



ArtMINDS
Minority Inclusion via Digital Storytelling

Research on cultural arts and
traditions of the respective minorities





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Introduction

Migrants and minorities have been an integral part of European communities for decades, and in some cases, for centuries. Ethnic groups and national minorities have coexisted with ethnic and national majorities for a long time. To advance intercultural dialogue, project partners (Burgenländische Volkshochschulen, Inštitut Središče zagovorništva and My Madeira Island) conducted research on the impact of minorities in Austria (Burgenland), Slovenia and Madeira. This research highlighted how minority cultures influence and enrich the cultural landscape of these regions.

The project partners performed a desk study, reviewing existing literature, customs, media, and history. They collaborated with scholars, historians, and culturologists interested in the cultural influence of minorities in their respective countries. Contributions from museums, scholars, researchers, and universities were considered, as they had already published relevant findings. Additionally, the research included the perspectives of minorities, ensuring their voices were heard and respected within their communities.

The objective of this research paper is to showcase the value of minorities, express respect for, and promote cultural heritage by exchanging good practices among partner countries. The rich contributions of various minorities are illustrated through numerous cases presented in the paper.

The research methodology focused on facilitating dialogue and appreciating diverse cultures. All partners adhered to a consistent template to identify the most relevant cases related to the topic.

In this document, we will explore the impactful implications of past or present minorities on Slovenian, Portuguese (Madeira) and Austrian (Burgenland) cultures. We delve into various areas of culture, including language, art, architecture, music, food, cinema, and customs, highlighting the rich contributions of minorities and migrants to these regions.

Methodology

Our research employs a comprehensive and multidisciplinary methodology that considers various aspects of culture, history, sociology, anthropology, linguistics, science, economics, and other relevant fields. We conducted a literature review, studying academic papers, books, and articles on the given topics. Historical facts, records, and archives were also examined. Additionally, we gathered information based on quantitative and comparative analysis, incorporating ethnographic studies. This interdisciplinary approach integrates insights from various academic disciplines to provide a holistic understanding of the impacts of minorities and migrants on Slovene, Portuguese (Madeira) and Austrian (Burgenland) cultures, ensuring a comprehensive analysis that considers cultural, historical, social, and linguistic factors.

The Cultural Diversity of Burgenland: A Historical and Contemporary Overview

Burgenland, Austria's easternmost province, is renowned for its picturesque landscapes, historic castles, and rich cultural diversity. This diversity stems from an eventful history marked by the coexistence of different ethnic groups and cultures over the centuries. Initially part of the Kingdom of Hungary until the end of the First World War, Burgenland became a part of Austria in 1921 following the Treaty of Trianon. This historical connection to Hungary has left profound cultural traces. Today, Burgenland's population comprises several ethnic groups, including German speakers, Hungarians, Croats, and Roma, each contributing to the province's rich cultural tapestry.

- **Hungarian Influences:** The Hungarian minority in Burgenland maintains its traditions and customs, evident in the region's language, music, dances, and cuisine. Hungarian cultural events highlight the importance of their heritage and attract visitors from across the region.
- **Croatian Culture:** The Croatian presence in Burgenland dates back to the 16th century when they fled the Turkish wars and settled in the area. The Burgenland Croats have preserved their language, still spoken in some communities today, and celebrate their heritage through events like the "Croatian Folk Music Festival" and traditional dances.
- **Roma Culture:** The Roma, although a smaller minority in Burgenland, have significantly enriched the cultural landscape with their unique music and dances, adding vibrant rhythms and expressions to the province's cultural life.

Burgenland hosts numerous cultural events and festivals celebrating its diversity. The "Haydn Festival" in Eisenstadt honours the famous composer Joseph Haydn, while the "Nova Rock Festival," one of Europe's largest rock festivals, draws thousands of music lovers annually.

On the other hand, the culinary diversity of Burgenland reflects its cultural mosaic. Hungarian, Croatian, and Austrian cuisines blend to create unique culinary delights, with typical dishes like Hungarian goulash, Croatian fish specialties, and Burgenland wines being staples of regional gastronomy.

Examining the Influence of Minorities on Slovenian Culture

Slovenia, a young country with a rich history of cultural influences from minorities and migrants, showcases how these groups have significantly shaped its culture. The influence of various ethnic groups, including those from the Balkans, is evident in everyday Slovenian life, from language and cuisine to architecture and music. The highlights goes to the cultural contributions of minorities, migrants, and refugees, emphasising their positive impacts on Slovenian culture.

The cultures and peoples influenced Slovene culture:

- **Hungarians and Croats:** linguistic diversity in Prekmurje
- **German minority:** Kočevarji
- **Austrians:** cuisine
- **Roma Culture:** music
- **Ex-Yugoslavian Countries and their Culture:** cinema, fashion, music
- **French descent:** science

Our research employs a comprehensive, multidisciplinary approach, integrating insights from history, sociology, anthropology, linguistics, and economics. We conducted a literature review, examined historical records, and utilised quantitative and comparative analyses, ensuring a holistic understanding of the impacts of minorities and migrants on Slovenian culture.

