and other cultural events (...) can be published in the minority languages, whilst basic information on them must be provided in the official language as well.” (Törvénytár, 2019)

In Slovakia, education and training closely related to cultural life can also take place in the language of the minority. Education is carried out in Hungarian at pre-schools, primary and secondary schools and higher education.

To support and promote the cultural life of the minorities, a Fund for the Support of the Culture of National Minorities has been established in Slovakia. The operation of the Fund as a public institution is regulated by the *Act on the Fund for the Support of the Culture of National Minorities and the amendment and supplements of certain acts (138/2017)*. The mission of the Fund for the Support of the Culture of National Minorities is to support the culture and scientific activities of national minorities. It supports acting,

music, dance, audiovisual and fine arts, literary activities, book publishing, literary translation, education and training in the field of minority law, it protects the cultural values of the minorities, helps them retain their identity, promotes intercultural dialogue between minorities, as well as provides the conditions for the understanding between the majority nation and the minorities. The Fund implements the above-listed activities in the form of grants and scholarships. (Nemzeti Kisebbségi Alap, 2019).

4. Hungarian Cultural Organizations in Upper Hungary

In Slovakia, besides the Hungarian municipalities, the key organizers of Hungarian cultural life are non-governmental associations, non-profit organizations, civilians and volunteers. The most important Hungarian cultural organizations and institutions are the following:

4.1. Hungarian Social and Cultural Education Association in Slovakia - CSEMADOK

Csemadok is the largest cultural organization in Slovakia and Central Europe according to the number of members. The organization currently has more than 53 thousand members, almost every settlement inhabited by Hungarians has an organization. Its structure is cascading, it is made up of national, regional and local level organizations, at the local level it comprises cultural groups, basic organizations and other cultural education communities.

The organization was formed on March 5, 1949, in Bratislava (Pozsony), in the presence of about 300 people from the Hungarian-inhabited areas of Slovakia under the name of the Czechoslovak Hungarian Workers' Association, abbreviated by the acronym Csemadok. The name of the organization has changed several times, presently it is called the Hungarian Association of Social and Cultural Education in Slovakia - CSEMADOK.

In the period after the deprivation of rights in 1945–1948, it was the only Hungarian institution to organize cultural life among the Hungarians in Slovakia, to preserve traditions and values of folk art. It encouraged and supported the development of minority culture, the use of the mother tongue, vocational training and the increase of the level of general knowledge.

Csemadok is an organization independent of parties and governments, which, based on the principle of self-management, helps Hungarians living in the Slovak Republic preserve and develop their national identity, culture and a sense of community spirit and protects their social interests. It is an open cultural, social and advocacy organisation, which helps the operation of the Hungarian civil society.

Even at present, it carries out a variety of activities: it organizes literary gatherings, courses, community education performances, cultural events, and creates amateur art groups (theatre and folk dance groups and choirs). It collaborates with writers, organizes writer-reader meetings and promotes literary works. It plays a significant role in organizing research in ethnography and folk music.

It organizes events and competitions at the national level: Spring along the Danube, Zoltán Kodály Days, Mihály Tompa Poetry and Prose Competition, Purple Red Rose, etc.

The association aims to create an opportunity for the members of the Hungarian community in Slovakia to organize themselves and to contribute to the development of the cultural education of Hungarians in Slovakia. Retaining and developing the identity of Hungarians in Slovakia is considered a key task, as well as preserving and fostering their national culture, traditions and mother tongue, with special regard to the provision of their education in their mother tongue from kindergarten to the university.

It is among its tasks to search for, collect, nurture, disseminate, support and publish Hungarian culture, cultural heritage and values; to nurture Hungarian and foreign relationships; to organize Hungarian events; to help cultural groups; to encourage the preservation of Hungarian culture. (Szlovákiai Magyar Társadalmi és Közművelődési Szövetség – Csemadok, 2019)

4.2. Rákóczi Network

The network performs tasks in strengthening the Hungarian identity, preserving the mother tongue, fostering national traditions and other areas of culture. The founders of the Rákóczi Association in Hungary established the network of the City and Countryside Target Funds of Upper Hungary in 1993. The Target Fund Network consists of 25 local target funds, following

the natural, historical regions. These regions encompass the area of southern Slovakia inhabited by Hungarians, from Bratislava (Pozsony) all the way to Velké Kapusany (Nagykapos).

The Target Fund Network has strong ties with the Rákóczi Association and its Foundation. Every year, the Rákóczi Association launches tenders for the Target Funds to achieve the set goals and help the case of Hungarian culture and education in each region. The Target Funds, in cooperation with the Rákóczi Association, carry out social organizing activities, among which the participation in the kindergarten and school enrollment program and the newborn-greeting Gólyahír (Stork) program can be highlighted.

To develop the target fund network in Upper Hungary, a civil association the Rákóczi Network was established and registered in Slovakia in 2018.

The main task of the Network is to support the retention of the Hungarian identity, primarily by promoting the choice of Hungarian schools. Every year, with the help of the Target Funds, the Rákóczi Association performs its Enrollment Program in Upper Hungary. The Target Funds participate in the work of the Gólyahír (Stork) Program for Hungarian newborn babies and their families in Slovakia and run an active enrollment campaign during the time of school choice and the enrollment period. They call the attention of Hungarian parents to the importance of education in the mother tongue. Thanks to this work, nearly 3,600 students in Upper Hungary receive enrollment scholarships, more than 13,000 kindergarten children receive gift packages before Christmas, and many family and children programs are organized with the help of the target funds all over Upper Hungary. (Rákóczi Szövetség honlapja, 2019)

4.3. House of Traditions Network - Slovakia

On January 1, 2001, the Secretary of the National Cultural Heritage established a national institution called the House of Traditions to nurture and revive the folk traditions of the Carpathian Basin. In 2017, this national cultural institution started to organize networks beyond Hungarian borders and to expand the supply of cultural tasks at a county level. It has established the Subcarpathian, Transylvanian, Vojvodinian and Slovakian branches of the House of Traditions Network, whose activities cover various areas of event organization, and the collection and transmission of

traditions. The Slovakian branch of the House of Traditions Network aims to disseminate, popularize and document the traditional culture and folk art of the Hungarians in Slovakia, and to strengthen their role in education, public education and the performing arts. The office of the organization is located in Filákovovo (Füleke).

Their trainings: *Incorporating folk traditions into kindergarten and school education*, which aims to provide students with more ethnographic knowledge, the mastery of pedagogical methodology of transmitting traditions, to teach them about the possible differentiation according to age and ability when transmitting traditions in kindergartens and schools, to train students how to plan methods for the simultaneous integration of different folk traditions in kindergarten and school education.

Their other training is titled *Folk games and folk dance in kindergarten and school*, which aims to acquaint teachers with the basics of folk dance and the methodology to pass on folk games so that they could use the acquired knowledge in kindergarten and school education, in school lessons or study circles and to gain basic knowledge of ethnography, the regions, ethnic groups, famous days, celebrating customs and dance folklore.

Their events: Folkcorner. National Handicraft Conference, HH Methodological Days, Fairytale Pub and festivals, Summer Camp of Gombaszög - Folk Corner.

Also, as co-organizers and professional partners, they are present at the National Folk Art Festival in Želiezovce (Zeliz), the Arnold National Folklore Competition in Ipeľ (Ipoly), the Eszterlánc National Children's Folk Dance Festival, the Folk Dance Anthology and the Phonograph Festival.

Furthermore, they aim to document and publish the past and present of Hungarian folk art and folklore in Slovakia. (Hagyományok Háza – Szlovákia, 2019)

4.4. Košice Theatre Thália Színház

The Thália Theatre was founded in 1969 in Košice (Kassa). Košice has undergone tremendous changes in recent decades. While the population of the city swelled enormously, the proportion of its Hungarian population changed significantly. At the time of the last census in 2011, only 2.8

percent of the population of the second most populous city of Slovakia declared themselves Hungarian.

For this reason, the theatre does not operate only at its headquarters, ie Košice (Kassa), but also as a travelling theatre and a travelling company of actors all over the country. Furthermore, several areas of north-eastern Hungary are also the natural and important scenes for their performances. It travels to towns and villages near and far as a "compass" theatre. The Košice Thália Theatre is a national theatre, but apart from the Hungarian community in Slovakia, it wants to appeal to all the theatre-lovers or experts or those who are looking for entertainment or just spiritual and esthetic adventures within the borders and beyond. Currently, it is the northernmost Hungarian theatre in Europe. Its repertoire includes popular classical and modern plays and music and prose performances. (Thália Színház, 2019)

4.5. Jókai Theatre in Komarno (Komárom)

The Jókai Theatre in Komarno (Komárom), besides the Thália Theatre in Košice, is one of the two Hungarian-language theatres operating in Slovakia. As the successor of the Hungarian Regional Theatre (Matesz), which was founded in 1952, it plays an important role in the cultural education of the Hungarians in Slovakia. It took his current name in 1990. It is maintained by the local government of the Nitra district, and its director is Tibor Tóth at present.

In the recent period, the stylistic tools of the theatre have become significantly rich. In addition to the still-dominant realistic performances, stylization, the absurd and the grotesque have been integrated. The theatre is more open to young artists and the contemporary authors are present. (Jókai Színház, 2019)

4.6. Young Hearts Dance Theatre

The Young Hearts Dance Theatre is one of the significant scenes of the Hungarian cultural and dance life in Slovakia. It was founded in 1955 and it has been operating as a professional dance theatre since September 1, 2000. Through its theatrical dance performances, it presents and strengthens the traditional dance and music culture of Central Europe as a social value both in the country and abroad. Special attention is paid to the

stage formation of Hungarian traditional folk dance and folk music in Slovakia.

Its programs are of diverse genre: its repertoire includes dance theatre plays built on the formal language of traditional dance culture, vivid folk dance performances presenting dances by area, and programs made especially for the young. The target audience of the company is mainly the Hungarian community in Slovakia, but they have already performed on different stages worldwide. Its traditional folklore shows and dance theatre performances were presented in festivals and independent touring performance series from New York to Stockholm, from Avignon all the way to Sydney.

Besides creating and presenting theatrical performances, the company is actively involved in organizing and implementing some national events. Its scope of activities includes the documentation, systematization and dissemination of the archive of dance and music recordings collected in the 20th century, as well as strengthening the role of the Hungarian folk dance education. (Ifjú Szívek Táncszínház, 2019)

4.7. Szőttes Chamber Folk Dance Group

Szőttes is a representative ensemble of the Hungarian folk art in Slovakia. Its members are amateurs who love folk art and consider it important to nurture it and pass it on. Szőttes was founded in 1969 to explore, nurture and preserve the local and universal Hungarian prime values and that of the surrounding peoples, with a special emphasis on the exploration and preservation of folk dance, folk songs and instrumental folk music as well as their processing and dissemination. Most of their performances are held in towns and villages inhabited by Hungarians in Slovakia. Also, they are frequent guests at various national and international folklore festivals, and they have performed abroad several times: in Hungary, Austria, Germany, Italy, Venezuela, Portugal, Switzerland, Australia, and New Zealand. (Szőttes Kamara Néptáncgyűttes, 2019)

4.8. *Slovakian National Museum - Museum of Hungarian Culture in Slovakia - Bratislava (Pozsony)*

As a special institution, the Museum of Hungarian Culture in Slovakia studies the history and the tangible and intangible cultural heritage of the Hungarians in Slovakia. At the same time, it is engaged in scientific research, documentation and methodological tasks.

Since July 2002, it has been operating as the Museum of Hungarian Culture in Slovakia, as an independent unit of the Slovakian National Museum. The headquarters of the institution is located in Bratislava (Pozsony), in the Brämer mansion at 18 Žižka Street. Here, the permanent exhibition on display presents the artefacts of the tangible and intangible cultural heritage of the Hungarians in Slovakia, addresses the historical turning points, and presents the most characteristic values of folk art. The gallery of the museum displays works by contemporary artists in various temporary exhibitions.

