



INTERNATIONALE  
ORGANISATION FÜR  
VOLSKUNST ÖSTERREICH –  
IOV AUSTRIAN SECTION

**NGO**  
In Formal Consultative  
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The United Nations  
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**UNESCO**

THE INTERNATIONAL ORGANIZATION OF FOLK ART THE  
POLISH SECTION

IOV INTERNATIONAL COMMISSION FOR SCIENCE  
AND RESEARCH FOR CENTRAL AND EASTERN EUROPE

IOV 14th European International Scientific Conference of Folk  
Culture

**"Between Folk Culture and Global Culture in Contemporary  
Europe".**

In Honor of Alexander Veigl, Founder of IOV,  
on the 10th Anniversary of His Death

23-26 November 2017, Andorf (Austria)



## **The History of IOV European Scientific Conferences**

IOV European scientific conferences have constituted a very significant realm of activities in the past 30 years of history of our organization. They were of great scientific and educational value; they have also strengthened integration of members of our organization. The participants of these conferences have come from countries of the east and of the west, of the north and of the south to discuss and get to know the specific nature of various European cultures as well as their connections with non-European cultures, the features that are common to all, many or a few of them (cultural universals), and those which are particular to each culture (cultural specificity).

This mode of co-operation is especially appropriate for our organization, IOV, which accomplishes the ideological principles of UNESCO: to build mutual understanding and peaceful co-operation of nations, and thus to overcome all barriers and divisions among them – political, economic, racial, religious, and others.

In the last over 30 years of IOV activity in Central and Eastern Europe thirteen European scientific conferences of folk culture have been organized. Let me list them:

- The 1st conference, entitled “Future of European cultural heritage”, was held in Bursa (Turkey) in June 1989;
- The 2nd conference, entitled “The role of folk culture in creating the common European home”, was held in Novgorod (Russia) in June 1990;
- The 3rd conference, entitled “Threats to folk culture”, was held in Sarvar (Hungary) in April 1992;
- The 4th conference, entitled “Cultural identity of ethnic minorities in unifying Europe – chances for safeguarding and threats”, was held in France in August 1994;
- The 5th conference, entitled “Condition of folk culture on the threshold of the third millennium”, was held in Mautendorf (Austria) in April 1996;

- The 6th conference, entitled “Threats to folk culture in the process of European integration”, was held in Minsk (Belarus) in September 1997;
- The 7th conference, entitled “Folk culture and tourism”, was held in Nicosia (Cyprus) in September 1998;
- The 8th conference, entitled “Chances for folk culture in the process of European integration”, was held in Bucharest, Sibiu and Deva (Romania) in August 1999;
- The 9th conference, entitled “Folk culture and tourism and their contribution to the culture of peace”, was held in Colmar (France) in July 2000;
- The 10th conference, entitled “Europe of nations and folk cultures”, was held in Vienna (Austria), Trenčianske Teplice (Slovakia) and Sarvar (Hungary) in May 2002. (It was the first European conference across borders: it took place in three neighboring countries in Central Europe.);
- The 11th conference, entitled “The universal values and national distinctness of traditional European cultures”, was held in Lublin and Kazimierz Dolny (Poland) in June 2004;
- The 12th conference, entitled “Folk culture as a source of national symbols in times of globalization”, was held in Lublin (Poland) in June 2010;
- The 13th conference, entitled “Roots and routes of traditional European cultures in XXI century”, was held in Kiev and Sevastopol (Ukraine) in July 2013.

All these conferences presented scientific research motivated by strong and genuine interest in folk culture per se, without any ideology or politics. They have created a meaningful tradition and a high standard. They were strongly supported by the late founder and long-time Secretary General of our organization, Mr. Alexander Veigl from Austria (the original seat of our organization), and the long-time chair of the IOV World Commission for Science and Research, professor Mieczysław Marczuk from Maria Curie-Skłodowska University in Lublin (Poland).

The common denominator of all these conferences was the category of cultural tradition understood as the heritage of the past, as a set of axiological codes which determine the identity of European nations and the tendencies of their change in the present world, including the tendency towards erasing differences among various cultures.

The title formula of the present conference, the 14th IOV European conference of folk culture "Between Folk Culture and Global Culture in Contemporary Europe", includes two key concepts: folk culture and global culture, which are very meaningful when related to the sphere of culture. They emphasize the dynamic nature of the cultural processes discussed.

It is the mission of every scientist and researcher in the field of cultural studies to document and analyze these processes in order to preserve them for future generations. But also to make them known internationally to foster international understanding and co-operation. And the 14th European conference of folk culture is also meant to contribute to accomplishing this mission.

The theme of the 14th conference, "In Honour of Alexander Veigl, Founder of IOV, on the 10th Anniversary of His Death", is focused on the category of change based on the relationship between authenticity and innovation (the degrees of its admissibility by a regional/local community). It concerns in particular the processes of modernization, transformation, and attempts at unification (homogenization) of particular national cultures, and especially folk cultures as their component parts – in their intangible dimension (broadly understood folklore, including e-folklore) and tangible dimension. It is hoped that the papers presented will formulate some diagnoses re: the contemporary essence of folk cultures in European countries.

The topics of scientific considerations include in particular interpretation of local, regional and global elements of cultures in the realms of folk systems of values, folkways, habits, annual and family rituals, external forms of religious practices, forms of folk art practices, daily and festive styles of life, tradition vis-a-vis creation of new trends, etc.