The Cultural Mosaic of Madeira

Madeira, an island in the Atlantic Ocean, exemplifies how cultural exchanges and migrations create a unique and multifaceted society. Various groups, including the Portuguese, Africans, British, Indians, Flemish, Venezuelans, Ukrainians, Guanche, and Brazilians, have significantly influenced Madeira's modern identity.

Peoples who influenced Madeira's culture:

- **Portuguese:** Established the island's foundational cultural and social traditions.
- **Africans:** Contributed to agriculture, music, and dance.
- **British:** Influenced gardening culture, architecture, and social life.
- **Indians:** Integrated culinary traditions such as "curry" and "vindaloo."
- **Flemish:** Left a legacy in religious art.
- **Venezuelans:** Brought new culinary and linguistic influences.
- **Ukrainians:** Enriched the island's musical life.
- **Guanche:** Influenced local toponyms and vocabulary.
- **Brazilians:** Brought culinary and musical traditions, enriching the island's fado genre.

The following collection of artefacts showcases the impact of these cultures and invite you to explore them to understand the depth of their contributions.

The Collection of the Cases studies

The rich tapestry of human history is woven with countless stories, each thread representing the diverse cultures and experiences of people around the world. Among these, the stories of minority cultures hold a special place. They are narratives of resilience, creativity, and profound influence, often woven quietly into the fabric of national cultures, sometimes overlooked but always essential.

This collection of case stories seeks to illuminate the vital contributions of minority cultures both in the past and in the contemporary world. Through the lens of historical and modern examples, we explore how these cultures have not only survived but thrived, shaping and enriching the broader national identities in which they exist.

In this collection of stories, we not only celebrate minority cultures but call to recognise and honour their contributions. It is an invitation to understand that our national cultures are enriched by diversity, and that the stories of minority groups are integral to the story of humanity itself.

As we go through the case stories, we invite you to recognise their current importance, the impact and being inspired by enriching examples. We invite you to acknowledge the fact that the present-day narratives reveal a dynamic interplay between tradition and modernity.

Each partner country collected ten cases, starting with Austria, following by ten Slovenian cases and finally concluded by diverse examples from Madeira.

Roma authors

Austria / Burgenland

Name of the influence: In pursuit of the past

Stefan Horvath was born in Oberwart (Burgenland) in 1949. He was the first Roma to attend elementary school and then secondary school in Oberwart. On the night of February 4-5, 1995, his son Peter Sárközi and three other young Roma were killed when they tried to remove a sign with the insult "Roma back to India", which the letter bomb terrorist Franz Fuchs had attached to a pole outside Oberwart together with a bomb. As a result of the event, Stefan Horvath suffered from insomnia and mental trauma for years afterwards. To cope with this, he finally began writing. His publications include among others the works "I was not in Auschwitz: Narratives" (2003) and "Nothing is as powerful as fear: Essays from two decades" (2017).

Katharina Graf-Janoska is a Burgenlandian presenter and author. She is a prominent representative of the Roma ethnic group in Burgenland. Graf-Janoska studied comparative literature and philosophy at the University of Vienna. Her diploma thesis "Literature by and about Roma: differences and similarities" was published as a book. In 2013, she founded the publishing label "Bu&Bu", where she also publishes her own books. Two of her books, "Der Rebstock" and "KriegsROMAn", were nominated for the Burgenland Book Prize. She has hosted the multilingual TV magazine "Servus Szia Zdravo Del tuha" since 2015. Since September 2022, she has presented the format "Wir | Češi, Hrvati, Magyarok, Roma, Slováci, Slovenci", in which contributions from the six autochthonous ethnic groups represented in Austria are broadcast every two weeks in their native language.

Impact on culture/ society:

Both are the only authors in Burgenland who, on the one hand, belong to the Roma community and, on the other, also address topics from and about the minority in their literary works.

Current visibility:

Both still regularly appear as role models at various events and hold readings and discussions about their books. Graf-Janoska will be discussing her book "KriegsROMAn" at an event organized by the Roma VHS and the Austrian Society for Political Education in the autumn.



Pannonian cuisine

Austria / Burgenland

Name of the influence: Hungarian troika "tomatoes, onions, peppers"

The classic Hungarian troika "tomatoes, onions, peppers" still forms an important pillar of "Pannonian cuisine" today (named after the former Roman province of Pannonia). Originally, Burgenland cuisine is a regional cuisine of the Kingdom of Hungary. There it was strongly influenced by the national cuisines of the Hungarians, Croats, Serbs and Slovaks. It was also influenced by the Heanzen, German farmers from Bavarian and Alemannic regions. This is supposedly the origin of the nickname "Soup Swabians", which was once given to the Burgenland people because of their preference for cabbage, stew and vegetable soups at all main meals. Culturally, the cuisine was also influenced by Viennese cuisine, which can be seen in the variations of typical dishes from neighbouring provincial cuisines. Sterz in particular, prepared with wheat flour, liquid lard and either roasted potatoes (Bettlersterz) or boiled beans (Bohnensterz), is a typical Burgenland dish. Traditional dishes also include various strudels, soups and goulash variations with lots of onions, garlic and paprika. The cultural diversity of Burgenland cuisine is reflected in almost every restaurant and household.