It also manages the Madách Castle in Dolná Strehová (Alsósztregova) and the Kálmán Mikszáth Memorial House in Slabiná (Szklabonya). (Szlovákiai Magyar Kultúra Múzeuma, 2019)

4.9. ROVÁS

Rovás is a creating community of artists, it represents the art of Upper Hungary and promotes it at exhibitions, performances and further trainings. It has been operating since 1990. Its original headquarters was in Sepsis, where it successfully operated the Rovás City Gallery. Since 2010, it has been based in the Löffler Villa in Košice (Kassa). It focuses primarily on arts, with a particular emphasis on fine arts, literature, film and dramatic art as well as intermedial aspirations. It also organizes free creative work, exhibitions, workshops and creative camps as well as lectures and symposia in the fields of fine arts, crafts, and literature. It is also engaged in web design, art logistics, journalism and publishing. Through its talent development program, every year, it organizes several group and solo exhibitions, symposia, workshops, creative camps, further trainings and courses for different target groups.

It is the publisher of the 'Rovart' trilingual art, culture and cultural entertainment portal. Its creative camps were constantly transformed into

master camps, which operate in several locations under the name eNRA - (Nemzetközi Rovás Alkotóközösség - International Rovás Creative Community) (Transylvania, Tihany, Košice/Kassa).

It operates the Rovás Free Academy (Löffler Academy), which is the training centre of the contemporary and classic fine arts and Hungarian culture, together with the Evening School of Free Arts, painting, sculpture and graphic workshops and studios.

Rovás relies on self-education as well as continuous professional development. It embraces and supports the emerging young artists and intellectuals, and represents their interests, it offers contemporary artists the opportunity to show their talent in exhibitions and introduce themselves in high-quality exhibitions. It organizes creative camps, fine art competitions, further training workshops for various target groups (children and youth), lectures, symposia, seminars, various meetings and festivals for specific target groups at regional, national and international level.

Majel is - the name of the successful project of the Rovás Creative Community, which created a high-quality art and cultural centre in the heart of Košice (Kassa). Several venues have been established in the centre: a contemporary art gallery, an artist-bistro where book launches, writer-reader meetings, lectures and musical evenings are held, the Péter Kolár library and reading room, lecture halls for further training, studios and workshops as well as an art mansion, which also provides accommodation for tourists. Majel is a Hungarian island in Košice (Kassa), which includes a wine bar, a restaurant, a confectionery and a café, rooms and apartments for rent, an information centre, where cooperating Hungarian and Slovakian organizations, institutions and communities can promote their services and the settlements, not only through their flyers, books and catalogues but also by the products of their craftsmen, the works of their artists, the books of their publishers, their Hungaricums and their well-known products. It is a place where their programs, events and facilities they can be promoted among Slovaks and where they can offer their outings and holiday opportunities.

4.10. The Student Network

The Student Network is a cultural and advocacy organization for Hungarian students from Slovakia studying in the Czech Republic, Slovakia and Hungary.

It was formed in 1990 with the merger of two student organizations. Through its member organisations, it is present in all the university cities of the three countries where young Hungarians from Slovakia study in significant numbers. Its member organizations operate in nine university cities in total: Prague (Prága) (Ady Endre Student Circle AED), Brno (Ferenc Kazinczy Student Club KAFEDIK), Bratislava (Pozsony) (József Attila Youth Club JAIK), Nitra (Nyitra) (Juhász Gyula Youth Club JUGYIK), Trnava (Nagyszombat) (Nagyszombati Student Club - Student Club of Trnava), Komarno (Komárom) Jókai Mór Student Circle JÓMÓD), Budapest (Attila Kaszás Student Circle KAD), Košice (Kassa) (KIKELET), Banská Bystrica (Besztercebánya) (Kálmán Mikszáth Student Club MIKÁD).

It performs cultural, cultural education, advocacy and educational activities. Its objective is to protect and represent the interests of Hungarian students in Slovakia and to revive their cultural life. They are also committed to providing information on higher education opportunities. It coordinates initiatives of clubs and secondary school groups, helps their implementation and provides cultural and professional programs for the members. Alma Mater is the journal of the network. Unlike its member organizations, it does not organize local events but operates as an umbrella organization at the national level. The Student Network is a politically independent organization, its activities are financed with different foundation and state aid, as well as with donations of sponsors. The headquarters of the organisation is in Bratislava (Pozsony). Its goals include preserving Hungarian national traditions and culture, involving young Hungarian intellectuals in national and international scientific and professional life, and reducing the emigration of young Hungarian intellectuals.

The advocacy activities of the Student Network mean taking a position and enforcing the interest of the young about problems affecting them in education. To perform this task, the Student Network is a member of several negotiating bodies: the Slovakian Youth Council, the Hungarian Youth

Conference Concordance, the Civil Forum of the Youth, the Round Table of Hungarians in Slovakia.

One of the most important cultural activities of the Student Network is the organization of the Summer Camp of Gombaszög, which has a long tradition and which unites Hungarian students from all over the Czech Republic and Slovakia. (Diákhálózat, 2019)

5. Cultural Activities and Events in the Cultural life of Hungarians in Upper Hungary

Hungarian cultural life in Slovakia is extremely diverse, all segments of culture are present. Both the celebration of the Hungarian national holidays, the preservation of traditions, the Hungarian folk culture and the representatives of the contemporary live Hungarian culture appear in the cultural life. The above-listed organizations mostly deal with the transmission of Hungarian folk traditions, folk music, folk dance and organize handicraft activities, folklore festivals, and dance houses. However, popular festivals can also be found in the spectrum of Hungarian cultural life in Slovakia.

5.1. Summer Camp of Gombaszög (Gombasek)

The Summer Camp of Gombaszög is one of the largest summer events for the Hungarian youth in Slovakia, it is a week-long festival, a free university and a summer camp. The camp hosts various stages and thematic tents as a venue for debates, panel discussions, theatrical and other performances, handicraft sessions and concerts. The event has been organized in its current form since 2008.

As for the nature of the Summer Camp of Gombaszög, it is a diverse cultural education event with a long tradition within the Hungarian community in (Czecho)Slovakia, as it dates back several decades. The beginnings of this tradition date back to 1928 and from the 1960s, it gained new momentum and spirituality through the Hungarian university student clubs in Czechoslovakia. Despite all the difficulties, hundreds of people took part in these events every year, until a new chapter in the life of the Camp began in 2008. Today the event has thousands of campers and visitors.

The organizing team initially consisted of the Student Network and its member organizations, but with the joining of the Sine Metu Civil Association and more than a dozen Hungarian NGOs in Slovakia, a colourful and high-quality event is organised year by year. Resting on the idea of voluntary work and cooperation, the organizers are forming a politically independent camp - festival - free university - type of event, the main goal of which is to build Hungarian communities in Slovakia across the generations. (Gombaszögi Nyári Tábor, 2019)

5.2. Free University of Martovce (Martos)

To create a tradition and at the same time fill a gap, the Free University of Matrovce (Martos) was organized for the first time in 2013 on the model of Tusványos in Transylvania. The event organizers of the free university are the Via Nova Youth Group and the student council of János Selye University in Komarno (Komárom) (SJE HÖK). It's a summer free university and a music festival that is known under the name of MartFest. The festival offers public, cultural, sports and family programs, and besides the performers from Hungary, it also provides Hungarian bands, artists and performers from Upper Hungary an opportunity to stage. At the free university, issues that are important to Hungarians in Upper Hungary (e.g.: national policy, education or culture) are discussed by politicians and experts in the form of lectures and discussion forums on public life. (Martfeszt, 2019)

6. Outstanding Personalities of Hungarian Cultural Life in Upper Hungary

The Hungarian cultural life of Upper Hungary boasts many outstanding personalities. Without being exhaustive, the following people have ties to Upper Hungary: László Dobos, Viktor Egri, Lajos Grendel, Gyula Hodossy, Gyula Duba, Sándor Márai, Zoltán Fábry, Sándor Gál writer, László Mécs, Lajos Kassák, László Konáns, Árpád Tőzsér, László Attila Kaszás, Csongor Kassai, Vica Kerekes, actor Géza Benkő, Katalin Szvorák folk singer or the Ghymes Ensemble

7. Possibilities for the Development of Hungarian Cultural life in Slovakia

At the national level in Slovakia, the Strategy document "rozvoja kultúry SR 2014-2020" declares that investments in culture can help solve important problems like unemployment or the slow economic growth. This is supported by further county-level strategies that attribute the reason for the stagnant development of the regions to cultural activities.

In June 2019, the Slovakian government approved a document proposed by the Ministry of Culture on the strategy for the development of local and regional culture and the culture of national minorities by 2030 (MKSR, 2019).

The key objective of the document is to develop a long-term and systematic plan for the development of culture. To achieve some development, they consider it a priority to strengthen regional culture, to define the priorities clearly and raise the financial support of cultural activities.

The main priorities of the ministry are the following:

- improving the quality of public libraries,
- creating the appropriate legal environment to develop the culture of national minorities,
- developing means to be able to coordinate and optimize the professional activities of regional cultural institutions,
- expanding the spectrum of regional activities,
- making the protection of monuments more effective.

Strengthening the cultural centres is identified as a strategic goal to attract the public by pleasant cultural education scenes.

The document also highlights that in the current financial situation, the set objectives cannot be achieved: there is a need to increase the salaries of cultural professionals, to make more effective use of European support schemes, to increase the support for regional and minority culture and to increase the financial support of the grant programs of the Ministry of Culture.

It is among the proposed measures that the experts of the Ministry of Culture should help present the cultural heritage of the country, first of all to the foreign visitors with high expectations, ie. those, who are interested in

cultural tourism. To support the latter more effectively, the document considers it a necessary step to reform the support system, as well as to change the legal regulations and to increase the number of professionally trained cultural workers. The development of the culture of national minorities would be promoted by several measures, one of which is the establishment of a centre dealing with contemporary minority culture.

The document also includes a proposal for displaying the topic of the national minority culture in the system of statistical surveys. (MKSR, 2019)

7.1. Development Proposals for the More Efficient Operation of Cultural Organizations

The strategy document also highlights that the establishment of an appropriate legal and economic environment is a key condition for the development of cultural life. These factors depend on government decisions, but the cultural organization itself can also do a lot:

- The continuous professional development of those working in the field of culture is important to keep pace with the needs and requirements of the modern age, for instance applying new methods and devices that can be used when organizing and implementing cultural events.
- Making the activities of the organization/group visible to the target audience - using modern and traditional media platforms (portal, web, newspaper, leaflet, TV, radio, loudspeaker, etc.) even in multiple languages (Hungarian, Slovakian).
- Making an effort to provide quality services - which is especially important in the field of minority culture, as it is also essential to be able to compete with cultural events organized by the majority community.
- Building relationships and networking - help to adopt best practices and increase the potential audience, with the help of the partners, more people can be reached.

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Krisztina Kudlotyák

Hungarian Cultural Life in Subcarpathia

The current area of Subcarpathia was formed as a consequence of the Treaty of Trianon. The name constitutes several historical county districts, which changed host countries several times during World War I and II.

The current form of Subcarpathia belongs to Ukraine, its official name is Закарпаття (that is an area beyond the Carpathians) and it is the westernmost territorial unit of the country, the geographical features of which make it a special territory, as it shares borders with Slovakia, Romania, Hungary and Poland. The area of the county is 12,777 km² and according to the latest official census (2001), it has a population of 1,250,000 (KÁSH, 2018). – according to the December 2019 statistical release of the Subcarpathian Statistical Office, it is 1,254,264, that means there is an increasing tendency. (KÁSH, 2019). However, field experience clearly shows the problem of population decline across Ukraine and Subcarpathia, thus, population data are only estimates until the next census.

Diversity is a characteristic feature of the population of Subcarpathia: The territory within the radius of about sixty kilometers from the borders is inhabited by Hungarian, Slovak and Romanian communities, which speak languages other than the Ukrainian state language, have a unique sense of identity and ties, and lead a way of life to preserve culture and traditions that are characteristic of their communities. Hungarians are one of the largest indigenous national minorities in Subcarpathia. According to the census of 2001, their population is 151,500 (that is 12% of the total population of Subcarpathia) (USH, 2001). The Summa 2017 study estimates that this number has dropped to 130,000 in recent years. (Tátrai–Molnár–Kovály–Erőss, 2019)

Regarding the Hungarian population, we can talk about three high ethnic minority density areas in Subcarpathia: Ung (the south-eastern part of the former historical Ung county inhabited by Hungarians), Bereg (the eastern part of the former Bereg county) and Ugocsa (the western part of the former

Ugocsa county). Also, there are several Hungarian scattered minority areas in the current area of Subcarpathia.