I would like to express my sincere gratitude to the Austrian co-organizer (IOV Vice-President Prof. Mag. Hans Holz and IOV Austrian Section), and the members of the board of IOV Polish Section who have created the scientific formula of this conference, and the Polish members of the organizing committee: dr. hab. Dorota Światała-Trybek (Vice-chair for science and cultural practices IOV Polish Section); Agnieszka Monies-Mizera M.A. (Secretary of IOV Polish Section); Henryka Kazubek M.A. (Honorary member of IOV Polish Section).

Thank you all for coming to present your papers and commemorative speeches.

I wish all of us a fruitful conference.

Prof. dr hab. Anna Brzozowska,  
Maria Curie-Skłodowska University, Lublin  
Chair of IOV Science and Research Commission for Central and Eastern Europe, Chair  
of IOV Polish Section

Lublin, 4. 10. 2017.



# **Program of the Conference**

The time for one paper (including a possible film illustration) is 20-30 minutes. We request every presenter of scientific paper to prepare a 2-3 sentence long self-presentation for chairs of sessions.

# Thursday Nov. 23rd:

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**Afternoon:** arrival of the participants.

**18.00:** Official start of the conference with welcome-speeches by organizers of the conference (Prof. Anna Brzozowska-Krajka and Prof. Mag. Hans Holz) and dinner in the hotel restaurant.

**20.00:** Welcome-speech of IOV President Dr. Ali Khalifa (conference hall in the hotel)

**20.15:** Introduction and presentation of Delphic Games by special guest Artemy Ponyavin, Secretary General of the Delphic Games (Russia).

**20.30:** Short welcome-performance of the Andorf Choir (it was founded and has been directed for 30 years by Prof. Mag. Hans Joachim Holz) and the world-famous Austrian Zither-Player Univ. Prof. Wilfried Scharf (IOV Austria-board-member).

# Friday Nov. 24th:

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**8.00:** Breakfast

**9.00 – 12.00:** Commemorative speeches:

- Anna Veigl / translated by Mag. Fran Eve Wright (Austria),
- Dr. Ali Khalifa (Bahrain),
- Prof. Mag. Hans J. Holz (Austria),
- Prof. Anna Brzozowska-Krajka & Prof. Wiesław Krajka (Poland),
- Prof. Ursula Hemetek (Austria),
- Prof. Victor Kitov (Russia),
- Prof. Oksana Mykytenko (Ukraine),
- Prof. Rimantas Astrauskas (Lithuania),
- Aija Jansone Ph.D. (Latvia),
- Henryka Kazubek M.A. (Poland) (read by Wiesław Krajka)

**12.00 – 14.00:** Lunch and noon-break

**Session I. 14.00-18.00**

Opening Plenary Lecture:

Prof. Violetta Krawczyk-Wasilewska (University of Łódź, Emerita, Łódź,  
Poland):

European Intangible Cultural Heritage and the Information Society

## Rituals and Eschatological Narratives:

- Prof. Valentina Novak (Francisk Skorina Gomel State University, Gomel, Belarus):

Maternal Rite of Gomel Polesye: Its Structure, Regional and Local Peculiarities

- Agnieszka Monies-Mizera, M.A. (Maria Curie-Skłodowska University, Lublin, Poland):

Reception Rites in Polish Traditional Folklore. From Extended Ritual Complexes to Abbreviated Ludic Elements

## Coffee/tea break

- Prof. Oksana Mykytenko, (National Academy of Sciences of Ukraine, Kiev, Ukraine):

Love Padlock and Key as the Traditional Symbols and Contemporary Attributes in the Wedding Ceremony (on the Material of the Slavic Tradition)

- Prof. Ina Shved, (A. S. Pushkin Brest State University, Brest, Belarus):  
Acculturation as a Factor of Change in the Folk Eschatological Narratives (based on the Belarusian material)

## **18.00:** Dinner

**18.30:** Open meeting of the Steering Committee of IOV Science and Research Commission for Central and Eastern Europe with participation of Chair of IOV World Science Commission, Prof. Mohammed Abdulla Al-Nouiri (including professor Larisa Vakhnina's presentation of the post-conference publication from The 13th European International Scientific Conference of Folk Culture. "Roots and Routes of Traditional European Cultures in XXI Century", Kiev-Sevastopol, Ukraine, 2013).

**20.00:** Short performance of the Andorf Folk Dance Group and instrumental folk-music group

**20.30:** Welcome speech of the President of IOV, Dr. Ali Khalifa. Meeting and talks with the Executive Council of IOV (they hold a meeting during these days in Andorf, too).