Impact on culture/ society:

Typical dishes:

→ **Goulash and pörkölt**

One of the best-known dishes in Burgenland cuisine is goulash, a hearty stew that originated in Hungary. Goulash is traditionally made from beef, paprika, onions and garlic and served with bread or dumplings. A similar variation is pörkölt, which is usually made with pork and is slightly thicker and spicier.

→ **Fish specialties**

Burgenland, especially the region around Lake Neusiedl, is known for its fish dishes. Pike-perch, pike and carp are often found on the menus. Pikeperch is often fried or grilled and served with a light herb sauce, while carp is often prepared as part of the traditional Christmas dinner.

→ **Cabbage and meat dishes**

Cabbage dishes are another specialty of Burgenland. The Burgenland "Krautfleckerln", small dumplings with fried cabbage, are a popular home-style dish. The "Szegediner Krautfleisch" is also very popular, a stew made from pork, sauerkraut and paprika.

→ **Pastries and desserts**

Burgenland cuisine also offers a variety of delicious pastries. Kaiserschmarrn, a torn pancake with raisins and powdered sugar, is a highlight. The Esterházy cake, named after the noble Esterházy family, is also a popular dessert. This cake consists of layers of hazelnut cake and a rich butter cream.

Current visibility:

Burgenland celebrates its culinary diversity with numerous events and festivals. The "Martiniloben", a traditional festival in honour of Saint Martin, the patron saint of Burgenland, offers the opportunity to taste the new wines of the year. The "Pannonian Autumn" also attracts visitors with regional specialties and cultural performances. As mentioned above the cultural diversity of Burgenland cuisine is reflected in almost every restaurant and household.

The Burgenland Croats

Austria / Burgenland

Name of the influence: “The Burgenland-Krowodn”

History of the Burgenland Croats

The settlement of the Burgenland Croats took place in several waves up to around 1584. In Burgenland Croatian historiography, however, the year 1533 is cited as the date of settlement. Around 100,000 Croats were relocated from their ancestral homeland to present-day Burgenland by edict of the prince. There, they were to breathe new life into the areas devastated by the Turkish wars and the plague.

In the last 50 years, the Burgenland Croats have been increasingly recognised. Although the ethnic group protection provisions contained in the Austrian State Treaty of 1955 were not fulfilled for many years, the Burgenland Croats fought for their rights and in the 1980s Croatian radio broadcasts were introduced and Croatian TV programs aired. The Croatian language was also given more attention in kindergartens and schools.

Burgenland Croats today

Today there are around 25,000 to 30,000 Burgenland Croats, most of whom have moved to Vienna due to a lack of jobs. In Burgenland they live in several districts, but do not form the majority population in any district. The Burgenland Croats speak a standardised form of the Croatian language among themselves, namely Burgenland Croatian. However, some of them identify themselves as German-speaking. Well-known Burgenland Croats include the former Minister of Defense Norbert Darabos, the former Minister of Agriculture Nikolaus/Niki Berlakovich and the former Federal Chancellor Fred Sinowatz. There are also numerous prominent actors, singers and comedians with Croatian roots.

Impact on culture/ society:

Once again, however, there are self-reinforcing effects in the perception of Burgenland-Croatian artists. There are numerous reasons (including a lack of interest or knowledge on the part of the majority population due to insufficient broadcasting time on Austrian radio and a lack of support for the ethnic groups in general, which in turn leads to an insufficient target audience) why little reaches public reporting/opinion apart from traditional contributions. The cultural professionals, who therefore (due to a lack of target audience) do not appear explicitly Burgenland-Croatian, are hardly perceived as such by the public and the mainstream.

Current visibility:

For many Burgenlandians of the Croatian ethnic group, belonging to this group is no longer desirable. The thinning out of culture and the spoken language has caused them to identify to a large extent with the German-speaking majority, as a result of which those affected no longer see themselves as Burgenland Croats and also state this in censuses and surveys. The Croatian-language offer in the schools is therefore no longer as well received as hoped, which means that further assimilation of the Burgenland Croats can be expected in the future, although the representatives of the ethnic group have announced countermeasures. This development has led to a polarisation of attitudes among those affected. The preservers of an independent Burgenland-Croatian culture are criticised by the more German-speaking Croats as conservative and arrogant. The preservers argue that the loss of Croatian identity would cause great damage to the entire region and its culture.