Subcarpathia is currently (in the process of decentralization in Ukraine) undergoing administrative reforms, the essence of which is that instead of the previous sub-counties, subregions are evolving in the area. A subregion (objednana teritorialna hromada) is an administrative formation comprising several settlements (usually 5-6 settlements, that is, more than 5,000 residents), which operates as an independent economic, educational and cultural unit under the laws of Ukraine. (Decentralizáció, 2019)

The formation of subregions can be considered both an opportunity and a threat to the Subcarpathian nationalities, as the formation of one or more integrated Hungarian (Slovak, Romanian) high ethnic minority density areas could create an opportunity to preserve and develop the mother tongue, the identity and culture, which all form the real multicultural nature of Subcarpathia. However, melting into a subregion can also pose a threat to ethnic groups if we consider the shaping power of culture when for economic reasons Hungarian settlements join the surrounding Ukrainian villages, They merge into their linguistic and cultural environment.

1.1. General Description of Cultural Life in Subarpathia

The operation of cultural communities in the territory of Ukraine is defined by the 2011 Law on the Culture of Ukraine. According to this law, in Ukraine, culture includes literature, cinematography, theatre, music, dance and fine arts, as well as crafts, architecture, photography, design, folklore, traditions, customs, folk art, cultural heritage, museums, collections, archives, libraries, book publishing, book distribution, phonographic and audiovisual products, fine arts, cultural and artistic education institutions (higher and secondary education), out-of-school arts education (art and music schools), research on culture, international cultural relations, regulations of the transportation of cultural values across the borders, cultural products, technology and equipment. (Kultúráról szóló törvény, 2019. 1. cikkely)

The law declares that it the priority of the state to develop the culture of the Ukrainian nation, the indigenous peoples and ethnic minorities. Article 5 of the law regulates the language of culture. This article has been amended

twice over the years, first in 2012, then in 2019. The former amendment guaranteed ethnic minorities the use of their mother tongue besides the official language, the latter amendment of 2019 refers the use of language in the cultural sector under the scope of the Law on the Functioning of the Ukrainian Language as the Language of the State. In this new law, Article 3 of the chapter on the language of culture states: *"The language of cultural, artistic, entertainment and other events is the state language (that is Ukrainian), the use of other languages at these types of events is allowed only for special artistic, creative reasons and only with Ukrainian simultaneous or escorting interpretation."* (Kultúráról szóló törvény, 2019)

Ethnic minorities and indigenous peoples require special permission at such events to be able to use their mother tongue. According to the given passage, the use of the Ukrainian language is obligatory in the advertisements of the events, the use of other languages is not prohibited, but the same font and size must be applied as in the case of the text in the state language. If a theatre owned by the state and the community performs in a foreign language, the company is required to subtitle the performance in the state language. The same applies to films. The law specifically emphasizes that the museums of the country (regardless of the form of ownership) can provide their services only in Ukrainian. Field experience shows that severe sanctions have not yet been applied in the case of Hungarian cultural institutions.

The Law on Culture envisages the development of the Ukrainian cultural life, however, reports show that the financing of the system of cultural institutions and network, which was inherited from the Soviet Union in the 1990s, shows a downward trend. Between 1993 and 1998, the statistics show a significant decline in the subsidies, while after 1998 we can see an increase in the amount, but due to the rise in inflation, real subsidies remain stagnant. State funding of culture in Ukraine did not exceed 0.33% of the GDP between 1994 and 2004, ie 1% of the average budget, and between 2005 and 2013, the support for culture did not exceed 0.6%, ie 1,7%. of the average budget. Financing culture has become the responsibility of local councils, which means that the development of cultural institutions has been charged to the budgets of settlements, sub-counties and counties. (Dubok, 2015).

According to the official website of the Ministry of Budget of Ukraine 0.3% of the total budget of Ukraine was spent on the maintenance of cultural institutions and the support of culture in 2016, whereas 0.5% in 2017 and 2018. (Költségvetési statisztika, 2019)

When analyzing the funding trends in Ukraine, we can conclude that the development of culture is not a priority in the country, thus, this field operates under very difficult conditions, which has left its marks on the state and the operation of cultural communities and spaces in Subcarpathia.

1.2. Cultural Institutions in Subcarpathia in the Light of the Ukrainian Statistics

Subcarpathia is one of the smallest counties in Ukraine (ranked 24th out of 27 counties), but its network of cultural institutions, spaces and communities are diverse.

In 2019 4 state theatres operate in Subcarpathia (Uzhhorod County Drama Theatre, Uzhhorod Puppet Theatre, Huszt County Drama and Comedy Theatre, Subcarpathian County Hungarian Drama Theatre), which are financed from the central and county budgets. (Megyei Kulturális Osztály, 2019)

Until 2014, the Munkács County Russian Theatre was classified as a county theatre, from the name of which the adjective Russian first disappeared, then its legal form changed and it was transferred from the county budget to the budget of the city of Mukachevo/Munkács. It currently operates as the Drama Theatre of Mukachevo/Munkács. (Munkácsi Városi Tanács, 2019)

At present, of these theatres, only the Subcarpathian County Hungarian Drama Theatre, founded by Attila Vidnyánszky in Berehove/Beregszász, operates as a Hungarian national theatre.

Besides the theatre, the music communities of Subcarpathia also play a significant role. Six art communities of that kind operate in Uzhhorod/Ungvár within the framework of the County Philharmonia. One of the ensembles is a Hungarian group called *Magyar melódiák* (Hungarian melodies).

The “Cantus” Academic Chamber Choir, which excels in international competitions, operates as a communal cultural institution in Subcarpathia. (Megyei Kulturális Osztály, 2019)

The cultural field also includes the library network in Subcarpathia. In 2019, there are 488 libraries in this network, 19 of which are county and sub-county level libraries. The website of the public administration office of the county reports on seven county-level museums, furthermore, another 462 clubs, community houses or culture houses (17 are of district-level) are listed in the 2018 statistical publication of the County Statistical Office. (Statisztika, 2019)

Besides the clubs, nine cinemas from the cinema network of the Soviet Union are officially registered at present. (This figure has decreased significantly recently, as in 1990 Subcarpathia was taken over by Ukraine with 731 cinemas, by 2000 the number had halved, in 2010 only 35 such institutions existed.)

In Ukraine, art education institutions are considered cultural spaces. Currently, there are 65 art schools in the county (where music, dance and fine arts education and development take place). Nearly 13,000 students study in the art schools of Subcarpathia, 17 art schools are Hungarian or multilingual schools, where nearly 3,250 students learn arts. Classical music, folk music, dance and fine arts education is provided in the art institutions.

Apart from the non-formal art education, the three art vocational schools of the county (Dezső Zádor Ungvári College of Music, Béla Erdélyi College of Fine Arts, Uzhhorod/Ungvár College of Culture and Art), and two art higher education institutions (the Subcarpathian University of Fine Arts, Subcarpathian University of Culture and Fine Arts) are an integral part of the cultural sector. Hungarian-speaking groups were formed in the specialized institutions for decades, but they have not been launched in recent years.

In addition to the above listed cultural spaces, there are 14 art companies. Subcarpathia is also rich in built cultural heritage, with a total of 135 registered built heritage sites in the westernmost county of Ukraine. (Megyei Kulturális Osztály, 2019)

1.3. Description of the Conditions of the State-owned Cultural Institutions

The previous chapter describing the cultural institutions of Subcarpathia focused more on the statistical data. And although the number of institutions could be promising, it is important to note that most of the cultural spaces in Subcarpathia are neglected, abandoned and unheated. Most community houses were built during the Soviet era and flourished in the world of compulsory cultural experiences. Most of the buildings have run down over the decades and the equipment has become obsolete. (For instance, the culture house, which was converted from a synagogue in the centre of Berehove/Beregszász, was declared accident-prone on 12 November 2019 for an indefinable period.) Thus, the city with the largest Hungarian population was left without a culture house (Kárpátalja.ma, 2019)

Some of the largest settlements with a Hungarian population near Mukachevo/Munkács, Dertsen/Dercen and Syurte /Szürte in Uzhgorod/Ungvár sub-county are in a similar condition to that of in Beregszász.

In addition to the ravaged buildings, the salary of state-employed employees raises significant concerns. Two staff members are employed in each community house of the larger settlements: a club leader (who, in many cases, is also a choreographer or a director), and a librarian. The working conditions and the derogatory pay deter most people from the task of organizing the community. On the other hand, it should be highlighted that the majority of “cultural workers” are unskilled, as such training is not accessible to the population of Subcarpathia.

Culture houses, institutions and companies are not in an easy situation in the county, but despite the operational problems, yet, it may be asserted that cultural life is flourishing in Subcarpathia, or in other words, there is a kind of cultural boom. This bustle is mainly due to the operation of local non-governmental organizations, associations and foundations and the support policy of Hungary.

2. Non - governmental Organizations with Cultural Objectives

On the brink of the collapse of the Soviet Union, during the period of Ukraine becoming independent, a new era began in Subcarpathia in the field of culture. Churches and non-governmental organizations and initiatives played a very significant role in shaping it.

In the 1990s, the Roman Catholic, the Reformed, and the Greek Catholic churches played a key role in organizing community and cultural life. Priests, pastors, monks, and activists working in parishes were trying to convert people still under the influence of the Soviet ideology into an ambitious and religious community. Culture has become an important factor in this process, as it is a perfect method for bringing people together. A cultural event has the potential to create the common reality, common experience and a common identity. Besides the churches, civil groups and organizations contributed to the formation of the Hungarian community in Subcarpathia, which was annexed to Ukraine. Many organizations and institutions undertaking cultural tasks were established in the 1990s. Here, we examine and highlight only the most significant ones, which are the most active regarding the transmission of culture.

2.1. The Hungarian Cultural Association of Subcarpathia (hereinafter: KMKSZ = Kárpátaljai Magyar Kulturális Szövetség), the Cultural Creator Organization

The first Hungarian civil establishment, the Subcarpathian Hungarian Cultural Association was formed in 1989. Being made up of basic organisations is the strength of the organization, which means that they can operate as local cells, which can help achieve the goals of the organization in every settlement of Subcarpathia. Each basic organization has its own cultural and economic priorities that can be adapted to the needs of the population of the settlement.

KMKSZ has carried out a significant cultural mission in recent decades and has also had to carry out advocacy tasks. Over the past 30 years, the organization has accumulated significant experience, influence, and infrastructure. At the basic organization level, the cultural association organises smaller community events (vintage and carnival balls, children's

days, concerts, writer-reader meetings, performances, smaller festivals, village days) in the field of culture. At the cultural centre level, the association annually organizes the Turul celebration in Tiszaújlak, the Hungarian Conquest Memorial Day of Tiszacsoma, national holidays and commemorations, the meeting of nativity performers, the meeting of amateur musicians and ensembles, the Day of Hungarian Culture, the Advent fair, the Celebration of the Hungarians' Bread, Pigsticker Festival, Summer University of Synevere (Szinevár). Over the years, some ideas of the basic organizations have become a matter of concern for the entire Hungarian community and have grown into large community events, such as the pigsticker meeting of Gecse or the jam festival. With the support of the cultural organization, the Révész Imre Society has become independent. The society gathers the artists of Subcarpathia and runs several foundations and associations. Its independent media platform is the Subcarpathia weekly paper. Following the structure and vision of KMKSZ, the Youth Organization of the Hungarian Cultural Association in Subcarpathia was established in 2014, (KMKSZ ISZ), which is currently trying to revitalize the community life of young people (organizing youth days and festivals and most recently leadership trainings.) (KMKSZ)

2.2. The Hungarian Democratic Union of Ukraine in the Service of Culture

Another branch of the organizations set up for cultural advocacy is the Hungarian Democratic Association in Ukraine, established in 1991 by KMKSZ, the Association of Hungarians in Kiev and the Cultural Association of Hungarians in Lemberg. At the time of its formation, the aim was to establish the national representation of the Hungarian community in Subcarpathia. Later, these goals were localized to Subcarpathia (basic organizations bringing Hungarians together still operate at the country level in Ukraine, they also focus on the preservation of local communities, culture and tradition.) (UMDSZ)

The Hungarian Democratic Union of Ukraine has established and operates the Hungarian Cultural Institute in Subcarpathia, which is part of the network of the Institute of Culture in Hungary. Outstanding cultural events are organized by the union: the Folklore Festival, fine art exhibitions, writer-

reader meetings and they are also active in the organization of national celebrations, memorial days and historical commemorations. Launched and supported by the Hungarian Institute of Culture in Subcarpathia, the Vilmos Kovács Literary Society (hereinafter: KVIT) was established in 2014 to preserve and strengthen the Hungarian culture, revive local literary and artistic life, and promote the development of young artists. In recent years, KVIT has launched a number of workshops, professional forums, literature promotion and talent diagnostic events. (KMMI)

2.3. II. Ferenc Rákóczi Hungarian College in Subcarpathia, home of Culture for the Hungarians in Subcarpathia

II. Ferenc Rákóczi Hungarian College in Subcarpathia was founded in 1994 with the support of non-governmental organizations and churches. In addition to its educational, further training and talent management tasks, the institution performs community-building tasks as well and has developed into the most impressive and inclusive cultural home in Subcarpathia. The college organizes, supports and hosts nearly 80 cultural events each year. The scope of these events is very colourful: everything from exhibitions to theatrical performances can be found within the walls of the institution. The institution acts as an incubator for a number of civil initiatives and ideas. It also has the human and infrastructural resources for this activity. In recent years, Subcarpathia has received many cultural inspirations from the institution. Currently, the institution is working in the field of education and preservation of traditions by supporting the establishment of folk art schools, where folk dance, folk music and folk art education take place.