# Saturday Nov. 25th:

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**8.00:** Breakfast

**Session II. 9.00 – 12.00**

Cultural Policy:

- Prof. Letizia Bindi, University of Molise, Campobasso, Italy):  
Walking Traditions... Intangible Cultural Heritage as a Multi-situated Fieldwork
- Maria Ochab M.A. (Maria Curie-Skłodowska University Lublin, Poland):  
Contemporary Folk Art as an Element of Cultural Diplomacy in Europe

Coffee/tea break

Folk Music and Folk Dance:

- Prof. Ursula Hemetek, (University of Music and Performing Arts, Vienna, Austria):  
Dynamics of Change in Music of Roma in Austria
- Prof. Rimantas Astrauskas (Lithuanian Academy of Music and Theatre, Vilnius, Lithuania):  
Lithuanian Traditional Culture in the Process of Change

**12.00 – 14.00:** Lunch and noon-break

### **Session III. 14.00-18.00**

- Prof. Victor Kitov, (East Siberian State Academy of Culture and Art, Emeritus, Orenburg, Russia):  
Instrumental Folk Performance in Orenburg City
- Mkrtich Hovhannisyán, M.A. (Institute of Theatre Gyumri Armenia):  
Adaptation of Armenian Folk Dance to 21 Century

Coffee/tea break

Ethnic Minorities:

- Prof. Larysa Vakhnina, (National Academy of Sciences of Ukraine, Kiev, Ukraine):  
The Study of Ukrainian-Polish-Belorussian Ethnocultural Borderland
- Katarzyna Marcol Ph.D. (University of Silesia Cieszyn, Poland):  
Shaping Determinants of Ethnicity of Silesian Minority in Ostojícevo (Serbian Banat). Polish Folk Dances, Costumes and Folk Songs as an Invented Tradition
- Fran E. Wright, M. A. (UNESCO Club, Vienna, Austria):  
Traditional Ethnic Minorities in Austria

**18.00 – 20.00:** Short sightseeing tour of beautiful baroque town Schárding (17 km away) -tentative

**20.00:** Dinner and reception by the mayor of Andorf

# Sunday Nov. 26th:

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**8.00:** Breakfast

## **Session IV. 9.00-12.00**

Folk Costume:

- Aija Jansone Ph.D. (Latvia University Riga, Latvia):  
Authenticity and Modernity in Today's Latvian Folk Costumes
- Kinga Czerwińska Ph.D. (Silesia University Cieszyn, Poland):  
Folk Costumes: Tradition – Changes – Perspective. Examples from the Southern Poland: Cieszyn Silesia, Żywiec Beskids, Podhale

Coffee/tea break

Contemporary Non-traditional Forms of Folklore:

- Prof. Alexander V. Morozov, (Belarusian State University of Culture and Arts, Minsk, Belarus):  
A Social Dynamics of the Belarusian Folklore in the Second Decade of the 21st Century: between Folk Culture and Global Culture
- Prof. Anna Brzozowska-Krajka, (Maria Curie-Skłodowska University, Lublin, Poland):  
Religion and Neo-folklore: the Sacred and the Profane in Polish E-wishes

Closing of the Conference

**12.00:** Farewell lunch

Departure of all participants

# Abstracts of Papers

(All the abstracts are printed in the versions submitted  
by their authors)

Prof. Rimantas Astrauskas, Lithuania

### **Lithuanian Traditional Culture in the Process of Change**

A fast process of globalization going on during the last decades in Lithuania caused significant changes in all domains of the society. A rich inherited traditional culture was of no exception; deep changes influenced its forms and content, the ways of transmission and dissemination in the society, usage of its values presented in everyday life. Lithuanian practice is overwhelmed with examples of various attempts of adaptation, modernization, transformation, regional unification of its component parts – feasts, customs, habits, costumes, religious chants, songs, dances, tales, etc. Political impact in forms of various prohibitions was changed by economical influence, supermarket is now one of the main players in the field, and causing unification of festive days and gastronomic repertoire, global internet, traveling and personal contacts among the people in the world erases national, regional, local differences. The process is not one sided, a new forms of behavioral patterns, mixture of musical styles, dances, feasts and customs emerge, and in nearest future we shall see which forms will be accepted which will not. During the presentation concrete sonic and visual examples will be provided and analyzed.

Prof. Letizia Bindi, Italy

## **Walking Traditions... Intangible Cultural Heritage as a Multi-situated Fieldwork**

This paper focuses on 'heritagization' of local practices and knowledge and on participatory processes of communities to these issues.

The a. starts from the idea that 'folklore, *éthnologie européenne*, cultural studies, demology, popular traditions...' are different declinations of a complex area of socio-cultural studies that is essentially focusing on community knowledge and practices deeply embedded on a territory and influenced by local powers, systems of beliefs and socio-economic processes. Since the Seventies, moreover, ethno-anthropologists pointed out the influence and permeability of popular traditions to change and socio-economic and cultural modifications and their dynamic and multiple ways to adapt and adjust their expressions to new aesthetic and symbolic frames and to new hierarchies of value.

In this contribution the a. will try to outline these processes of transformation and change through a specific case study based on a recent fieldwork in Basso Molise, Italy where a groups of ceremonials consisting on oxen-charts races in the name of the Patron Saint have been attacked and criticized by the animal rights movements at a national scale and the transformation of these rituals that this controversy have determined.

The ethnography has consisted not only in a deep insight on the communities of practices involved in these ceremonials, but also in a critical analysis of the legal controversy derived and of the assertive political and legal actions from the part of the animal rights movement posed many theoretical and methodological questions on local/global scales/hierarchies of cultural

value, on community participation and participatory involvement in conservation and valorization processes, on the position of the ethnographer and its deontology.

Prof. Anna Brzozowska-Krajka, Poland

### **Religion and Neo-folklore: the Sacred and the Profane in Polish E-wishes**

The development of globalization, enhanced by electronic technologies, created a new style of communication among people (as opposed to the traditional, face-to-face type of communication in folklore), not only those living in a common environment. This new type of social, intercontinental communication gave birth to e-folklore: a specific kind of written and visual folklore - supra-regional, supra-national, global. Its ontological status is different from that of traditional folklore: it passes the limits of folk culture to belong to popular culture.