New Pannonian music

Austria / Burgenland

Name of the influence: New Pannonian music

Ferry Janoska was born on 22.01.1959 in Sala, Slovakia, and music has shaped his life since childhood. He started piano lessons at the age of 6 and began his studies at the Vienna University of Music at the age of 15. This was followed by jazz and composition lessons at the Vienna Conservatory. From this point on, he worked as a composer and arranger. Ferry Janoska has lived in Burgenland since 1972. In 1993, he founded his own orchestra, which works with musicians from a wide variety of countries and musical genres. Over 40 different CDs have been released to date. Janoska composed the musical fairy tale "Tacamino" for the Vienna Philharmonic Orchestra. He arranges for Rainhard Fendrich and writes theater music, for example for the plays "The River" Fluss" and "Europ's Holy Warriors" in Burgenland. He has also worked with the Vienna Boys' Choir for many years. Janoska's latest love is the bandoneon, an instrument made famous by the Argentinian artist Astor Piazzola. He regularly incorporates this instrument into his compositions and has had a significant influence on Pannonian music, leading to the term "new Pannonian music", which was once invented by Toni Stricker and is influenced mainly by traditional Hungarian and Roma music. He has been the artistic director of the Pannonian Christmas Gala at Esterhazy Palace in Eisenstadt for several years. In 2014, he received the Grand Decoration of Honour of the Province of Burgenland for his outstanding achievements and the European Prize in 2019.

Romano Rath ("Romani for "Roma blood") is a Roma band from Burgenland. The musical style is a mixture of traditional Roma music and modern influences. In the mid-1990s, the band made their first appearance at a Roma church festival in Großbachselten. This was followed by several appearances in various cities across the country. Romano Rath also performs regularly at the annual Roma Ball in Oberwart. Another Roma band is the Leon Berger Band. They also play regularly at Roma events, balls and festivals.



Impact on culture/ society:

In view of the historical circumstances, it is therefore hardly possible to speak of a music history of Burgenland (only since 1921), but rather of a music history of the "Burgenland-Western Hungarian" or the so-called "Pannonian" region, which is linked to the endeavour to do justice to the diverse cultural interrelationships on both sides of the later border demarcations, the overlaps between "Austrian" and "Hungarian" music history.

Current visibility:

Burgenland has probably found its cultural icons first and foremost in the two composers Josef Haydn and Franz Liszt: Since the 1950s, several festivals and regular concert events have been established, attracting a supra-regional audience. Numerous choirs and bands have named themselves after the two composers and perform at various events. This Austrian-Hungarian-Pannonian music was significantly influenced by Toni Stricker from the 1960s onwards. Since the 1990s, Ferry Janoska has been involved with this distinctive music and has transferred it into the new millennium with new interpretations which he has proven time and again at various concerts and events. Romano Rath and The Leon Berger Band are the only two Roma bands in Burgenland that keep old Roma songs alive.

Romani words in the German language and vice versa

Austria / Burgenland

Name of the influence: The Charly & Pepi Show -The fairy tale of music

The “Charlie & Pepi Show” is a comedy movie in Romani with German subtitles directed by Austrian director Peter Wagner in 2006. Two presenters host a show that aims to choose the 100 most important Romani words. The film was presented in the media as the first Roma sitcom, but it is more reminiscent of a cabaret. The humour knows no bounds and around 20 "Roma actors" from Burgenland create an ironic film that is unique.

Impact on culture/ society:

There is absolutely no visible influence on the majority population and the movie has almost been forgotten.

Current visibility:

However, since Burgenland Romani is a disappearing language and is only spoken by very few people, it would be important to increase the visibility of this minority language and give it a little more attention again.

Bilingual education

Austria / Burgenland

Name of the influence: “What makes you different?”

In the Ethnic Groups Act, 28 municipalities are designated as bilingual municipalities or districts with the official languages German and Croatian (Burgenland Croatian) and 4 municipalities with the official languages German and Hungarian. The right to bilingual teaching respectively bilingual childcare in kindergarten is defined in the Burgenland Minorities School Act and the Burgenland Child Education and Care Act. This is reliably observed, but unfortunately - it has to be admitted - there is a lack of teachers who speak the languages in sufficient quality.

Impact on culture/ society:

The opportunity for children and young people to learn their mother tongue properly in schools is a very important thing in many ways, especially in terms of preserving the language and keeping the identity of minorities alive.

Current visibility:

Although the overall numbers are declining, there are still children who sign up for bilingual classes in either Hungarian or Croatian and are committed to their cultural heritage.

Ceija Stojka

Austria / Burgenland

Name of the influence: “The bone of contention”

Ceija Stojka (23. May 1933 – 28. January 2013) was an Austrian Romani writer, painter, activist, musician, and survivor of and survivor of the Nazi concentration camps Auschwitz, Ravensbrück and Bergen-Belsen. She was born on 23 May 1933 in Kraubath an der Mur in Styria (Austria). After the war, she worked as a market trader. At the end of the 1980s, she became involved in the Austrian Roma movement. In 1992, she became the Austrian spokeswoman for the recognition of the Roma and Sinti genocide, along being a voice in the struggle against discrimination that the Roma continue to suffer throughout Europe. She began painting at the age of 56 using unconventional painting implements like her fingers and toothpicks.

Impact on culture/ society:

In 2018, the International Fund was founded by a group of international curators, journalists, authors, a filmmaker and a photographer together with Ceija Stojka's heirs. This non-commercial institution aims to provide the interested public with data on Stojka's work and person, as well as information on exhibitions, important press coverage and the academic reception of her work. Without her efforts and endeavours, the situation of the Roma would be very different and recognition as an officially recognised minority in Austria would probably have taken much longer.