The institution endeavours to be at the forefront of publishing books, implementing and assisting art projects, as well as creating a continuous cultural environment for its students: writer-reader meetings, film clubs, commemorations, national holiday celebrations, dance performances, theatre events, talent search events, literary performances are on display. Thanks to the initiative of the college, one of the key players in cultural life, the non-governmental organization Pro Cultura Subcarpathica was formed, as well as the “GENIUS” Charity Foundation, which excels in talent management. (RFKMF)

2.4. The Hungarian-language Theatre of Subcarpathia

In 1993, thanks to the initiative of Attila Vidnyánszky, the Gyula Illyés National Theatre (today the Hungarian Drama Theatre of Subcarpathia) was established in Beregszász. It was a small community in a difficult situation, with no rehearsal room or existence of its own. Finally, the theatre was given the upper floor of the Lion Hostel in the centre of Beregszász.

The institution operates with a state budget, so the lack of funding and low state salaries were a major problem for the community for a long time. The theatre was included in the list of institutions of national significance by the Hungarian government in 2013, and the renovation of the theatre building began in 2017.

The company is of crucial importance in the cultural life of Subcarpathia, despite having a permanent stone theatre, the group constantly compasses throughout Subcarpathia. Their theatrical productions are shaped so that they can be performed on the stage of smaller culture houses, or even in school gymnasiums, thus, their repertoire is colourful: we can find everything from monodrama, through fairy tales to utopian mood plays. Currently, they are widening the range of supply with classroom performances and theatre pedagogical sessions. In addition to providing theatrical experiences for the local community, the company often participates in international, Hungarian and Ukrainian festivals, professional meetings and forums. With their work, they aim to include Subcarpathia in the compassing program of the National Theatre of Budapest and this way the Hungarian population of Subcarpathia could get acquainted with the performances of other theatres. The theatre has its own art festival: the Stalker Festival and takes an active role in the implementation of the Ars Sacra Festival in Subcarpathia. (KMMDSZ)

3. New Waves of Cultural Life in Subcarpathia

A new wave can be experienced in community life in Subcarpathia since 2010. Firstly, this because the advocacy duty (political and economic role) of the organizations established during the change of regime has increased, so the initiating and organizing roles had to be taken over by others.

Secondly, the growth of subsidies and initiatives from Hungary and the accessibility of certain EU funds have become significant. (As the support for the civil sector and the possibility of raising funds is very little in Ukraine, the effective operation of the Hungarian civil sector in Subcarpathia is dependent on subsidies and tenders.)

The first cultural organization of the new wave was the non-governmental organization Pro Cultura Subcarpathica, which has already been mentioned above in the college chapter. The initiative was launched in 2010 and was officially registered in 2011. The task of Pro Cultura Subcarpathica is to continue to build, strengthen and develop the Hungarian community in Subcarpathia through culture (and all its segments). Its additional task is to make culture available to the Hungarian community in Subcarpathia and to undertake to transmit the traditions, culture and world view of the Hungarians of Subcarpathia in the Carpathian Basin. The originators and the management of the organization endeavoured to launch the first annual traditional event on the remains of the counties which all belong to Subcarpathia, but differ in their historical pasts and identities. In the focus of the event there a historical personality or a phenomenon that is characteristic of the area. Along with this concept, a series of Pro Cultura festivals were launched: the KurucFest in Pyiterfolvo (Tiszapéterfalva) (2012), the Bethlen Day in Khust (Huszt) (2013), the Dobó Day (2014) in Chaslivtsi (Császlóc), which later took place in Chaslivtsi (Császlóc) and Serednje (Szerednye), and the - St. Stephen's Day (first in Koson (Kaszony) later it was relocated to Choma (Csoma)) (2015), then the Bercsényi Festival (2017) in the Castle of Uzhhorod (Ungvár).

In addition to the festivals, for the first time, Pro Cultura started operating a heritage house museum and a museum together with workshop rooms in Bereg, which also implement several music and fine arts projects and concerts. They also operate the Sándor Fodó Cultural Centre and maintain and operate a Subcarpathian news portal titled Karpatalja.ma as well as a magazine. (Kárpátalja.ma, 2015-2017)

More than fifty events are run by the organisation itself. The most outstanding ones are The Advent Together project organized with the help of churches and non-governmental organizations in Berehove/Beregszász and the surrounding area, the master courses launched by István Pál Szalonna for folk musicians and folk dancers and storytelling contests

based on folk tales are also organized every year. In 2017, the Subcarpathian branch of the House of Traditions Network was launched as an initiative of the House of Traditions in Hungary. Thanks to this initiative, the preservation of traditions has been renewed in the county. The already operating folk music formations (Kokas Banda, Csipkés Ensemble, Sodró Ensemble, etc.) could receive additional professional support and the opportunity to perform in the country and abroad. Professional trainings were organized for those interested in folk traditions, and a mentoring program was launched for dance groups operating in schools and culture houses. Thanks to the mediation of the “branch institution” in Subcarpathia, culture houses could apply for dance house programs, and the Sodró ensemble organized folk pubs with their financial support. The House of Traditions in Subcarpathia program has implemented several projects, the results of which are tangible today in the field of tradition preservation, yet one of the most outstanding successes of the program is the establishment of the folk dance ensemble of Subcarpathia. The folk dance ensemble was a gap-filler, as such a formation had not existed in Subcarpathia before. (HHH)

In terms of culture in 2018-2019, the Hungarian House program made a breakthrough, in which new community spaces and creative houses were built and redecorated in several Subcarpathian settlements with the support of the Hungarian Government. Furthermore, a program called the Culture Caravan in Subcarpathia is to be launched, one of the aims of which is to refurbish culture houses and community houses in the Hungarian settlements and districts. This process started in 2019: within the framework of the program, the Community House of Pyiterfolvo (Tiszapéterfalva) and Shalanky (Salánk) were renovated, and the renewal of several centres is on the go in the coming years. Another goal of the Caravan is to bring the cultural performances of renowned art institutions of Hungary to the community of different settlements and districts of Subcarpathia. At the end of 2019, this program was launched as well: the performance of the National Theatre of Budapest titled the János vitéz mission was shown at three venues in Subcarpathia, while the joint concert of UniCum Laude and In Mediass Bras recommended by the Philharmonia of Hungary were performed at two venues. The latter brass band, they paid a visit to two more venues with their children's.

4. Strategies and Opportunities

The life of the Hungarians in Subcarpathia is diverse, varied, but it is not an easy matter. The uncertainty of the current laws and administrative reforms causes constant political, economic and cultural tension. These conflicts can be resolved by continuous political discussions and well-considered cultural diplomacy.

The experience of recent years shows that non-governmental organizations and initiatives play a significant role in boosting the cultural life of the Hungarian community. For this reason, one may say that Hungarian community life in Subcarpathia is placed on civil grounds, which is positive in one respect but also worrying in another. It is positive, since in many cases the state, which forcefully builds its national identity, cannot influence the cultural activities of the organizations to such an extent that it could make the Hungarian community dissolve in the majority nation. In other words, any organization can exercise its right to freedom. However, this fact is worrying, as there is no guarantee or resources from the Ukrainian side to strengthen the civil sector, thus most organizations are exposed to uncertain tender sources.

For these reasons, preparing a non-governmental organization for fundraising and financial management would be a priority. Furthermore, it would be necessary to create a network, a coordination forum, a support system and a strategy.

The problems of cultural education in Subcarpathia have been the same for 30 years:

1. Real estate and infrastructure are deficient, underdeveloped and obsolete
2. The fluctuation of employees, which is a consequence of low wages and the tiresome conditions
3. Lack of qualifications

We are aware that a number of initiatives have been launched in Hungary to address these problems. (Nemzetpolitikai Államtitkárság, 2013)

Supplementing the salaries of Hungarian professionals working in the field and that of teachers of the art schools from sources of Hungary (provided

they show proof of their activities) helped solve the problems of cultural education (Magyar Közlöny, 2016)

On the other hand, the renovation of some cultural spaces was carried out using tenders and cooperation funds (several schools and kindergartens, which can also function as cultural spaces, were also renovated). Hungarian Houses, headquarters of various organizations, houses for after school support programs and heritage house museums were built and renovated in the area. Furthermore, the cultural self-realization of the community was helped by the Petőfi program, the Csoóri program, the tenders of the Bethlen Gábor Foundation, the master course launched by István Pál Szalonna and the Subcarpathia mentoring programs of the House of Traditions Network.

Launching courses, trainings and further training opportunities would fill the gaps, as community spaces do not operate by themselves, but by the presence of employees who have knowledge, ideas and conceptions about how to create, activate and retain a community.

In addition to these solutions in Subcarpathia, it would be advantageous to increase the image of Hungarian culture within the country. The county has become a paradise for tourists in recent years, so it would be favourable if tourists visiting the areas were informed about Hungarian cultural attractions in their mother tongue. That means, culture must be made a salable product: handicraft workshops can be created, dance houses and tastings, folk costume presentations, exhibitions can be organized. A bilingual festival calendar (printed and electronic) needs to be designed and much more publicity needs to be provided for Hungarian culture. If the Ukrainian legislation remains the same and there is no possibility of monolingual events, it would be evident to promote Hungarian cultural achievements and structures. Of course, we also need to preserve events for community intimacy, but it would also be important to convey our culture to the outside world. (It is recommended that the districts created as a result of decentralization should build the image of the settlements on the strength of the countryside: for example, on fruit, weaving, basket weaving, peach, grapes, wine, etc. Thus, they can become a determinate tourist attraction of a topic of a particular geographical area).

The development of Subcarpathia, the westernmost county of Ukraine, could be built on cultural diversity, and within this, the Hungarian community must be very vibrant. If the local Hungarians convey their long-cherished culture proudly, confidently and professionally, this will result in resources, job opportunities and a positive impression.