New contemporary media have modified many traditional genres of folklore. For example, they influenced creation of new, interactive forms of folklore. E-wishes, the subject of the present study, belong to them. I hope my ethno-philological analysis of Polish Easter e-wishes will illuminate some tendencies specific for contemporary ways of experiencing this feast, most important in Christian liturgical calendar. And these processes pertain not only to Polish Catholicism but to entire Christian Europe.

The substantial collection of Polish Easter e-wishes under my investigation manifests primarily the process of de-sacralization of Easter rituals in the public domain, brought about by omnipresent commercialization and developing secularization of Polish people. Thus e-wishes, which belong to the realm of the profane rather than the sacred, are becoming more and more popular. The symbolism of Easter festive calendar appears in them in the form of temporal signs devoid of profound religious meanings. Therefore, they may be placed between the serious and the comic, with ludic attitudes as dominant.

Kinga Czerwińska, Ph.D., Poland

**Folk Costumes: Tradition – Changes – Perspective. Examples from the Southern Poland: Cieszyn Silesia, Żywiec Beskids, Podhale**

Folk dress is one of the main markers of regional identity and currently perhaps the most vital and representative aspect of traditional local culture. Much like rural art as a whole, traditional dress is shaped by local patterns, tools and raw materials inherited from generation to generation. It has always been an expression of the everyday needs of the community. While everyday clothes were modest, simple, sometimes even humble in shape and form, festive traditional dress worn at celebrations and rituals was distinctive in terms of cut and ornamentation. It fulfilled a role that went far beyond that of practical clothing, and became a signifier of the sacrum, with all the consequences thereof.

The template of traditional dress typical for a given family, village, parish or region was adjusted and improved over the years. The richness of style and modesty of form was an expression of a shared sense of beauty, value system, rules of behaviour and ritual. Its structure, formed by generation of wearers, became a symbolic code for the social standing and ritual role of the owner. Thus, traditional dress was a marker of prestige, individuality and belonging to a certain social and regional group. Its role was religious, magical, erotic and aesthetic; it supported social order and tradition.

Consequently, it may seem that traditional dress is unchangeable and stagnant. This would be an incorrect assumption. Despite censorship and criticism aimed at novelty, traditional dress and other elements of folk culture underwent changes. Research on folk culture and traditional dress is a source of information about broader social and moral changes rather than just

individual preferences of dress owners. These general insights are applicable also to folk dress of Cieszyn Silesia, Żywiec Beskids and Podhale (southern Poland), to which I devote the lecture.

Prof. Ursula Hemetek, Austria

### **Dynamics of Change in Music of Roma in Austria**

Roma music is a very complex phenomenon, as there are many different styles throughout the world, that are hardly connected to one another. Even in a small territory like Austria Roma groups express their musical identity in manifold ways. Diversity lies in the nature of Roma music as the Roma are “dispersed all over the world and lack a strong sense of belonging to a national (Gypsy) body” (Pettan 2001:132). Constant change would be the other characteristic feature of Roma music. As we know from many ethnomusicological studies, the direct interaction of Roma musicians with their audiences leads to a adoption to the expectations of the audiences, which includes changes in repertory and performance practice. I have been witnessing the development of Roma music in Austria since 25 years now. By using some music examples from different Roma communities I will explore the dynamics of change.

Reference:

Svanibor Pettan, “Encounter with ‘The Others from Within’: The Case of Gypsy Musicians in Former Yugoslavia,” *The World of Music* 43, no. 2/3 (2001): 119–137.

Mkrtich Hovhannisyan, M.A., Armenia

## **Adaptation of Armenian Folk Dance to 21 Century**

Armenian traditional dances have been major part of our nation daily life during the centuries. People's mood, flexibility and grace have been explored in these dances. Folk dances established friendly relations between boys and girls. The dances had positive influence on kid's behavior, creating attentive and good attitude to friends.

Armenian folk dance art has history of thousands years and it began since before Christianity when Historical Armenia was in pagan times. The dance has been character and art thinking of Armenian people, it expresses national spirit, nature and attitude towards life.

Armenians inherited dance culture and kept it till the second half of 20th century. Extreme events of the recent times had their hard consequences on Armenian dance art too. Numerous dances specific to certain regions have been absolutely lost, and those which remained had changes.

Nowadays in 21st century it is talked about collapse of Armenian Folk dance. Recently I was watching an Armenian traditional dance new performance. If the music was Japanese I could definitely call it Japanese dance. The dance should have its origin and motherland. We should study the traditional dance, its moves, playwriting and only then to create Armenian dance of 21st century. Dance performances of 21st century should be free, in harmony with modern times , but at the same time to stay in national traditions. This is challenge today in Armenian folk dance. It is kind of went away from its roots and lost its particularity.

Aija Jansone, Ph.D., Latvia

### **Authenticity and Modernity in Today's Latvian Folk Costumes**

Latvian people are currently experiencing a growing enthusiasm for their cultural heritage, family history and understanding of traditional values. This includes an interest in the development of styles of clothing in Latvia over many generations, particularly the “folk costume”, prevalent in the 19th century but gradually superceded by urban style dress.