Current visibility:

Ceija Stojka's commitment as an activist, artist, and spokesperson has led to the study and the exhibition of her works in Europe, Japan, and the USA. Her family honours her works regularly by taking part in events such as exhibitions, readings and concerts.



KUGA & Radio Mora

Austria / Burgenland

Name of the influence: Promotion of interculturalism & Minority programs on Radio

Veliki Borištof (Großwarasdorf) is a village of the Burgenland Croats. This Austrian ethnic group has been at home in Burgenland for over 450 years - Croats, Hungarians and German speakers in this European border region provide one of the few examples of centuries of peaceful coexistence between several ethnic groups. The KUGA - Kulturna zadruga - is the intercultural centre of this region and reflects its cultural and linguistic diversity. The main reasons for founding the association in 1982 were the lack of cultural offerings and the high level of emigration from the region. Correcting the deficits, stopping the creeping assimilation and making the region a better place to live are still the main concerns of the KUGA.

Radio Mora stands for Multilingual Open Radio and they make diversity audible and tangible on the radio. The historically grown linguistic and cultural wealth of Burgenland is reflected in the multilingual news, the bilingual and trilingual radio programs as well as in the multicultural music mix, especially from Burgenland bands and musicians. They are a radio station by the people and for the people of the region. What moves the local people in their everyday lives, what affects and touches them on a daily basis - they pick up on these topics and explore them in depth. They go into the villages, actively visit the people, listen, report courageously and entertainingly and give sufficient space to the diversity of opinions.

Impact on culture/ society:

The most important goal of the association Kuga is the promotion of multilingualism in Burgenland which includes:

- Organization of cultural events
- Expanding the cultural and educational offerings in the region
- Promotion of creative work Promotion of intercultural communication through courses, workshops and discussions

Radio Mora is the first independent radio station in Burgenland. According to their credo, they are open to what is really important to people. Their program does not follow the interests of specific clients; they focus on the issues of the people, the region and the times. They also address topics that are left out by other media and give interested people the opportunity to create their own programs and thus contribute to the diversity of opinion. Radio Mora offers students and young people professional skills and a mouthpiece by actively creating programs.

Current visibility:

- The KUGA as a cultural centre

Folk music and folklore, concerts from rock to classical music, readings, cabaret, theatre performances, galleries, jazz & wine, children's theatre, the big summer festival "Croatisada" - the entire cultural spectrum can be found at the KUGA! It is particularly important to them to bring Burgenland-Croatian folk and contemporary culture to life in their house and to promote bilingualism in all areas. The large event hall with first-class technical equipment offers seating for over 500 people and is suitable for all types of events from balls to larger conferences.

- The KUGA as a seminar venue

There are three seminar rooms in the KUGA, which can also be hired for events. Technical equipment ranging from flip charts to video projectors is available. If required, the KUGA hall can also be used in various sizes. The KUGA itself organises discussions, lectures and seminars on an informal basis - with a focus on minority issues, educational questions and regional development.

- The KUGA as a place for adult education

In addition to all the other activities, they also offer regular courses for adults. The KUGA's own courses are supplemented by courses offered by several Adult Education Centers including Roma VHS and other adult education organisations. The program ranges from language courses to sports courses, dance courses from Afro to Standard, yoga, body awareness, parent education events and health topics to painting, music and theatre - the content is broadly diversified, with three main focuses: languages - health - creativity.

- The KUGA for children and young people

The KUGA offers a wide range of bilingual activities for children and young people throughout the year.

Radio Mora broadcasts its various shows and programs 24/7. The number of listeners reached is not yet known.

Caritas House Franziskus

Austria / Burgenland

Name of the influence: Intercultural coexistence

There is no need to mention what Caritas and its main task is, but one particular project in Eisenstadt deserves special mention.

The "Haus Franziskus" accommodation provides a new home for over 150 refugees. Both families and individuals are accommodated here. Not only are they provided with appropriate care, they also receive full advice and support, especially during their asylum procedure. The house serves as "basic care accommodation", in which the refugees not only have space to sleep, but also cooking facilities, washing machines and a common room. The children have their own playroom, which has been furnished with donations in kind from IKEA. Many of the refugees attend German courses at the adult education centre in Eisenstadt.

Impact on culture/ society:

Some of the refugees live and work in Eisenstadt and the surrounding area. they come into contact with the majority population through exchanges with the local population and at various events organised by Caritas and the adult education centre. Their influence on the majority culture may seem small, but they make the rural area and villages more diverse and therefore do have an impact on the local population.

Current visability:

Their influence on the majority culture may seem small, but they make the rural area and villages more diverse and therefore do have an impact on the local population.

Ukrainian Refugees

Austria / Burgenland

Name of the influence: Intercultural success based on cooperation between politics, NGOs and the civic society

Since the beginning of the Russian attack on Ukraine in February 2022, numerous Ukrainians have been forced to leave their homeland and seek protection in other countries. Burgenland has taken in around 2.000 Ukrainians. This region has shown itself to be hospitable and supportive by launching numerous initiatives to help the refugees. Burgenland is the official partner region of the Ukrainian region of Transcarpathia.