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Appendices

Appendix 1:

Dr. Erika Juhász: Cultural Education Training and Further Training Opportunities in Hungary

Qualification Requirements for Cultural Education Professionals

The 2017 amendment of Act CXL of 1997, which is applied in the field of culture, defines the mandatory minimum qualification levels in each type of institution. The minimum criteria are the following:

- The maintainer and operator of the community scene employ a person with at least a specialized secondary education qualification. Employment can be provided jointly by several maintainers and operators with the rule that one employee can perform his or her tasks in a maximum of three villages. (Section 78/H. Subsection 3. és 4.)
- The leader of the culture house /cultural centre has a specialized higher education qualification (Section 78. (2) and Section 78.A (2))
- The leader of the cultural centre has a master's degree and a specialized qualification. At the cultural centre, at least 30% of the employees in cultural education professional positions must have a master's degree and a specialized qualification. (Section 78/B. (2) and (2a))

In 2018 a system of requirements was introduced in the form of the so-called Implementing Regulation, which relate certain community scenes, cultural education institutions and the system of cultural basic services and includes minimum requirements for human resources. (20/2018. EMMI decree). The regulation defines the minimum cultural basic services to be supplied in each settlement. The human resource requirements related to the basic services are presented in the table below:

Basic service	Required specialist
a) promoting the establishment of cultural communities, supporting their operation, fostering their development, providing a venue for cultural education activities and cultural communities	a specialist with a higher level cultural education qualification or a community and civil development specialist with a qualification, certificate or professional experience
b) improving the community and social participation	a specialist with a higher level cultural education qualification or a community and civil development specialist, youth worker, mental health worker, social worker or a teacher with a qualification, or professional experience
c) providing the conditions for lifelong learning	a specialist with a higher level cultural education, andragogy or pedagogy qualification, with professional qualification or experience in learning management
d) providing the conditions for the transmission of traditional community cultural values	<p>a) a specialist with a higher level cultural education qualification, ethnography BA or MA qualification, cultural anthropology or pedagogy qualifications or</p> <p>b) with the title of folk performer and object creator, folk craftsman, or</p> <p>c) a specialist bearing a state award or recognition in the field of art, folk art or cultural education, or</p> <p>d) specialist with experience in the transmission of traditional community cultural values</p>
e) providing the conditions for amateur creative and	a) a specialist with a higher level cultural education, or pedagogy

performing art activities	qualification or b) engaged in creative or performing art activities, or c) a specialist bearing a state award or recognition in the field of art or cultural education, or d) a specialist with experience in the field of amateur creative and performing art
f) providing the conditions for talent promotion and development	a specialist with a higher level cultural education qualification or a community and civil development specialist with a qualification, youth worker, youth community organizer, teacher with qualification, professional qualification or a specialist with experience in talent promotion or talent development
g) culture-based economic development	a specialist with a higher level cultural education qualification, economist, certified community and civil development specialist, qualified communication and media specialist, or a specialist with professional experience in the field of business and economy development

With these regulations, we can forcefully improve professional quality in two directions. On the one hand, full-time specialized employees in all the community scenes would strengthen the profession. Currently, there are no specialized employees in many community scenes or cultural public service employees perform the tasks alone. The increase both in the requirements and the cultural baseline grants makes it possible to employ full-time or part-time employees in the community scenes. If the employees do not have

professional qualifications, their professional competence and commitment can also be developed by further training. On the other hand, we can expect an increase in the number of employees with a master's degree, which would intensify the leadership, management and project approaches, the improvement of so-called comprehensive competencies, which help develop the institutions, enhance cooperation among the institutions and strengthen professional partnership and advocacy. However, the expectations present significant challenges for the profession and the training of professionals, as currently, the supply of professionals is below this level. In 2017, down the way to the settlement level, the National Institute of Culture conducted a nationwide survey to identify the current deficiencies in the system compared to the requirements. The survey found only 6 sub-counties without any shortage of specialists, in the other sub-counties there is an average shortage of 4 to 40 professionals. Deficiencies can be observed especially in the community scenes and among specialists with a master's degree. (See for more details: Juhász – Pete 2018.)

Moreover, there are other qualification requirements regarding professional development. The internship supervisors are required to have the level of qualification that the students will obtain after completing their training. Thus, the internship supervisor of students completing an internship in BA courses can only be a specialist with a college/BA degree, and the supervisor in MA courses can only be professionals with a university/MA degree. The work of cultural education institutions and scenes is regularly evaluated by cultural education experts, they also assess the applications of institution leaders. The specialist can become a cultural education expert only after earning a master's degree in the profession, 5 years of experience and the taking part in the professional training of cultural education experts. (416/2017. (XII. 18.) Government Decree on the conditions of supplying cultural expert activities and registering cultural experts).

Employees with at least 6 hours of employment in a professional position should take part in a minimum of 120 hours of further training every five years according to the 32/2017. (XII. 12.) EMMI decree. Participation in further training ordered by Section 94 (4) of the Culture Act can take any of the following forms:

a) by meeting the study and examination requirements of a course-type professional training (hereinafter professional further training program) officially registered by the Minister for Culture and which is verified by a certificate of the organization providing the professional further training program.

b) by meeting the study requirements of a non-formal vocational training in the field of museums, libraries, archives, cultural education, image and sound archives (hereinafter cultural field) registered in the National Training Register and by meeting the professional and examination requirements specified by the Minister responsible for vocational qualifications and which is verified by a certificate of professional qualification

c) by meeting the study and examination requirements of the accredited B1, B2 or C1 level, monolingual or bilingual, oral, written or complex language exams, which is verified by a language exam accredited by the state

d) by meeting the study and examination requirements of a higher education undergraduate or master's degree program in the field of culture or related to the functional operation of cultural institutions, as well as a doctoral training program and which is certified by a degree issued by a higher education institution, or

e) by meeting the study requirements of a specialized international program in the field of the activity of the cultural institution or related to the functional operation of the cultural institution and which is verified by a certificate, report or diploma.

According to the 37/2016. (XII. 12.) EMMI Decree, in order to plan the further training of cultural professionals and to promote lifelong learning, the head of a cultural institution prepares:

- a) a training plan every five years and
- b) an enrollment plan for each calendar year

Then based on this, records the start and end dates of the trainings to be implemented for cultural professionals.

For a period of five years, the **training plan** sets out what type of further training program (in accordance with the basic service of the institution) cultural professionals can take part in, in order to update their professional knowledge. The training plan shall be completed by 31 May of the first year of the five-year period and, if necessary, revised by 31 March each year. The training plan should include the following for five years:

- a) the names, positions, highest levels of education and professional qualifications of the participants of the further training
- b) the type and the planned schedule of the training.
- c) the justification of the link between the training and the basic activities of the cultural institution

The **enrollment plan** must include the following for the given calendar year

- a) the names, positions, highest levels of education and professional qualifications of the participants of the further training
- b) the type of training, the number of lessons
- c) the start and end dates of the training
- d) the duration of time-off work provided during the
- e) the tuition fee, examination fee, the amount of other costs of the training and a copy of the financing or cost-sharing agreement, and
- f) the method of and the deadline for reimbursing the training costs.

Higher Education Training Courses in Community Education

In 2013, higher-level vocational trainings were replaced by **higher education vocational trainings** (230/2012. (VIII. 28.) Government Decree on higher education vocational training and certain issues of internship related to higher education trainings). There are a number of forward-looking steps in this system, such as strengthening the system of internship and the recognition of qualifications as higher education qualifications. However, the discipline of culture and adult education was not given an opportunity in the new system, so higher education vocational courses have not (yet) been launched in culture and adult education. This can still be initiated at a later stage, but this step needs to be reconsidered: launching higher education vocational trainings in the profession can even be the competitor of BA courses. The disappearance of BA courses in favour of higher education vocational courses could be a backward step.

Another transformation of 2013 is related to the system of teaching. The new teacher training decree abolished the previously effective master's programs for the game and leisure-time organizer teachers and andragogy teachers and permitted such courses only in the form of professional further trainings. However, this will reduce the popularity of these trainings, as only a few people will be able to afford the tuition fees of the further training, as further vocational trainings are only available in the form of fee-payable courses. On the other hand, a new master's teaching major has emerged, which is significant for the field of culture under the title: **community cultural management teacher master's major**. However, according to the regulation, this training is also one of the teaching courses that can only be chosen with other specific teaching courses and can be started as an undivided, double-major training. However, this teaching course can also be started as a second, further master's degree course based on the non-teaching master's program in the field of culture (especially on the above mentioned cultural mediator master's course). According to the training and qualification requirements, the aim of the new course is: to train teachers who are capable of teaching theoretical and practical subjects of community culture in the grades of the preparatory phase of school education, performing pedagogical tasks of the school, organizing extracurricular activities in the institutions of the public education system, performing research, planning and development tasks in community culture pedagogy;

carrying out cultural mediation and community development tasks locally in social development and continuing their studies in the doctoral training. The first year-groups of the training could start in 2014 in higher education institutions which applied for the course. However, the new trend of abolishing the former general community centres and attaching their educational institutions to the Klebelsberg Institutional Maintenance Centre is somewhat in contrast to the aims of the new course. This removes the scene where public education and culture could live together in one institution and could be one of the possible jobs for a community cultural management teacher. For this reason, we believe that graduates of the new community cultural management teacher master's major could work in public educational institutions that are large enough (e.g., with over 500 students) and the professionals could coordinate the community activities of the students as full-time employees. In addition, new professionals could be of service in public education or cultural education institutions operating in small settlements/urban settlement districts where there is a shortage of qualified staff for the supply of cultural education tasks. In this case, however, the new community cultural management teacher could be employed in a shared part-time form by the two maintainers; the public education and the cultural education institutions. Since the community cultural management teacher major course includes a large proportion of the competencies acquired in the field of cultural education (more than 60 credits), the new professional qualification is recognized as a higher education qualification in the field of cultural education (I. 150/1992. Government decree. Section 22 Subsection 6.

After 2012, the popularity of the Andragogy Bachelor's program met the opposition of the Ministry of Higher Education and the leadership of the vocational training oriented chamber. In their opinion, support for 16 higher education majors²⁰ should be kept to a minimum, most of them are majors of Arts. There are various reasons for their ignorance according to different sources. Some sources highlight that overtraining could be experienced in these fields for years according to the reports of the Ministry of Higher Education, other sources claim that these are the fields where you can get the most marketable qualifications, so if you want to obtain a degree, you have to pay for it or take out a student loan, which you will be able to repay easily from the well-paid salary. The essence is often lost behind the media-hungry statements. At the moment, we cannot consider all the 16 trainings one by one; that is not our task anyway. However, among the 16 courses sent to the "bench", there is also Andragogy, so according to the views, there is no need for Andragogy specialists. Meanwhile, not only in Hungary but also in Europe and even worldwide, adult education, lifelong learning, cultural development and the transmission of culture are becoming increasingly important. Unfortunately, the drastic reduction in the number of state-funded places (by 2013, the Ministry of Higher Education approved the admission of 10 state-funded students in BA program in Andragogy) meant that a lower rate of the students applied for the fee-payable courses as compared to the previous years. This way, besides the 10 state-funded students, another 105 fee-paying students started their studies in September 2013 at the Andragogy BA course. This trend has continued since then. In addition to the 10 state-funded students each year, 80-120 fee-paying students enrolled in Andragogy BA courses. The last year-groups for the course could start in 2016 throughout the country, the undergraduate degree program of the major was cancelled from the list of higher education courses.

²⁰ The 16 courses are the followings: Applied Economics, Andragogy, Human Resources, Economic Management, Economic Analysis, Judicial Administration, Lawyer, Commerce and Marketing, Communication and Media Studies, Public Service, Labor and Social Security Administration, International Management, International Studies, Finance and Accounting, Tourism and Hospitality, Business Lecturer.