Today, people are preparing for the Latvian global Song and Dance Festival, where participants number 30,000 and each person may possess more than one style of costume. Alongside the Festival there is a focus on the folklore movement and other folk oriented events. In this climate the question arises over which style this costume should adopt: should it be “authentic”, ie adhering strictly to historical fact (the ethnographic costume)? Or, should it be styled according to the guidelines for folk costume reconstruction developed in the early 20th century (the so-called “recommended” costume, or “renewed costume”, also “folk costume”) focusing more on the differences encountered in the regions rather than on the elements and their assembly at a specific period of time.

The “renewed” costume combined elements from different periods and became a cultural phenomenon with the purpose of creating an identity with Latvian culture and national belonging. Until the end of the 20th century this was in effect the accepted representation of folk cultural heritage.

The samples of ethnographic clothing that have survived are fragmentary, and from these we cannot form a complete understanding of how costume elements were assembled at a given time or in a given place, we can only ascertain developmental trends. People mainly use 20th century

publications as guides for making a traditional costume, although, latterly, there is a great deal of research on the history of clothing in the historic regions of Latvia. Monographs have been published on 3 main regions: Vidzeme, Zemgale and Kurzeme; active discussion takes place on social media; courses and lectures are organised, where the latest findings contribute to a growing understanding of the history of clothing relating to a specific place and time-frame.

It is up to each person who wears traditional dress to fashion it according to his/her own preference, but there is a growing trend to ensure that costumes worn on national occasions or at the Song Festivals are assembled with historical accuracy. There is, nevertheless, a significant number of people adhering to the principles prevalent in the early 20th century (the “renewed” costume), which, in no way, takes away from their sense of identity and national belonging.

Prof. Victor Kitov, Russia

### **Instrumental Folk Performance in Orenburg City**

The report considers the dynamics of changes between the past and the present that occur in the field of Orenburg folk instrumental performance.

There are professional bands in Orenburg that play folk music. Those are Orenburg State Academic Russian Folk Choir and its orchestral band aimed to be collectors and keepers of the national traditions in the region. There is an Orenburg Bayanist Trio supported by the municipal administration; this trio plays folk and original music. In Orenburg Philharmonic Society, “Korobeyniki” band performs popular music and original folk-style songs; this band includes two bayanists and solo accordionist.

Dynamics of changes between the past and the present shows that hundreds of amateur folk choirs, bands, ensembles that have worked in Culture Centres and Palaces of Culture and involved thousands of people, have stopped their activity. Nowadays, there are no amateur folk-instrument bands or ensembles in Orenburg.

Dynamics of changes can be clearly tracked in the status of traditional folk-instrument performance. I know only one amateur musician in Orenburg who plays folk tunes and melodies on diatonic harmonica.

Dynamics of changes can be clearly tracked in the field of professional education of folk musicians. Due to academization of folk-instruments education in the institutes, students lack connection with authentic folklore and its keepers. In the special instruments classes, attention is mainly paid to interpretation of the classical music and original compositions. Presently, students aren't trained to improvise, to pick songs – skills necessary for

performers of this style. And it was the folk music that gave life to folk-instrumental music, and it shall remain the basics of the musician's philosophy.

Dynamics of changes between the past and the present of the traditional music existence was reflected in the decrease of popularity of the concert-giving baynists, domra and balalaika players among Orenburg audience. Their concert programs don't include traditional music elements; instead, they consist of classical interpretations or original compositions. Naturally, such performers don't attract much audience.

Those are some local peculiarities in the dynamics of changes in the existence of the folk-instrumental music in Orenburg.

Prof. Violetta Krawczyk-Wasilewska, Poland

## **European Intangible Cultural Heritage and the Information Society**

The oral and intangible cultural heritage has become internationally recognised as a vital determinant for cultural identity, creativity and diversity. It plays an important role in sustainable development and tolerant interaction between cultures. That is why the UNESCO intangible heritage definition put special attention to preservation, protection and safeguarding of the folklore master-pieces. The concept of heritage safeguarding is linked to the notion of the ethnic and cultural identity and creativity on the national, regional and global level.

As for Europe the problem of cultural identity has got new meaning today because of its modern connotations give rise to identity issues created by global multi-media. On the one hand lie considerations of human rights and acceptance of individual and collective identity. On the other, there are social, political, and economic issues connected with European integration and progressive globalisation as well as the omnipotential cultural power of electronic devices.

The concept of European cultural integrity and mutual cultural heritage emerged after the World War II in response to war crimes and deficiencies in the regional laws and conventions. Today the cultural European heritage promotion and activity is regulated by the Council of the European Union.

The author underlines the milestones in European socio-cultural policy towards safeguarding regional cultural heritage that consists of the resources that are inherited from its past in all forms, including tangible, intangible and – in the postmodern world – a digital heritage. Therefore special attention of

the paper is put to the digital cultural heritage as a strategic resource for a sustainable Europe.

Katarzyna Marcol, Ph.D., Poland

### **Shaping Determinants of Ethnicity of Silesian Minority in Ostojićevo (Serbian Banat). Polish Folk Dances, Costumes and Folk Songs as an Invented Tradition**

In this scientific paper I would like to present contemporary transformations of the determinants of identity in the community of Silesians living in Ostojićevo (Banat, Serbia), whose ancestors came here from the Cieszyn Silesia in the XIX century. I will show particular aspects of the cultural and artistic associations, whose activities affect the modeling objective indicators of ethnicity and the redefinition of the identity of this minority community.