Upon their arrival in Burgenland, the Ukrainian war refugees were accommodated in various facilities and shelters. This included temporary accommodation such as emergency shelters and hotels as well as longer-term solutions such as apartments provided by private individuals and organisations. The local government worked closely with NGOs and volunteers to ensure smooth accommodation and care. Numerous support measures have been taken to facilitate the integration of Ukrainian refugees. Language courses and educational programs were offered to help the new arrivals learn German and integrate into social and economic life. In addition, psychological support services were provided to help people cope with traumatic experiences and adapt to their new environment. The Ukrainian communities in Burgenland together with the municipalities have organised a variety of social and cultural activities to promote exchange between the locals and the Ukrainian refugees. Events such as communal meals, cultural evenings and sports activities have helped to break down barriers and create a sense of community. These initiatives have not only helped the refugees to feel welcome, but have also strengthened understanding and solidarity within the local population. Despite the extensive support, both the Ukrainian refugees and the local population face challenges. Uncertainty about the future and a longing for their homeland place an emotional burden on many refugees. At the same time, the integration of the refugees also poses organisational and financial challenges for Burgenland. However, it is encouraging to see how the commitment and compassion of the community overcomes these difficulties and offers the refugees hope and prospects.

Impact on culture/ society:

It is difficult to speak of a significant influence on the majority culture at this point, but Burgenland has once again demonstrated its hospitality and social awareness with numerous initiatives.

Current visibility:

Private households have created and provided housing. Retired teachers give German courses, intercultural sporting and cultural events take place and pupils in schools sit together with Ukrainian pupils. Since the beginning of the war, the Burgenland government has organised camps in Burgenland every summer for Ukrainian children who are brought from the war zone for a few weeks.

Linguistic variations

Slovenia

Name of the influence: Voices of Prekmurje - celebrating heritage dialect

The Prekmurje dialect, spoken in the Prekmurje region of northeastern Slovenia, represents a distinctive linguistic and cultural heritage within the broader Slovenian context. Situated on the border with Hungary and Croatia, Prekmurje has historically been influenced by the languages and cultures of its neighbouring regions. This unique geographical position has led to the development of a dialect with notable Hungarian and Croatian influences, evident in its vocabulary, phonology, and grammar. Despite these influences, the Prekmurje dialect retains its distinctiveness and is recognised as an integral part of Slovenian linguistic diversity.

The significance of the Prekmurje dialect extends beyond its linguistic characteristics; it holds a central place in the cultural identity of the Prekmurje Slovenes. Through its use in everyday communication, literature, folk songs, and other cultural expressions, the dialect serves as a symbol of regional pride and solidarity. It reflects the historical experiences, traditions, and values of the people of Prekmurje, fostering a sense of belonging and community cohesion.

Moreover, the Prekmurje dialect has played a crucial role in shaping the cultural landscape of Slovenia. Its rich oral tradition, including folklore, storytelling, and folk customs, contributes to the country's diverse cultural tapestry. Additionally, efforts to preserve and promote the dialect through education, cultural initiatives, and language revitalisation projects underscore its importance as a cultural heritage asset.

In contemporary Slovenia, the Prekmurje dialect continues to be spoken and cherished by its speakers, serving as a living testament to the region's linguistic and cultural legacy. Its preservation and appreciation not only enrich the linguistic diversity of Slovenia but also highlight the enduring vitality of regional identities within the broader national context.

Impact on culture/ society:

The impact of the Prekmurje dialect on the culture and society of northeastern Slovenia, particularly in the Prekmurje region, is profound and multifaceted. Here are some key aspects of its influence:

- **Cultural Identity:** The Prekmurje dialect serves as a marker of regional identity and pride for the people of Prekmurje. It embodies their unique cultural heritage, reflecting historical connections with neighbouring regions such as Hungary and Croatia while also affirming their distinctiveness within the broader Slovenian context.
- **Literature and Arts:** The dialect has been utilised in literature, poetry, music, and other artistic expressions, contributing to a rich cultural heritage. Writers and poets from Prekmurje have incorporated the dialect into their works, helping to preserve its linguistic nuances and ensuring its continued relevance in contemporary cultural productions.
- **Oral Tradition:** The Prekmurje dialect plays a central role in the region's oral tradition, encompassing folk tales, legends, proverbs, and other forms of folklore. Through storytelling, songs, and rituals, the dialect is passed down from generation to generation, reinforcing cultural values, customs, and collective memory.
- **Community Cohesion:** The shared use of the Prekmurje dialect fosters a sense of belonging and solidarity among its speakers. It serves as a medium of communication within local communities, strengthening social bonds and facilitating cultural exchange.
- **Language Revitalisation:** Efforts to preserve and promote the Prekmurje dialect contribute to language revitalisation initiatives aimed at safeguarding linguistic diversity in Slovenia. Educational programs, cultural events, and media initiatives support the transmission of the dialect to younger generations, ensuring its continuity and vitality.
- **Tourism and Heritage Preservation:** The distinctive linguistic and cultural features associated with the Prekmurje dialect attract tourists interested in exploring the region's heritage. Museums, cultural centres, and heritage sites showcase the dialect alongside other aspects of Prekmurje's cultural identity, enriching the visitor experience and supporting local economies.

