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Definition of concepts: culture, cultural and historical heritage / KIN /. Cultural policies. Main tasks of the Academic Discussion Session

How do we define the term "culture"?

Many scholars make various definitions of this concept, based on the academic discipline in which they work. Only until 1952. American anthropologists Kroeber and Clackhon describe more than 164 definitions. Much of the difficulty in understanding the concept of culture stems from the different use of the term to reflect the socio-economic development of society.

For example, by the end of the nineteenth century, aesthetic interpretation was widely accepted: it was referred to as "high culture" as a collection of intellectual or artistic endeavors or products, as opposed to "popular culture", which lacked such achievements, ie not all social layers can enjoy cultural works.

At the beginning of the 20th century, with the development of anthropology, the views of American cultural anthropologist Edward Tyler were taken. He defines the concept of culture as a quality possessed by all people, by all social groups, which has a collective influence on the development from "savagery" through "barbarism" to "civilization". Here is what Tyler says: "Culture is that complex whole that includes knowledge, beliefs, art, morality, law, custom and any other abilities and habits acquired by man as a member of society."

After the 1950s, cultural anthropology required the interpretation of the concept of culture by Franz Boas and his academic research. And while the evolutionists following Tyler's definition emphasize the universal nature of a culture in different societies and its importance in achieving civility, Boas emphasizes the uniqueness of the many and diverse cultures of different peoples or societies. He rejects the values of culture, the distinction between high and low culture, savage and civilized.

In the 21st century, our views on culture have largely reflected the globalization of the world and the diversity of human relations within it. The European Union's policy to support the culture and cultural industries also gives a strong impression.

Today, we accept that it is generally the social heritage of communities that provides answers that are discovered, developed, or invented during the historical development of a community to deal with issues arising from the interactions between its members, between them and their environment. These answers are considered the right way to perceive, feel, think, and act, and are passed on to new members through immersion and teaching. Culture encompasses all learned and shared, explicit or silent, assumptions, beliefs, knowledge, norms and values, as well as attitudes, behavior, clothing and language. Or, as Dutch social anthropologist



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Hofstede states, "Culture is that programming of the mind that distinguishes one social group or community from another."

This definition has gained widespread, sometimes even negative, popularity in social anthropology.

However, from the point of view of community development, it can be supplemented by the notion of "material" culture or cultural heritage, which is:

- Environment built around us (buildings, cityscapes, archeological remains, historical sites)
- The natural environment (Rural landscapes, coasts and coasts, agricultural heritage)
- Artifacts (books and documents, objects, photos)

We can summarize the discussion.

We accept that culture, and hence cultural heritage, as part of human activity, creates a tangible, tangible representation of value systems, beliefs, traditions, and lifestyles. They are an expression of this way of life of the community, passed down from generation to generation, and in addition to the material expression, they also have an intangible, which includes: customs, practices, places, artistic appearances and values.

What is the EU's policy on cultural and historical heritage?

These are EU policies in support of the cultural and creative sectors, international cooperation and the creation of growth and jobs through culture.

The strategic framework of the European Cultural Agenda is based on the understanding that the cultural sector is increasingly a source of job creation and contributing both to growth in Europe and to the quality of life of EU citizens. The cultural sector is also an appropriate environment to promote social inclusion and support cultural diversity.

The role of the European Commission in the field of cultural heritage

With individual EU Member States in charge of their own cultural policies, the role of the European Commission is to help overcome common challenges such as the impact of digital technologies, changing cultural governance models and the need to support innovative potential of the cultural and creative sectors.

The EU regulation on cultural action is based on Article

167 of the Treaty on the Functioning of the EU, which confers on the Commission the specific tasks of promoting culture in the Member States, while respecting their diversity and putting the "common cultural heritage" at the forefront.

The Directorate-General for Education, Youth, Sport and Culture is the unit of the European Commission that deals with education, training, youth, sport, languages and culture.

The activities of the Directorate in this area are shaped by the European Agenda for Culture, which aims to enhance the role and position of culture in an increasingly



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globalized world. The Directorate develops empirically based policies and manages initiatives such as the Creative Europe Program to support Europe's cultural heritage. As the EU's executive body, the European Commission reports to the European Parliament - in particular in this area, to the Committee on Education and Culture.

The main responsibility of the Directorate for Culture is to ensure:

- the development of cultural policy and dialogue;
- support for the cultural and creative industries and professionals (through various initiatives).

Over the last few years, the European Commission has focused on the implementation of the European Culture Program, which is regularly reviewed to measure and evaluate the progress made.

The Creative Europe Program, approved by the European Parliament, began in early 2014. In its program horizon, by the end of 2020, it provides a variety of opportunities for organizations and cultural professionals.