A new way of affirmation - which is participation in the cultural and artistic associations and folk dance groups – requires a new emblems of identity. Until 2008 (when the first Polish association was founded) the most important factors distinguishing the Silesian minority were: religious confession, language and narratives about their origin. Now they stage a presentation showing material forms of affirmation, referring to the national category. That's why we can observe new "Polish" folk dances, songs and costumes that are presented at the festivals of ethnic minorities. We can say that this is some kind of "invented tradition", which is legitimising "Polish" folk groups and cultural practices.

The paper is based on field research conducted in Ostojićevo in November 2016. My thesis has been developed also on my previous studies in 2008 and 2011.

Agnieszka Monies-Mizera, M.A., Poland

## **Reception Rites in Polish Traditional Folklore. From Extended Ritual Complexes to Abbreviated Ludic Elements**

The paper is intended to present the transformation of folk reception rites as they undergo a dynamic transformation from something taken seriously to ludic elements serving sheer fun.

Folk reception rites accompanied both accepting a newborn baby by a village community and taking bride and groom back into the community after they had been transformed from a maiden and a bachelor into a married man and woman. In both cases in the traditional folklore (19th –early 20th century) these rites were extended into multi-element and multidimensional complexes. They were extremely important, especially as apotropaic activities, preventing the persons concerned (newborn babies and newlyweds) from evil forces and from the so-called “evil eye”. Besides, in the case of bride and groom, these rituals were to lead them into their new social roles. That was their creational function – through them new, mature persons – a husband and a wife – were made.

As time went by, however, the reception rituals were significantly reduced, losing their crucial functions – apotropaic and creational one. In contemporary times some fragments of these traditional rites are retained and can be seen on occasions of christening parties and wedding receptions, but their function has changed completely and now they are merely hints of the old traditions, or, especially in the case of weddings, their role is utterly ludic: serving good fun of the party guests.

Prof. Alexander V. Morozov, Belarus

## **A Social Dynamics of the Belarusian Folklore in the Second Decade of the 21st Century: between Folk Culture and Global Culture**

The problem of studying the social dynamics of folklore as a basis of traditional culture of European nations has an important value in conditions of globalization. Folklore culture plays an important role in the lives of Byelorussians, carrying out various functions – aesthetic, cognitive, educational, world outlook, game, etc. The value of classic folklore as traditional oral-poetic creativity, pure source of language, highly artistic intermediary between the past, present and the future, treasuries of popular wisdom and art, one of educational means of patriotism and national consciousness demands very careful relation to these spiritual riches transferred to us by ancestors. To develop the folklore culture successfully in conditions of globalization it is necessary to know and be able to put into practice the laws of social dynamics of oral-poetic human creativity.

The main regularity of modern functioning to folklore culture in Belarus is a prevalence of essentially new phenomena of post-traditional folklore of urban population. The genetic linkage with modern mass culture along with differentiation by the principle of belonging to subcultures is an important characteristic of post-folklore. We observe change of genre structure of post-folklore – promotion into the forefront of genre complexes or rather recent origin (for example, numerous song and prose parodies), or significantly modified – modern urban memorata and legends (including neomythological). Besides, thematic and esthetic internalization is inherent in post-folklore: in essence, many works of post-folklore become a part of global culture thanks to

«serial» reproduction by means of mass media and communication, first of all, on the Internet.

Prof. Oksana Mykytenko, Ukraine

**Love Padlock and Key as the Traditional Symbols and Contemporary Attributes in the Wedding Ceremony (on the Material of the Slavic Tradition).**

My interest to this topic was caused by a tradition, which is nowadays widespread throughout the world, for sweethearts to attach a padlock to bridge railings and through its key away into the water to symbolize unbreakable love. Due to its pragmatics and performers we can treat the rite in the context of wedding ritualism, at the same time taking into consideration the magnitude of expansion of the contemporary culture in the era of mass consumption. In Europe, love padlocks started appearing in the early 2000s. There are varied explanations of the origin of the tradition which vary between locations, and in many instances are unsourced.

In traditional as well as in contemporary practice this ritual is motivated by a desire for a wish to come true. The aim is reinforced by inscriptions and drawings on the lock or near-by. The actual motivation consists in the code of these objects' symbolics and functionality. A key and a padlock that are universal semantic complex, have the maximum mediatory potency and therefore are able to express the most general ideas (destiny, fertility, wealth, the other etc.).

In traditional Slavic culture the key and the padlock are attributed with the symbolism of locking and unlocking, which causes their wide use in love and apotropaic magic. In the wedding ceremony the functional synonymy of the key and the padlock as attributes and symbolic marks is considered both on the level of the ceremonial context and its verbal implementation. The marital and phallic symbolism of the key and the padlock is foregrounded in certain folklore genres (wedding songs, riddles, proverbs and sayings) and also

present in postmodern literary text. At the same time conceptual capacity of these attribute-symbols cause their wide usage in commercial discourse. This tradition is another proof that mythological consciousness of the mass-consumption era does not go through degradation or decline but instead shows an increase of mythological text in everyday life.

