

# AMATEO annual conference 2017

## PROGRAMME

**Traditional artforms as a foundation for modern European culture**

*Building communities through active participation in amateur arts*

November 28-30, 2017 / Pécs, Hungary

### **Tuesday, November 28th (Kodaly Centre -> Cella Septichora)**

At Kodaly Centre:

14.00- arrival, optional sightseeing in the afternoon

14.00-17.00 registration

(16.00-17.30 AMATEO Board meeting)

At Cella Septichora:

18.00-18.30 key-note speech

18.30-19.00 short artistic programme

19.00-21.00 welcome reception with dinner

### **Wednesday, November 29th (Kodaly Centre)**

8.45-9.15 registration

9.15-9.30 welcome speeches

9.30-11.00 first session of BLOCK 1

11.00-11.30 coffee break

11.30-13.00 second session of BLOCK 1

13.00-14.30 lunch

14.30-15.30 first session of BLOCK 2

15.30-17.00 second session of BLOCK 2

17.00-18.00 folk music and dance performance

18.00-19.00 dinner

### **Thursday, November 30th (Kodaly Centre)**

10.00-11.00 first session of BLOCK 3

11.00-11.30 coffee break

11.30-13.00 second session of BLOCK 3

13.00-14.00 lunch,

from 14.00 departure or optional sightseeing

14.00-15.00 AMATEO General Assembly and elections

(15.00-17.00 AMATEO Board meeting)

**KEY-NOTE:****Katy Spicer (UK)**

Chief Executive and Artistic Director, English Folk Dance and Song Society

**BLOCK 1 (Wednesday, November 29 morning):****THE CHALLENGES OF TRADITIONAL ARTFORMS IN THE 21ST CENTURY**

What is the definition of traditional artforms? - why “traditional”: because people in rural areas need it as an important channel to have access to culture -> be extroverted, connect to others - it is a general feature, not linked only to “traditional” artforms

**SESSION 1 - FOLK****Anais Verhulst (Resonant, Flanders/Belgium)**

*„As an ethnomusicologist she did field work and research in Norway and was fascinated by the complexity of the concepts of folk music and traditional music, the way in which this is communicated in daily life, as well as the way in which different types of folk music are celebrated through dedicated festivals.”*

**Matókné Kapási Júlia (Heritage House, Hungary)**

*„Felszállott a páva” (The peacock flew to the top) folk talent discovery show on Hungarian national TV that has been for years a very successful in showcasing and popularizing folk arts by staging the best of amateur folk singers, instrumentalists, dancers, tale-tellers.*

**Tomaz Simetinger (Slovenia)**

*What are the main new approaches and challenges of folklore groups (highlighting dancing) in modern society?*

**SESSION 2 - PEDAGOGY/HERITAGE****Urska Bittner-Pipan (JSKD, Slovenia)**

*NIP UMETNOST - programme of courses for teachers in primary schools, where different art practices are combined (e.g. theatre and folklore) -*

**Dr. Tvrtko Zebec (Institute of Ethnology and Folklore Research, Croatia)**

*Folk traditions in Croatia, recognized as intangible cultural heritage.*

*Dr Zebec used to be Director of the Institute of Ethnology and Folklore Research and was engaged by UNESCO regarding intangible cultural heritage. He is currently artistic director for the 52 years old International Folklore Festival of Zagreb.*

**Jozsef Birinyi (Hungarikum Society, Hungary)**

*The Hungaricum Association (HUSZ) believes that hungaricums are not only products but intangible treasures of typical Hungarian traditions that carry a spiritual and cultural value, as well.*

**BLOCK 2 (Wednesday, November 29 afternoon):  
SUCCESSFUL MODELS TO ADDRESS BARRIERS TO CULTURAL PARTICIPATION**

*How to get “high” culture to disadvantaged areas/regions (because of distance, low scale transportation, isolation of different kinds, etc.) + how to get people from these regions to “more developed” cities/areas/venues to experience “high” culture (e.g. special big concerts in concert halls, exhibitions, spectacular theatres, etc.) vs. audience development for “special audiences”*

**SESSION 1 – PLENARY/PANEL DISCUSSION**

**Presenting country models with the focus on “addressing barriers”**

*by representatives of AMATEO member organisations: JSKD (Slovenia), HSK (Croatia), LKCA (Holland), Amateurkunsten (Flanders, Belgium), Voluntary Arts (UK), furthermore the Heritage House (Hungary) – presenting their national level amateur advocacy and organisational models*

**SESSION 2 – DISCUSSION GROUP**

**Maja Zrncic (Ministry of Culture of Croatia)**

*Backpack is a pilot project financed by Ministry of culture in which professionals bring culture to distance part of Croatia*

**Cultural Guides (from Europe)**

*presented by AMATEO member organisations with good practice on Cultural Guides in Holland, Slovenia and Denmark*

**Boglarka Szabad (Heritage House, Hungary)**

*A successful project on grassroots cultural service for geographically or financially handicapped regions and societies in Hungary*

**Matjaz Smalc (JSKD, Slovenia)**

*Student theatre example in 3+ Slovenian cities (in development, to cover on the long run the university student population of the whole country) as young people don't have enough opportunities to practice art forms in groups.*

**BLOCK 3 (Thursday, November 30 morning):  
SPREAD THE WORD AND SHARE THE JOY**

*Be more visible in the society, by building communities, social cohesion and involvement of new audiences.*

**SESSION 1 – PLENARY/PANEL DISCUSSION**

**The Week/Day of Amateur Arts**

with different dates in every country (mostly in May), presented by attending AMATEO members' representatives from Belgium, Slovenia, the Netherlands, Czech Republic and Croatia

**Damien McGlynn, Information Resources Manager (Voluntary Arts, UK & Ireland)**

*Get Creative and Up For Arts - how they work in partnership with the BBC and other organisations to promote creativity through local networks and also through the national festival.*

**SESSION 2 – DISCUSSION GROUP**

**Wolfgang Ziegler (Austria)**

*As former President of Austrian Choral Federation he took actively part in the „Österreich Singt“ project with ORF and the national choral federation in 2011, a genius cooperation example from the world of media and amateur culture.*

**Sonja Greiner, Secretary General (European Choral Association – Europa Cantat, ECA-EC)**

*The Singing Europe report on collective singing and choral music in Europe – why is it so useful to have a sectoral data survey in different amateur arts?*

**Reka Borbas (Night of Choirs, Hungary)**

*The Night of Choirs has been invading the city centre of Budapest on every first weekend of June with choirs and addressing people on the streets with the joy of community singing. It was adopted later to the big EUROPA CANTAT festival in Pécs and now the idea goes also to EUROPA CANTAT Tallinn 2018*

*More details, important information and registration:*

<http://www.kodalykozpont.hu/amateoconference>