Current visibility:

The impact of the Prekmurje dialect on Slovene culture in general remains visible and active in various aspects of contemporary society:

- **Language Diversity:** regional dialects like Prekmurje add richness and depth to the language landscape. This diversity is celebrated in literature, media, and cultural events, showcasing the unique linguistic heritage of different regions within Slovenia.
- **Literature and Media:** Writers, poets, and artists continue to incorporate elements of the Prekmurje dialect into their works, preserving its linguistic nuances and cultural significance. Literary works written in or featuring the dialect are published and widely read, contributing to a broader appreciation of Slovenia's linguistic diversity. Similarly, the dialect is occasionally featured in media productions, music, and films, ensuring its visibility to audiences across the country. One of the most famous current artist, Vlado Kreslin, comes from Prekmurje and he sings in Prekmurje dialect.
- **Cultural Heritage Preservation:** Efforts to preserve and promote regional dialects like Prekmurje are supported by cultural institutions, educational programs, and grassroots initiatives. Museums, cultural centres, and heritage sites in Prekmurje and other regions showcase the dialect alongside other cultural artifacts, reinforcing its importance as a heritage asset.
- **Community Identity:** The use of the Prekmurje dialect continues to foster a sense of belonging and solidarity among its speakers, both within the region and beyond.
- **Tourism and Cultural Exchange:** Visitors have the opportunity to engage with local communities, participate in cultural activities, and learn about the region's heritage.

German minority - Kocevarji

Slovenia

Name of the influence: Echoes of Gottschee - preserving a cultural legacy

The Gottschee Germans, also known as Gottscheers or Gottschee Germans (in German: Gottscheer or Gottscheerish), were a German-speaking ethnic group that inhabited the Gottschee region in what is now Slovenia. Although they are not officially recognised as a minority, their cultural influence on Slovenia is significant. Particularly in the Gottschee region (also known as Kočevsko), is significant and has left lasting marks on the area's heritage despite their gradual assimilation and displacement following World War II.

They shaped many aspects of Slovene culture, in particular architecture and religious influence. The Gottschee region features architectural styles that reflect the influence of German settlers. Traditional Gottschee houses often exhibited distinctive design elements, such as wooden log construction, steeply pitched roofs, and decorative wood carvings. While many of these structures have been lost or modified over time, remnants of Gottschee architecture can still be seen in some villages in the region. The Gottschee region was historically predominantly Roman Catholic, and the Gottschee Germans played a significant role in shaping the religious landscape of the area. Churches and chapels built by German settlers often feature architectural styles and decorative motifs characteristic of Germanic Catholicism. The legacy of Gottschee religious culture is still evident in the region's ecclesiastical architecture and religious practices.

Impact on culture/ society:

Traces of Gottschee culture still persist in certain aspects of Slovenian heritage and identity:

- **Place Names and Geography:** Many place names in the Gottschee region still bear Germanic influences.
- **Architectural Heritage:** While much of the traditional Gottschee architecture has been lost or modified over time, some remnants still exist in the form of historic buildings, churches, and farmsteads.
- **Cultural Traditions:** Elements such as traditional dances, folk songs, and culinary specialties may still be observed in certain areas.
- **Historical Awareness and Heritage Preservation**
- **Interethnic Relations**

Current visibility:

Gottschee Germans are currently still very active in the Kočevje region.

- They have a smaller ethnographic museum.
- They published several children's illustration books.
- Cookbook with the traditional dishes.
- Published several books on the architectural heritage of Gottschee Germans.
- During the holidays they have workshops on elementary school students where they teach the basics of their language, they have children groups performing in their language.

Culinary

Slovenia

Name of the influence: Potica - a taste of Slovenian heritage

Potica is a traditional Slovenian dessert, firstly mentioned in Slovenia in 1575. It has been influenced by minority groups, particularly the Slovenian minority in Austria, known as the Carinthian Slovenes or Korošci. It has been firstly mentioned as a noble dish in the 16th century, as a bourgeois festive dish in the 17th century and as a peasant festive dish in the 19th century. Potica is a type of rolled sweet bread filled with various fillings such as walnuts, poppy seeds, tarragon, cottage cheese, or dried fruit.

The name potica for a special dessert is distinctly Slovenian and has its etymological development from earlier Slovenian forms such as "povitica, povtica, potvica". This is also related to the development of potica production methods from the Middle Ages (before the 15th century) to the beginning of the 20th century, when the development stabilised, and the uniform designation of potica was established from the 18th century. The term Slovenian potica began to be used in the second half of the 19th century.

Impact on culture/ society:

Potica is today registered as intangible cultural heritage. Its impact on Slovenian culture and society can be observed not only as cultural heritage but also as culinary tradition, social bonding and lately also as artistic expressions, with bakers showcasing their creativity through decorative techniques and variations in presentation. Potica-making competitions and exhibitions further highlight its significance as a cultural art form.