Prof. Valentina Novak, Belarus

## **Maternal Rite of Gomel Polesye: its Structure, Regional and Local Peculiarities**

The rich practical material kept in Gomel State University named after F. Skorina and connected with maternal and baptismal ceremonies allows us to reconstruct the main traditions and define their local peculiarities. The main ritual moments of maternal and baptismal ceremonies are as following: omens and superstitions connected with conservation of pregnancy, choosing of godfather and godmother, cooking ritual porridge by a midwife, the rite of baptism for children, baptismal feast, the rite of breaking the pot with porridge and sharing it with the guests, giving presents to the midwife and the woman recently confined, singing maternal and baptismal songs devoted to godparents and the midwife.

Significant place in maternal and baptismal rites is devoted to people's beliefs, regulations and prohibitions aimed at childbirth pain relief, ensuring health and happiness to a newborn.

According to mythological beliefs the outlook of a newborn depended on performing certain regulations and prohibitions. Certain prohibitions over the evenings were connected with child's health.

We can observe demonstration of contagious magic which is based on the supernatural influence of various things and people if they have got in touch with each other and have been parted.

There were other things used to protect a newborn from some negative moments in his future life. We can observe such regulations as: "it was forbidden for a pregnant woman to attend funeral because it was believed that

the newborn would get sick, also it was forbidden to steal anything otherwise the newborn could be a thief”.

The rite of baptism was one of the final phase in the rites of including the newborn into a social structure. Usually people got ready for the rite of baptism in advance. Beliefs that a child was not protected from any curse or could be substituted by devilry were predominant. In all Gomel regions there was a regulation that godfather was to carry out the rite of buying out the pot with porridge cooked by the midwife. Besides porridge, the midwife was to cook so called "babin borsch" and to serve it. It was obligatory to break the pot with porridge. That rite symbolized welfare, family health, it gave the possibility to raise money for mother and the newborn. This rite exists nowadays but its ritual actions are performed differently.

The rite of breaking the pot with porridge is a culminating moment in the system of maternal and baptismal rites. The magic sense was given to broken shards of the pot. The semantics of the actions above mentioned were connected with productive magic. The bottom of the pot was put on the head of the person who didn't have sons. The rite of baptism for children ended with the tradition of driving the midwife back home. That tradition had some specific local and regional peculiarities.

Another peculiarity of the maternal and baptismal rite was the ceremony of "moving the tail". All the information observed above about maternal and baptismal rites allows us to conclude that all these actions differ from region to region, therefore they have certain similarities and local peculiarities at the same time.

Maria Ochab, M.A., Poland

## **Contemporary Folk art as an Element of Cultural Diplomacy in Europe**

The objective of the paper is to present various examples of contemporary artistic production inspired by traditional folk art and used for promotion of national cultures within the frames of cultural diplomacy.

Culture is the essential part of human society and the basis for the development of our civilization. It preserves knowledge and helps its transmission, accumulation and diffusion from generation to generation. It also conditions and determines our way of life, providing behavioral patterns and defining moral principles and values. It provides guiding lines for social group life. It also plays an important role in building relations and cooperation between different members of the society or, on a larger scale, representatives of different nations. That is why it is used as a tool in diplomatic relations. In the era of globalized world, the intercultural relations help create positive image of a country or a nation and facilitate friendly and profitable contacts. Particularly nowadays, in the context of massive migration movements within the borders of Europe and from outside of the continent as well as the challenges related to multicultural society, it is extremely important to build mutual understanding, acceptance and tolerance for the traditional values on which Europe was founded. That is why cultural diplomacy has become an important tool in shaping international relations. It is used not only to spread traditional, common values, but also is a means to support creative industry, which is gaining more and more importance in national economies.

Traditional folk culture was the basis on which contemporary societies were built, however, at present, it is difficult to consider folk culture as a popular, mainstream one. Although governments acknowledge the importance

of cultural diplomacy and they dedicate funds for promoting national culture, in particular through supporting artistic events, they do not dedicate many resources to promote traditional folk art. Nonetheless, we can observe a new trend in artistic production, which helps penetrate elements of traditional folk art into a mainstream culture. In the times of mass production and homogenized culture, folk art is being rediscovered, although not in its original, traditional form but transformed and enriched with contemporary elements, techniques and trends. There are more and more young artists, in particular musicians and designers, who draw inspiration from traditional, often unknown to a wider public, kinds of folk art. The author of the paper will present some examples of artistic creation, which illustrate this merger of tradition and modernity allowing to preserve at least some valuable elements of national folk culture.

Prof. Ina Shved, Belarus

### **Acculturation as a Factor of Change in the Folk Eschatological Narratives (Based on the Belarusian Material)**

Eschatology is usually interpreted as a teaching about the ultimate fate and death of the universe, the ultimate meaning of history. It is a symbol of faith, meaning and generating form of culture archetype (and not only medieval). Folklore eschatological narratives that were recorded in Belarus in the twentieth early twenty-first century, among other things, reflect the stress of acculturation primarily technophobia and social tension in connection with destruction of traditional values. In technological sense it's the influence of a more highly developed culture on a less developed culture. These narratives adaptively interpret the changes in social life, which negatively assessed by the traditional mind. Changing of socio-historical reality motivates the transformation of the eschatological images and scenes in which this reality is conceptualized. Global processes of urbanization, modernization and the formation of the secular consumer society is conceptualized in traditional oral narratives about the end of the world, an important role in the genesis of which Christianity has played. In the figurative-symbolic composition of such narratives except traditional folk stories and characters are present images of the apocalypse, united by the theme of divine punishment of lost world (removal of the seals, the four horsemen, Blowing angel, sickle, reaping the earth, the seven bowls of the wrath of God, Babylon, the Great Whore, the Antichrist, the last battle, and others).