Meanwhile, the higher education institutions, the significant organizations of the profession and their support institution (then called the Hungarian Institute of Culture), as well as the Ministry of Culture, launched an initiative to re-establish BA majors of the cultural field. In the field of culture, Bachelor training started between 1956 and 2005, but as a result of the transformation due to the Bologna process, this field was grouped under the Andragogy major. We can say that this way the Andragogy Committee was able to “save” the major and the profession as well, and thus the cultural field did not get the opportunity to start its individual BA major. The last cultural organizer year-groups started in 2005, graduated in 2010 (with the exception of a few, who graduated later due to deferment). From 2006 onwards, it was constantly discussed in cultural professional meetings, conferences, in the Ministry of Culture, in the higher education institutions which had previously offered courses in the field of culture that the cultural field had fallen victim to the Bologna transformation. On the other hand, only the number of state-owned cultural institutions exceeds 3,000 nationwide. In addition, many cultural NGOs and for-profit organizations would recruit professionals with such qualifications ²¹. From 2006, studying further in the field of culture was only possible by choosing a cultural management specialisation in BA Andragogy (in which the specialized training is only 1 year), and then study further in the master's program in cultural mediation. This made and still makes it significantly more difficult to transfer knowledge. The specialized training of one year is only enough to master the basics and, regardless of the field of study, only a small proportion of students go on to study in a master's program, and in the cultural field, those who continue have little prior knowledge due to the shortness of the specialization. The re-establishment of the BA major of culture would help the supply of cultural services and the survival of the institutional system operating it. In 2012, the then Andragogy Committee (now the Cultural Science and Andragogy Committee), the Hungarian Institute of Culture (now NMI=National Institute of Culture Nonprofit Public Benefit Ltd., in short, the National Institute of Culture) and the Cultural Department of the Ministry of Human Capacities set up a professional committee to initiate the re-

²¹ See: Statistics on Cultural Education

establishment of the bachelor's course. In addition to the delegated staff of the Institute and the Department, the committee also involved experts from higher education and cultural institutions. As a result of the work of the committee, the **community organizer BA** major was launched²². According to the training and graduation requirements: *„The aim of the Bachelor's course is to train cultural, human, community-based social and economic organizer professionals who can operate cultural-, church, non-governmental, business and non-profit organizations, state or municipal institutions, integrated, multifunctional organizations or institutions. At local and community level, they are able to organize the supply of state cultural tasks related to the social and economic development of culture, youth work and adult education and manage it at certain institutional levels.“* Three specializations can be incorporated into the planned Bachelor's course. The *cultural community organizer* performs the planning, organizing and managing tasks at cultural education organizations and institutions, the *youth community organizer* at youth organizations and institutions, and the *human developer* at the adult education organizations and institutions. The training was accredited in the fall of 2016 and the first year started in September 2017. The launch of the major did not question the legitimacy of the Bachelor's program of Andragogy. The specialists of the two majors belong to different fields: Andragogy professionals help the training, employment-seeking and career path of adults, while the cultural specialists graduating in the community organizer Bachelor's course help the community, cultural and social organizing processes at different scenes of community culture from preschool to old age. However, as a result of the higher education policy decision, the last year of Andragogy Bachelor's course could start in September 2016, after which Andragogy studies could only take place in Master's degree programs. This gap is to be filled partly by the Human Developer specialization of the community organization Bachelor's course. Practically speaking, the situation is similar to the case in 2006, but with the opposite direction: then the cultural education specialist training was included in the specialization of Andragogy Bachelor program, now the Adult Education specialist training is included in the framework of

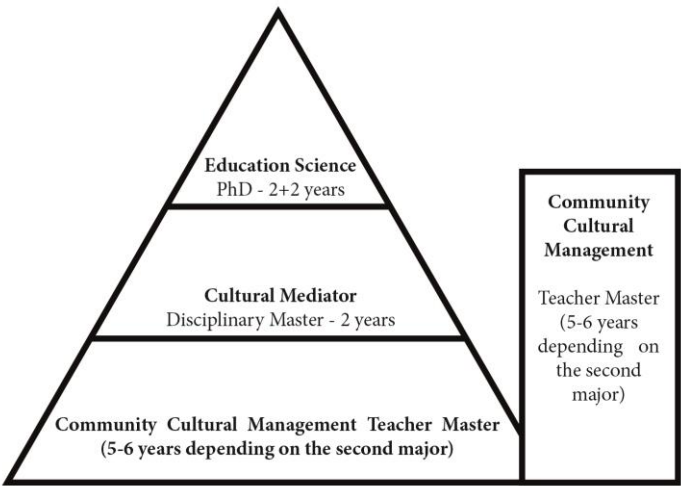
²² Launched by the 18/2016. (VIII. 05.) EMMI decree

specialisation of the community organizer Bachelor's program. And professional lobby can start to re-establish the Bachelor's program for adult education professionals.

In the master's program, **Cultural Mediation Master's degree** has become the current master's qualification of the discipline (directly related to the discipline) since 2006. Based on their training and qualification requirements, graduates are “able to analyze socio-cultural social processes, assess needs and analyze needs, present emerging needs, mediate the content of culture, mediate between cultural creators and different social groups and mediate culture professionally. They are also suitable for the development of cultural opportunities in different settlements, local and international communities and in a multicultural environment, for mediation between different cultures, performing planning, organizing, operating and controlling tasks.” By completing the training (subject to additional conditions), specialists with a master's degree can also apply for the managerial posts of any public cultural institution or work as experts, practice leaders and practical instructors of higher education institutions.

The highest level of all trainings is the acquisition of a **doctoral degree (Ph.D.)** In topics on culture, doctoral schools and programs on education science are open to candidates in the first place but in the case of topics related to other disciplines as well, doctoral schools of those disciplines also welcome the candidates: for instance, in case of a topic on the history of culture, doctoral courses on history, cultural economics or economics. Obtaining a doctoral degree is mandatory for teachers working in higher education, but there is a great need for professionals with academic degrees in the practical profession as well. On the one hand, by analyzing statistics and research results, these specialists could help the supply of local cultural tasks in cultural education institutions. They could assist in the planning processes at ministries and local governments at the national, county and settlement level or engage in the vocational training of higher education institutions and OKJ (National Training Register) courses as instructors, who can contribute to the practical, research and theoretical grounding of the courses.

The Bologna pyramid of training professionals from 2017



Vocational Trainings in Community Education

In the field of community culture, post-secondary and post-graduate cultural professional trainings are distinguished among the qualifications in the National Training Register (OKJ). Accordingly, the following two cultural professional training options can be found in the OKJ list, which we are comparing below based on the professional and examination requirements of the trainings.

Aspect of comparison	54 345 02 Cultural education and public relations specialist (with the label of the specialisation)	62 345 01 Cultural education specialist I.
Number of vocational year-groups in formal vocational training	2 year-groups	cannot be launched in formal vocational education
Number of lessons in non-formal vocational training	Between 900-1300 lessons	Between 340-560 lessons
Previous qualification	final exam	any higher education qualification
The ratio of theory and practice	40%-60%	
The most common jobs, occupations to be taken up	FEOR 2714 cultural organiser FEOR 3631 Conference and event organiser FEOR 3910 Other administrator	
Number and name of modules	<ul style="list-style-type: none"> comprises 5 modules: Local social and cultural studies Cultural event organisation Operation and cultural education activities of cultural organizations and institutions Employment I. (for post-secondary courses) 	<ul style="list-style-type: none"> comprises 6 modules: The services of cultural education institutions and organizations, the system of their activities Management, legal, economic and marketing studies Cultural rural development, strategic planning

	<ul style="list-style-type: none"> • Employment II. 	<p>methodology</p> <ul style="list-style-type: none"> • lifelong learning • cultural management • cultural tourism and festival organisation
The activities and tasks of the complex professional exam	<p>Activities of the Practical exam: Final-essay (description of an optional cultural education institution according to certain aspects in the form of a case study in a final essay, min. 20 pages in length) and a cultural education project evaluation Weight of the exam assessment: 40%</p>	<p>Activities of the Practical exam: Presentation of a case study (Oral presentation and the defense of a ten-page case study prepared during the training on the cultural education sectoral report or the non-governmental institutional concept of a settlement) Weight of the exam assessment: 30%</p> <p>Presentation of an institutional portfolio (Presentation of the portfolio prepared before the exam on the operation, legal status, institutional strategy, public cultural activity, the impact on the local community and institutional marketing development</p>

	<p>Activities of the <i>Oral examination</i></p> <p>Presentation of the final essay and presentation of the related thesis</p> <p>Weight of the exam assessment: 60%</p>	<p>opportunities of one of the cultural education institutions of a chosen settlement)</p> <p>Weight of the exam assessment: 30%</p> <p>Activities of the <i>Oral examination</i></p> <p>Presentation and defence of a Scenario (Presentation and defense of the scenario of a local event prepared before the exam)</p> <p>Weight of the exam assessment: 20%</p> <p>Organization of a cultural events (presentation of an item drawn from a set list of topics)</p> <p>Weight of the exam assessment: 20%</p>
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Post-secondary training is recommended for those without any advanced level final exams or those who have difficulty in obtaining a language exam or have not chosen the community organization Bachelor's course in due time. Postgraduate training is intended for those who do not take the master's program in cultural mediation due to difficulties in obtaining a language exam or due to time constraints.

Further Professional Training in the Field of Community Culture

Short-term (typically 30-120 lessons) competency-building vocational trainings accredited by the Cultural Education Accreditation Committee (hereinafter KAB = Közművelődési Akkreditációs Szakbizottság) of the EMMI State Secretariat for Culture play an important role in the vocational training system of cultural professionals. These further trainings provide participants with accredited certificates and the 32/2017. (XII. 12.) EMMI decree on the further training of cultural professionals provides the organizing background. These trainings are considered professional further trainings, which do not provide a new professional qualification and do not directly entitle the participant to take up a position. The training programs accredited by the above-mentioned decree guarantee the continuous professional development of the employees of cultural education institutions and compliance with the challenges and innovations in a variety of subjects. Without claiming completeness, some KAB-accredited training programs are the following:

- Library studies for community organizers (40 lessons)
- The practice of communication and protocol in community culture (60 lessons)
- Training of cultural education experts (60 lessons)
- Community building training (60 lessons)
- Training of managers of multifunctional cultural institutions (60 lessons)
- European Union tender writer and project manager (120 lessons)
- Art is a good game – creative playhouse manager (120 lessons)

The full list of accredited training programs is available on the above mentioned EMMI Customer Service website:

<http://www.kormany.hu/hu/emberi-eroforrasok-miniszteriuma/kulturaert-felelos-allamtitkarsag/hirek/rendelet-a-kulturalis-szakemberek-szervezett-kepzeserol-es-szakmai-tovabbkepzesi-programok>.

The National Institute of Culture, as the leading training centre for cultural education in Hungary, continuously launches these trainings - not only for participants from Hungary but also for Hungarian participants beyond Hungarian borders. In recent years, some trainings have also been

implemented specifically for professionals beyond Hungarian borders in their locations: in Transylvania, Upper Hungary and Vojvodina. The National Institute of Culture aims to provide uniform training for Hungarian cultural education professionals in the Carpathian Basin.

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Appendix 2.

Cultural organisations. Basic data and activities of the main cultural organisations operating in the network of partners cooperating in the program

Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Hungary	KultúrÁsz Public Benefit Association	Dr. Erika Juhász	www.kulturasz.hu	organization of trainings, preparing tenders, project management, organization of conferences and cultural events	Editing publications, organization of leisure activities, conducting research
Romania	Tradition Preservation Center of Harghita County	Ildikó Lőrincz	www.hagyomany.ro	organization of cultural programmes, publishing books, organization of adult trainings for craftsmen	supporting the production of documentary films
Slovakia	Cultural Society of Ethnic Hungarians in Slovakia	Gyula Bárdos	www.csemadok-hu.eu	culture, community culture	protecting interests
Romania	Kallós Zoltán Foundation	Gyöngyi Balázs-Bécsi	www.kallos.org.ro	education, culture, community culture	
Romania	Kriza János Ethnographic Society	dr. Albert Zsolt Jakab	http://www.kjnt.ro	supporting teaching, research into ethnography and anthropology, publishing books	representation of interests

Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Hungary	Zempléni Múzsza Social Science Cultural Foundation	István Bordás	www.zemplenimuzsa.hu	publishing periodicals, publishing books, cultural education activities	
Hungary	Kultúra Community Culture and Tourism Development Foundation	István Bordás	www.nepmuvelo.hu	implementing community education programmes	research
Hungary	Transylvanian Hungarian Community Cultural Association	Péter Széman	www.emke.ro	community education, culture, diasporas	organization of programmes, training
Romania	The Youth Organisation of the Hungarian Cultural Society Of Transylvania	Csilla Tamás	www.emkisz.ro	culture, community culture, the youth	organization of programmes, training
Romania	Báthory István Foundation	Péter Széman	www.bathoryalapitvany.ro	culture, organization of culture, event organization	education, heritage conservation
Romania	HÍD (BRIDGE)- Association of Hungarians in Subiu/Nagyszeben	Levente Serfőző	www.szeben.ro	organization of culture Hungarian cultural events, organizing children and youth events, community organisation	editing and publishing books and other publications, tourism, organizing professional conferences

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Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
România	Transylvanian Association of Hungarian Civil Organizations (TAHCO)	Bodó Barna	www.civilportal.ro	protecting interests, networking, civil control	civil counselling
Romania	Treasury Cluj Napoca/Kincses Kolozsvár Association	Balázs Gergely	http://magyarnapok.ro/2014/hu/kolozsvar-napok/szervezek/egyesuletek	culture, organization of culture culture, community life	
Romania	Haáz Rezső Museum	dr. Zoltán Miklós	http://www.hrmuseum.ro/	organization of culture exhibitions, museum education	
Romania	Cultural Center of Harghita County	dr. Angéla Ferencz	www.ccenter.ro	organization of culture, organizing festivals, adult education	
Romania	Szekler Museum of Csík	Zsolt Gyarmati	http://www.csszm.ro/	organization of exhibitions, museum education	
Hungary	Foundation for Amateur Artists in Sárospatak	István Damos		supporting the work of art groups, summer camps, methodology event days, preparing publications	
Hungary	Saint Elizabeth of Hungary Historic Society	Gabriella Lastóczkiné Kájel		cultural events, exhibitions, knowledge dissemination and scientific programmes	publishing books, religious tourism, charitable activity

Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Hungary	Hungarian Puppetry Association	László Szentirmai		providing expert support for the enforcement of amateur puppetry, festivals, exhibitions	organization of professional courses
Hungary	Mushroom Association of Zemplén	Dr. György Nagy	www.zaq.hu	knowledge dissemination, exhibitions, environmental education	research, publishing books, community building
Romania	Heltai Gáspár Library Foundation	Katalin Pillich	http://www.etnotour.ro/	running the library, folk art activity, cultural activity	out-of-school activities: remedial classes, competitions, lectures, special lessons, crafts, literary camps, native language camps, local history and identity development camps

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Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Romania	Transylvanian Christian Youth Association	Károly Bartos	http://www.ike.ro/hu	organization of Christian youth events, educational training camps, trainings	mission among university students, youth trainings, camps, training pastors
Romania	Hungarian Community Education Association of Rodna/Óradna	Erzsébet Strimbuné Osztrovszki		training, tradition preservation, promoting Hungarian language and culture in Rodna/Óradna and its region	
Romania	Cultural Centre of Gheorgheni/Gyergyószentmiklós	Sebestyén Fórika	http://gymk.ro	festivals, film premieres, concerts	
Romania	Cultural Centre of Covasna County	István Imre	http://www.kultkov.ro	organization of regional and international festivals, tradition preservation events, scientific colloquiums and lectures	research, training, editing publications
The Ukraine	Pro Agricultura Carpatika' Transcarpathian County Charity Foundation	László Hidi, László Órhidi	http://www.paccalapitvanv.org	adult education, professional counselling, running social programmes	
The Ukraine	"Association of Hungarian Big Families in Subcarpathia" Civil Organization	Dénes Török	http://www.kmne.org.ua	Providing support and financial aid for Subcarpathian Hungarian big families, reducing the problems of big families, setting up and helping family communities, supporting and enhancing the entertainment facilities for the Subcarpathian Hungarian big families, organizing das of big families, fostering the broadening of employment possibility for Subcarpathian Hungarian big families, help spread the healthy way of life	

Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
The Ukraine	Organic Farming Association of Subcarpathia	Zsolt Molnár		The association aims to popularize and help the dissemination of ecological agriculture, develop a harmonic relationship between man and the natural environment, facilitate a conscious consumption attitude and coordinate the producers of organic (food) products. We further wish to popularize and disseminate ecological agriculture, enrich people's knowledge through lectures, courses and professional consulting, contact and cooperate with other domestic, foreign and international co-organizations engaged in ecological agriculture, support - in order to facilitate the dissemination of ecological agriculture - establishing ecological model farms within the framework of the friends of gardening movement and, last but not least, support environment protection.	
Romania	Teleki Hungarian House Society	Lajos Dávid	telekihaz.erdely.org	community education, culture, education of the youth	training, tradition preservation, promoting Hungarian language and culture in Rodni/Óradna and surroundings
Romania		Zsolt Pintér	www.foterfesztival.ro	organizing Hungarian Days of Baia Mare/Nagybánya, which is the largest (7-day long) open-air series of events of the Baia Mare region/Bányavidék	organizing one or two community programmes a year

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Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Slovakia	Civil Association of Dunajská Streda/Dunaszerdahely and its Region	Olivér Ibolya		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	
Slovakia	Target Fund of Nové Zámky/Érsekújvár and its Region	Dezső Szabó		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	
Slovakia	Association of Galánta/Galánta and its Region	Adrián Horváth		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	
Slovakia	Civil Association of Kolárovo/Gúta and its Region	Adrianna Angyal		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	

Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Slovakia	Target Fund of Levice/Léva	Jenő Wirth		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	
Slovakia	Target Fund of Lučenec/Losonc and its Region	Péter Csúsz		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	
Slovakia	Association of Velké Kapušany/Nagykapos and its Region	Rudolf Gabri		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	
Slovakia	Civil Association of Velký Meder/Nagymedyer and its Region	László Rostás		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	

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Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Slovakia	NÉVA Society	Aladár Z. Urbán		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	
Slovakia	Non-investment Fund of Nitra/Nyitra and its Region	Klára Tóth		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	
Slovakia	Cultural Association of Štúrovo/Párkány and its Region	György Himmler		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	
Slovakia	Municipal Target Fund of Bratislava/Pozsony	Mária Varga		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	

Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Slovakia	Rákóczi Friends Society of Želiezovce/Zseliz	János Mácsadi		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	
Slovakia	Philek Region Association	Róbert Tomolya		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	
Slovakia	Civil Association of Rimavská Sobota/Rimaszombat and its Region	László Csúsz		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	
Slovakia	Association of Rožňava/Rozsnyő and its Region	Zsóka Palcsó		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	

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Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Slovakia	Rákóczi Hungarian House Civil Association of Rožňava/Rozsnyó	Imre Molnár		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	
Slovakia	Cultutal Association of Šamorín/Somorja and its Region	Erika Zacharov		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	
Slovakia	Association of Moldava nad Bodvou/Szepesi and its Region	László Kőteles		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	
Slovakia	Civil Association of Šafa/Vágsellye and its Region	Ferenc Botka		Organization and implementation of several programmes in the region: Gólyahír Programme, Kindergarten Enrollment	

Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
				Programme and School Enrollment Programme. Popularizing bilingualism. Organization and implementation of other cultural and community building programmes.	
Romania	"Domokosi" Cultural Association	Judit Molnár		Culture, nature conservation, sport	
Romania	"Borókagyökér" Association	Vilmos Zsolt Szejké	facebook.com/borokagyokeregyesulet/	folk tradition preservation	
The Ukraine	Pro Cultura Subcarpathia Civil Organisation	Ildikó Orosz	https://www.facebook.com/proculturasubcarp/	Organization of cultural programmes and tradition preservation programmes, maintaining and editing the portals: karpatalja.ma & ittmagyarulis.eu, operation of a region house, a folk art helping school and a cultural centre.	Organization of trainings, charity work, publishing books
The Ukraine	Charity Foundation of the Society of Hungarian Culture of Transcarpathia	Géza Gulácsy			
The Ukraine	Future In Our Hands Foundation	Sándor Kurmai		The main goals of the foundation: promoting the integration of orphans into families	Organization of charity cultural programmes and auctions
The Ukraine	Transcarpathian Children's Rescue Service	Sándor Kurmai		Providing assistance to sick children and their families	Organization of charity cultural programmes and auctions

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Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
The Ukraine	Révész Imre Society of the Transcarpathian Hungarian Artists and Craftsman	Ágnes Kulin		Organization of exhibitions, creative camps	Editing publications
The Ukraine	Reformed Youth Ecclesia of College Students of Beregszász	Attila Maksai			
The Ukraine	Transcarpathian Hungarian Pedagogical Association	Ildikó Orosz	www.kmpszo.uu	KMP is a safeguarding body of Subcarpathian Hungarian teachers. The Association undertakes to develop the quality of the provincial Hungarian-language schools, the comprehensive and high level training of their teachers and safeguarding the interests of Hungarian teachers and schools.	KMPSZ has been organizing retraining courses for teachers from the country and abroad, thematic contests for students, summer camps in Hungary and in their home country and supporting cultural events.
The Ukraine	Transcarpathian Hungarian Scout Association	Pál Popovics	http://cserkesz.com.ua/	Establishing value transmitting Hungarian children and youth small communities, scout units and teams, educating the youth	Cultural programmes, trainings for children and adults

Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
The Ukraine	Transcarpathian Reformed Youth Association	József Sipos	http://krisz.org	KRISZ aims to evangelize, organize and lead missions among the youth	community building programmes, charity cultural events, organizing camp, setting up and supporting TeSo blog
Hungary	Karácsony Sándor Community House	Valéria Balázsiné Bíró	http://www.muvhazfoldes.hu/	Organization of cultural programmes, events and exhibitions. Cultural educational activities and their support. Operation of cultural educational institutions and community venues.	
Hungary	Cultural Association of Onga	László Takács	http://www.okeonga.hu/	The association owns a Pálinka brandy glass history collection, organizes exhibitions of the Pálinka brandy history documents of Borsod-Abaúj-Zemplén County Archives, organizes lectures and pálinka assessment and familiarization trainings, publishes a series of articles on the cultural history of pálinka brandy	
Hungary	Hajdú Dance Ensemble Public Benefit Foundation	Dr. Bálint Rózsavölgyi	http://www.hajdufolk.hu	By their activity they help raise the standard of folk dance culture in the East Hungarian region. They contribute to creating a folk dance centre in Debrecen with a unique image and high efficiency, also generating increased international interest.	Education and teaching, skills development, operating a primary arts educational institution, information dissemination, cultural and cultural educational activities, preservation of cultural heritage, performing arts, artistic creation, activities complementing performing arts, research and

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Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
					development on social sciences and humanities, primary education, sports and recreation education, cultural education, other education not elsewhere classified, other community and social activities not elsewhere classified.
Hungary	Szeredás Tradition Preservation Association	Katalin Kálmánné Szabó	http://szeredas.hu/	Research, protection, processing and display of our folk traditions with the intention that people of today could experience the conceptions and content of these ancient traditions that have been formed throughout the centuries	
Hungary	Szélrózsa Tradition Preservation Association	Zita Tankáné Szilágyi	http://szelrozsaegyesulet.hu/	Exploration and processing of folk traditions in the neighbourhood, reviving dramatic masquerade habits related to certain folk events and presenting these at folk dance festivals.	

Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Hungary	Adult Education Service of Földes	Dr. Irma Szabó	www.foldesinepfoiskola.com	Their major areas of activity are centred around cultural activities, tradition cultivation, community development, dissemination of the healthy lifestyle approach and the creation of a liveable environment. Education and teaching, information dissemination.	In addition to organizing adult education courses their tasks include compiling a wider range of varied programmes offered, exploring and disseminating information about the past and the values of the settlement, preserving traditions by reviving them and actively participating in local public life.
Hungary	Csillagbojtár Cultural and Educational Nonprofit Ltd.	Csilla Halassy	http://csillagbojtar.hu/	Their mission is to develop cultural life in the town and its region.	Operating Blaha Drama Club, Talent development activities, Fairy tale therapy workshops, Drama pedagogy workshops, Festival organization, Operating Heves Artists' Colony, Exhibition organization and implementation, Cultural, artistic, music and informative events

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Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Hungary	KÖZ-Pont Youth Association	Attila Zsolt Gyulavári	http://www.kozpontegyesulet.hu/	Cooperating in shaping youth policy in the North Great Plain region and in Hungary by collaborating with local, regional and national youth organizations and representing the interests of the youth in the region and the country at as many forums as possible.	Their mission is to support young people between the ages of 10 and 30 at the regional level, through sustainable projects, in order that they gain experience. They provide room and opportunity through the means of young volunteering and student self-governing to develop themselves and their community, based on the values of cooperation, trust and responsibility.
Hungary	Debrecen Cultural Centre	Zsolt Jantyik	http://www.debrecenimuvk.ozpont.hu	Culture administration, artistic activities, museum community education and public relations activities, community education - the preservation of traditional community cultural values, lifelong learning, amateur artists, culture-based economic development, publication of books.	Developing and operating a structure and professional services fostering the social integration of young people, providing local community space, out-of-school education and training; trainings and subsidies helping the employment of persons with a reduced ability to work.
Hungary	Úton Youth Cultural Association	Ildikó Suba	http://balcsitabor.hu/	The association regards it as their mission to raise the social prestige of cultural and community education activities. They facilitate making community education activities strategic parts of development concepts.	

Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Hungary	Hajdú-Bihar County Association of Adult Educators	Ilona Kardos	http://hbmkultura.hu	It is their fundamental objective to become one of the key organizations of professional development and innovation in community education in the county, by relying on the expertise and competency of their members acquired in community education.	
Hungary	Free Education and Adult Education Association of Bihar	Éva Lisztes	www.biharinepfoiskola.hu	Primarily the organization of cultural events. The fundamental objective of the association is to perform the activities of adult education and adult training and in relation to this to have adult trainings licensed, to design, organize and implement them; to provide adult training services and to popularize adult training.	
Hungary	Lifeline Foundation	Attila Zoltán Kenyeres	http://www.eletvonalapivtany.net	Organization of cultural programmes and educational lectures; education, teaching, skills development	
Hungary	Kocka Kőr Talent Management Cultural Association	Dr. Ferenc Mező	http://www.kockakor.hu	Its objective is to support, directly (by trainings, mentoring or managing) or indirectly (curriculum development, research, teacher further training) talents in science and/or art and/or sports	

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Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Hungary	HUMAN-NET Human Resources Development Foundation of Szabolcs-Szatmár-Bereg County	Sándorné Marik	https://www.humannet.hu/	Developing the knowledge and skills of human resources, supporting families as the primary social groups, performing prevention and rehabilitation activities for the implementation of health conscious attitude and lifestyle. The foundation performs high priority public benefit activities in the fields of research, education, teaching, information dissemination, child and youth protection, training of workforce disadvantaged at the labour market, employment and family support.	
Hungary	Central Transdanubian Alliance for the Youth	Rita Kandikó	https://www.koszi.org/	Cultural, information and communication activities (e.g. local mass communication, artistic activities, preservation of cultural heritage, public collections, publication, protection of the built environment, folk art, preservation of traditions, community education, cultivation of minority and ethnic culture)	

Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Hungary	Pannon Gate Cultural Association	Andrea Károly	http://pannonkapu.hu	Organization of events and programmes for children, teenage and adult generations; implementation of programmes; provision of information on tendering opportunities; organization of professional study tours	Supporting the implementation of programmes related to cultural and free time activities, operation of a Tourism Information Centre
Hungary	Reviving Old Trades Public Benefit Association	Boldizsárné Bérces	http://www.nagypall.hu/regi-mestersegeket-felelevenito-egyesulet/	Their objective is to familiarize as many adults and children as possible with folk handicraft trades (corn husk craft, cattail weaving, sedge weaving, weaving, egg decoration, costume making, bead weaving, beekeeping, candle making, folk art furniture painting)	
Hungary	Friends of Szigetvár Castle Club	Zoltán Varga	http://www.szigetvar-konyvtar.hu/varbarat.html	Collection and maintenance of documents and memorial objects related to the history of Szigetvár and the work of the Zrínyis. Awareness raising of the role of the Zrínyi family. Maintenance of Zrínyi Castle, setting up a museum in Szigetvár.	Photocopying, audiobook library, opportunity of reading on the spot

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Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Hungary	Békéssy János Local History and Tradition Preservation Association	Róbert Hévizi	https://www.facebook.com/bekessyjanos/	The exploration, collection, organization and maintenance of data, writings, objects, memories and traditions related to the history of the village of Békésszentandrás. In order to foster the former the association undertakes to collect and register memories of local historical significance, write up the history of the local school and organize courses and release and disseminate publications on these topics.	
Hungary	Matyó Folk Art Association	Zsuzsa Berecz Lászlóné	http://www.matyofolk.hu/	Tradition preservation and popularization: folk dance, handicraft, events 1.Folk dance: Maintenance and operation of Matyó Folk Dance Ensemble and the other tradition preserving amateur ensembles in the town 2.Handicraft: at the initiative of local craftsmen 3.Events: Cultural, primarily including folk art events	
Hungary	Heman Ottó Museum	Dr. Arnold Tóth	http://www.hermuz.hu/	Exhibitions, maintenance of a special library, implementation of field research, heritage management, collection enlargement	Collections, museum pedagogy workshops

Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Hungary	Téglás Town Library and Community Education Institution	Katalin Németi	https://www.facebook.com/T%C3%A9gl%C3%A1si-V%C3%A1rosi-K%C3%B6nyvt%C3%A1r-%C3%A9s-K%C3%B6zm%C5%B1vel%C5%91d%C3%A9si-Int%C3%A9zm%C3%A9ny-1267461736634958/		
Hungary	Móricz Zsigmond House of Culture and Youth Foundation of the Association of Regional Educational Institutions (TEMI)	Sándor Cseh	http://www.temimoricz.hu/	Meeting the cultural needs of the population of Nyíregyháza, communities support, facilitation of technical language and other teaching. Trainings for the unemployed. Health preservation, social activities, families support, care for the elderly, education and teaching, cultural activities, nature protection, protection of human and citizenship rights, adult education.	
Hungary	Eger Culture and Arts Centre	Renáta Kiss	http://ekmkeger.hu/	Artistic activity, community education: developing community and social participation; community education: the preservation of traditional community cultural values; community education: lifelong learning; amateur arts	Other publishing activities, local and regional community venue, international cultural cooperation, recreational sports activity, other education outside the school system

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Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Hungary	Living Source Tradition Preservation Association	Norbert Kovács	http://eloforras.eu/eloforras/	Researching and passing down Hungarian folk traditions	Trainings, camps, folk art events, museum
Hungary	Kisvárdai Cultural Association	Béla Nyakó	http://szinhaz.w3h.hu/	Educational, cultural, music and free time programmes	Workshops, clubs, art ensembles
Hungary	Kisvárdai Castle Theatre and Arts House	Béla Nyakó	http://www.kisvarda.szinhaz.hu	Artistic activities, theatre performances, community education, cultural and free time programmes	Informative lectures
Hungary	Balassa Iván House of Culture and Library	Zsanett Mile	http://www.mhbarand.hu/	Cultural programmes, courses, informative lectures	Youth programmes (camps, playhouses), artistic activities, recreational free time activities
Hungary	Kovács Máté Town Cultural Centre and Library	Ilona Berényiné Szilaj	http://www.szoboszlokultura.hu	Cultural programmes, community education, music events	
Hungary	Fegyvernek House of Culture and Library	Barna Molnár	http://www.kultura-fegyvernek.hu/	Community education, library, adult learning, operation of community venues	

Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Hungary	Mészáros Károly Town Library	Erzsébet Jeles	http://www.hdkonyvtar.hu/	Library, handicraft workshops, free time programmes	Internet use
Hungary	Miskolc Opera Festival Nonprofit Ltd.	Gergely Kesselyák	www.operafesztival.hu	Opera festival, cultural programmes, art festival	
Hungary	Déryné Centre of Culture, Tourism and Sports and Library	Tibor Szepesi	http://www.derynekarcag.hu/	Community education, youth programmes, free time activities	Theatre performances, concerts, exhibitions, movies, town celebrations, the operation of clubs and workshops, the organization of camps and school holiday programmes for children
Hungary	Biharkeresztes Town House of Culture and Library	Beáta Boros	http://bkvmhk.monguz.hu	Community education, library, cultural activity	
Hungary	House of Culture and Youth, Library, Kurucz Albert Village Museum	Attila Lénárt	https://www.facebook.com/muvhazkonyar/	Operating community educational institutions, community venues, providing library services, museum exhibition activity	Printing and photocopy service, film and video playing, arts exhibition, amateur artistic activity

CIVIL DIMENSIONS VI.

Country	Name of organisation in English	Name of the leader of organisation	Website	Primary activities (1-3 most important ones)	Other activities
Hungary	Derecske Town Cultural Centre and Library	Csilla Nádházi-Tálas	www.dmvkk-derecske.hu	Community education, library, cultural activity, educational lectures	Room rental, information service, computer and internet use, photocopying, printing
Hungary	Berettyó Cultural Centre	Irén Kállai	http://www.berettyokk.hu/	Community education, library, museum, cinema, media services in the town	Room rental, information service
Hungary	Máriapócs Centre of Culture and Town Library	Éva Vonáné Pásztor	http://mariapocs.monguz.hu/	Community education, cultural activities, library services	Free internet, Library lessons and events, Child performances, Computer courses for adults
Hungary	VOKE "Consensus" Cultural Centre of Railway Employees	Ilona Kardos	http://vmuvhaz.hu	Community education, cultural activities	

Appendix 3: Selection of Photos on Cultural Education

Selection of photos on Hungarian cultural education

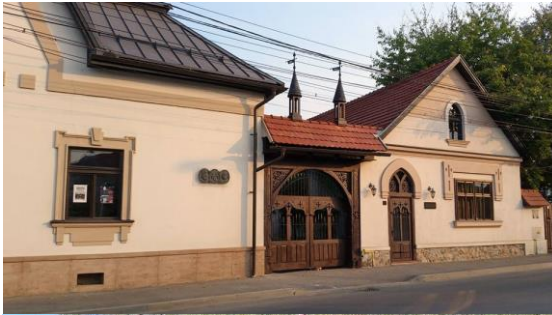








Selection of photos on Transylvanian cultural education











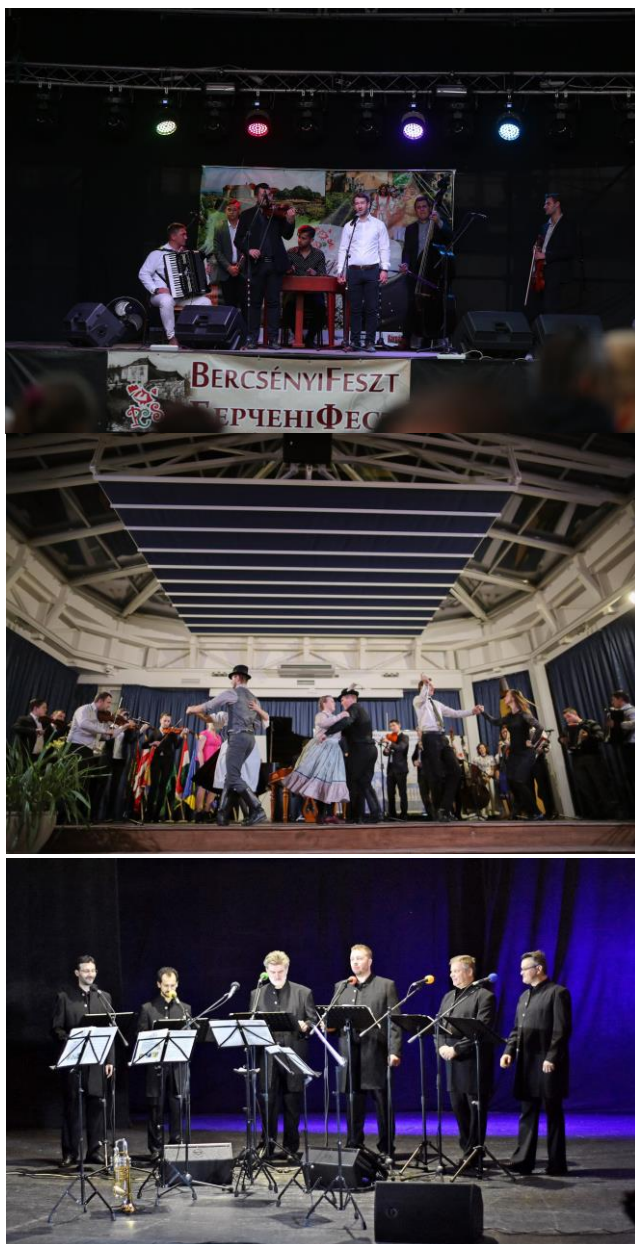
Selection of photos on Upper Hungarian Cultural Education





Selection of photos on Subcarpathian Cultural Education







Within the framework of cross-border cooperation, Hungarian cultural education specialists from Hungary, Transylvania, Upper Hungary and Subcarpathia have been able to work together for two years. The excellent collaboration, which had already been established earlier, has brought several results, which will be briefly introduced in the presentation of the project following this introduction. Through the factual studies of the local specialists of the cooperating regions, the present volume demonstrates the characteristics of the Hungarian cultural education that are present in the regions. Our volume titled “Cultural Learning at the Eastern Border” is intended to fill a gap. Studies can be found on the cultural education life of the countries with a Hungarian population, however, most of them touch only one field of the profession, a smaller region, an organization or an institution. In this volume, in overview studies, we attempt to present the characteristics of the cultural education of the four regions neighbouring the eastern border of Hungary. This way the volume becomes suitable for educational purposes as well: it can be used to give a comprehensive picture of the Hungarian cultural education life at the eastern border at trainings of secondary and higher-level cultural education specialists as well as at professional further trainings.



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