Until the Creative Europe Program was initiated, the Directorate has been working mainly on:

- the Culture Program (2007-2013), which supports Europe's cultural diversity and heritage;
- the MEDIA (2007-2013) and MEDIA Mundus (2011-2013) programs to support the audiovisual industry.

The Directorate has commissioned a number of studies, reports and statistics to contribute to international dialogue and cooperation in the field of culture, and supports action in several areas to promote the cultural sector.

In parallel, it fulfills the function of providing political support and guidance to EU Member States. Its main priorities take place in the strategic framework of cultural policy.

And what is the Council of Europe doing to promote cultural and historical heritage?

The Council of Europe launched the Cultural Routes Program in 1987 to demonstrate how cultural and historical heritage from different countries in Europe contributes to shared cultural heritage. Cultural routes put into practice the basic principles promoted by the Council of Europe: human rights, democracy, participation, cultural diversity and intercultural dialogue.

Since 1987, the Cultural Routes of the Council of Europe promote the transnational dimension of European heritage, cultural co-operation and tourism. 38 Cultural Routes support authentic, sustainable and participative cultural networks of shared values, in a spirit of dialogue and respect of European identity and diversity. Heritage stands in its tangible and intangible manifestations, material and immaterial cultural products which should not only be preserved, but also revitalised



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and promoted, for current and future generations.

The Cultural Routes Program aims to act as a channel for intercultural dialogue and to promote a better knowledge and understanding of Europe's cultural identity, to preserve and enhance natural and cultural heritage as a source of cultural, social and local development. The Council of Europe's Cultural Routes aim to encourage European citizens to explore their heritage by practicing cultural tourism around the world. Cultural routes promote sustainable development through the implementation of grassroots projects and the promotion of diverse forms of access to culture and heritage. They are made up of a wide network of over 1600 members, enabling interaction between national, regional and local authorities and a wide range of associations and socio-economic stakeholders, promoting direct access to European heritage.

Established by the Committee of Ministers of the Council of Europe in 2010, the Enlarged Partial Agreement on Cultural Routes allows for closer cooperation between it, the 33 Member States and the 3 Observers, with particular emphasis on symbolic topics relevant to European values, history and culture and the discovery of lesser-known destinations. Cultural routes are certified and evaluated on a regular basis by the Council of Europe's extended Partial Agreement on Cultural Routes, based on compliance with several criteria identified by the Committee of Ministers (Resolutions CM / Res (2013) 66 and CM / Res (2013) 67):

- Include a topic representative of European values and common to at least three countries in Europe;
- Be the subject of transnational, multidisciplinary research;
- Improve European memory, history and heritage and interpret European diversity;
- Support cultural and educational exchange for young people;
- Develop exemplary and innovative projects in the field of cultural tourism and sustainable cultural development;
- Develop tourism products targeting different groups.

Today, the program benefits from collaboration with national ministries of culture and tourism, regional and local authorities, and international organizations. A long-term partnership has been established with the European Parliament and the European Commission and through joint programs with both UNESCO and the Tourism Organization (UNWTO).

The seat of the EPA is the European Institute for the Culture of the Routes (EICR), located in Neumünster Abbey, Luxembourg.

Each year, an EPA Member State hosts the Annual Consultative Forum, the most important cultural networking event of the Council of Europe Program.

What is the purpose of the Academic Discussion Session?]

Today, we will discuss culture and cultural heritage in our Danube cross-border region in terms of their importance as social capital and an important resource for



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economic growth, employment and social cohesion. Our task is to find solutions to maximize and sustainably use this potential to revitalize our urban and rural areas and promote sustainable tourism.

But our task is to do this in a new way by thinking of investments based on:

- integrated approaches by making better use of the potential of our cross-border region.
- People-centered approaches - to think about the customs, practices, beliefs that have been passed down through generations, and how they can become attractive. Let our solutions include open management models that engage a wide range of actors in the public, non-profit and private sectors.

Today we will be acquainted with leading projects for the preservation and display of cultural heritage in our Danube region. We will also discuss the options for its valorisation so that it becomes an important resource for economic growth, employment and social cohesion in the cross-border area between Bulgaria and Romania.

Representatives of academia, cultural institutions and museums on both sides of the Danube will take part in the discussion. We will also be introduced to the contribution of non-governmental organizations to the development of the cross-border partnership, which will contribute to the joint valorization of the cultural potential of the region.

I hope that our discussion will turn into a laboratory generating ideas for joint Bulgarian-Romanian culturally based innovative projects that we can offer to finance the INTERREG Romania-Bulgaria program.



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