Social explanatory models that are presented in modern eschatological narratives include the following topics: «Tainted World», «Wonderful World», «Inverted World», «The Enchanted World» and «The suffering and disaster».

The article deals with the transformation of these motifs in the direction of the mythological and religious interpretations to the rationalistic. The article shows that the universal eschatological motifs degradation of nature and man in the Belarusian folklore tradition, in the last days of war and strife, overturning the social hierarchy is closely intertwined with the Christian theology (Book) by tradition. They are constantly complemented by rational interpretations – signs of the end times are seen as natural and man-made disasters, crop failure, diseases of plants, animals, people and so on. These effects of natural and manmade informants are treated not only as signs of future destruction of the Earth and the people, but also as the conditions, that motivate the inexorable approach of the end of the world. Ancient narratives about "the last days," were updated in the environment of the Belarusian peasantry in response not only to the historical events associated with the Second World War, collectivization, totalitarianism, but also with the problems of acculturation, changes in social structure and axiological systems.

Prof. Larysa Vakhnina, Ukraine

### **The Study of Ukrainian-Polish-Belorussian Ethnocultural Borderland**

Borderland puts among researchers a wide range of problems which requires new approaches and assessments. Particular attention should be paid to the study of the identity of border territory, where its model has integrated construction, due to better preservation of folk traditions in local regions. The research of Ukrainian-Polish-Belarusian ethnocultural frontier, including the current state of preservation of folk traditions, is impossible without "Belarusian" factor. This was confirmed by field studies, as in the Volyn region, including Lubomilskiy area on the Polish-Ukrainian-Belarusian border, and records of Ukrainian folklore in Northern Podlasie, where Ukrainians (on the Polish-Belarusian borderland for many years after the war) were considered "Belarusians", while they were carriers of Ukrainian folklore and language remaining the residents of their "small motherland."

This applies both the authenticity of folk traditions and discovery of ethnic consciousness, which is sometimes differs from Ukrainian, Polish or Belarusian ethnic group and appears primarily as "local" mentality. Such analysis was showed by the studies in the region carried out recently by local researchers (Yu. Havrylyuk) and Ukrainian scientists (V. Borysenko, L. Vahnina, V. Davydyuk, V. Holovatyuk, N. Kravchuk, Ye. Ryzhyk etc.). Some studies also concerned religion.

The study of contemporary ethnic and cultural processes which take place in these lands, as in Ukraine, including Volyn, and in eastern Poland and Belarus, in particular its western and southern parts, confirms that nowadays the local phenomenon of national culture continues to be of particular interest for researchers. Special attention is paid to the report of these problems in the

context of the UNESCO Convention "On Protection of Intangible Cultural Heritage", which in recent years has been widely discussed in various European countries. It's important that Ukrainian frontier ethnic culture will be presented as part of European civilization and cultural values of modern European folklore and ethnological discourse.

Beresteyshchina region also requires new studies. This region is compactly populated by Ukrainians and the level of the preservation of their traditional culture and identity is going to be investigated by the Rylsky Institute of Art Studies, Folklore and Ethnology NAS of Ukraine in a joint Ukrainian-Belarusian project "Ethnocultural heritage of the nations of Ukraine and Belarus in the context of contemporary socio-cultural discourse" by the State fund of fundamental researches of Ukraine.

Fran E. Wright, M.A., Austria

## **Traditional Ethnic Minorities in Austria**

Movements of people across the globe have shaped societies since the beginning of history. Migrants arrive with their own cultural background, norms and ethics as well as values and traditions and are normally expected to adapt to the traditions and social norms of the migrant-receiving society. However, there is a tendency for migrants and persons of migrant background to gravitate to and to socialize within their ethnic community. Furthermore, ethnic identity and historical conflicts are often 'transplanted' to adopted homelands and can create barriers or at least hindrances to integration.

Youth of European Nationalities (YEN) is an independent, international, non-governmental youth organization (INGYO), which is recognized and supported by the Council of Europe and the European Union. According to YEN many minorities in Europe have found a way of preserving their language, culture, and traditions while learning from their adopted homeland. YEN estimates that out of the 453 million people living in the European Union, 37 million consider themselves a part of an ethnic or national minority and 156 ethnic and national minorities are resident within the European Union. The International Organization of Folk Art plays a primary role in promoting a multicultural and multilingual Europe in particular through intra-regional events showcasing the continuing relevance of folk cultures and intercultural understanding.

This paper looks at Austria's largest traditional ethnic minority, the Burgenland Croats and how they have successfully organized to ensure the preservation of their cultural identity. Their success is remarkable considering

the rise of a more critical and socially-aware youth with a non-folkloristic attitude to the issue of ethnic minorities.

Through various cultural and academic associations a framework has been established for young Burgenland Croats to maintain contact with their greater community and heritage while providing room for individuation in a broader socio-cultural context. Furthermore, through an effective information and public relations network they are an example of how an ethnic minority can ensure that its' traditions and culture are not forgotten while living in and being responsive to the dynamics of change in a complex and globalized world.

# Notes

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