Current visibility:

Potica remains a beloved symbol of Slovenian culture and culinary heritage. It continues to hold a prominent place in Slovenian culinary culture and remains visible both within Slovenia and internationally. Besides its availability in all bakeries and supermarkets, potica is frequently featured in cultural festivals, food fairs, and culinary events across Slovenia. These events celebrate traditional Slovenian cuisine and highlight the importance of potica as a cultural symbol. Slovenian food producers and exporters may market potica internationally, contributing to its visibility on the global stage. Potica has gained recognition as a symbol of Slovenian gastronomy and is often featured in international food festivals, gourmet markets, and cultural events.





Roma music

Slovenia

Name of the influence: Langa - Romani music

The group Langa is a well-known Slovenian Roma music group that was active from 1997 to 2018, when Mišo Kontrec finally left the group. Originally, the group consisted of Jože and Mišo Kontrec. Later, the line-up was expanded to include Štefan Kontrec and guitarist Marjan Ornik, who also brought Vasko Atanasovski into the group. The group consisted of both Roma and non-Roma members, but all felt a connection to Roma ethno music. The name "Langa" means "flame" in Slovenian and reflects the lively and passionate nature of their music.

The group is known for its lively performances of Roma music, often combining traditional Roma instruments and melodies with contemporary elements. Langa has gained popularity both within the Roma community and beyond, performing at various cultural events, festivals and concerts in Slovenia and abroad. Together with Manca Špik, they performed at the EMA 2008, the Slovenian selection for the Eurovision Song Contest. Together they won the public vote, but did not receive a single vote from the expert jury.

Their music often reflects the rich cultural heritage of the Roma and showcases their unique musical traditions and narratives. Langa's performances are characterised by energetic rhythms, soulful vocals and dynamic instrumentation, creating an engaging and lively atmosphere for the audience.

The group Langa has recorded several albums, including songs in Roma, Prekmurje and Slovenian. Their songs, drawn from personal experiences and life, have been well received both domestically and internationally. Despite the dissolution of Langa, a new group called Mlada Langa has been formed to continue the musical heritage and tradition of Langa's music.

Impact on culture/ society:

The Langa had a significant influence on Slovenian culture, particularly in the area of music and the appreciation of ethnic diversity. It promote Roma culture, represent cultural diversity and lastly, it is highly inspirational and motivational.

Current visibility:

Group Langa ceased to exist. Mlada Langa was established a few years ago to continue the work of Langa in promoting Roma music and culture in Slovenia and broader.

Migrant cinema

Slovenia



Name of the influence: Branko Đurić - a cinematic journey

Branko Đurić, also known by his artistic nickname Đuro, is a Slovenian actor, director, screenwriter, and producer. He was born on May 28, 1962, in Sarajevo, Bosnia and Herzegovina. He is best known for his work in Yugoslav and Slovenian films and television series.

Đurić rose to fame as a member of the comedy group "Top lista nadrealista" in the 1980s and 1990s, which was popular in former Yugoslavia. Additionally, he appeared in numerous films, most notably for his role in the film "Kajmak and Marmalade" (1990), which he also directed. This film became a cult classic of Yugoslav cinematography.

After the breakup of Yugoslavia, he moved to Slovenia, where he continued his film and television career. He participated in numerous Slovenian projects and established himself as one of the leading creators in the Slovenian film industry. Among other films, he acted in "Spare Parts" (2003), "Rooster's Breakfast" (2007), "Vesna" (2020), and others.

In addition to his acting work, Đurić also established himself as a director, screenwriter, and producer. He is a multiple award-winning film creator who has significantly contributed to the development of Slovenian cinematography. He has starred in the Academy Award-winning film *No Man's Land* and has had supporting roles in numerous high-profile films, including *The Smell of Quinces*, *Time of the Gypsies*, *Kuduz*, *Bal-Can-Can*, *In the Land of Blood and Honey* and *See You in Montevideo*. He has also created the comedy series *Naša mala klinika*, which has spawned an entire franchise with Slovenian, Croatian and Serbian counterparts.

Impact on culture/ society:

Branko Đurić contributed to Slovenian cinematography in several ways:

- Through distinctive and convincing performances, he helped shape the visual aspect of many projects and attracted the audience's attention with his talent.
- His creative visions has contributed to the diversity of Slovenian film production. He co-created film stories and shaped the aesthetic and narrative aspects of the projects.
- Through his writing, he co-shaped the stories and dialogues in films, thereby influencing the overall narrative development and expression of the projects.

Current visibility:

He remains a prominent and respected figure, contributing to the visibility and vitality of Slovene cinema. both as an actor and as a director.

Customs and textile

Slovenia

Name of the influence: Echos of Bela Krajina folklore - Yugoslavian influence

Yugoslavian folklore, with its rich tapestry of traditions, music, dance, costumes, and rituals, has undoubtedly influenced Slovene culture, particularly in the realm of folklore and traditional arts. Yugoslavian folklore encompasses a wide array of vibrant and elaborate costumes, each reflecting the unique cultural heritage of different regions and ethnic groups within Yugoslavia. Yugoslavian folklore, with its diverse range of costumes and textiles, has likely influenced the traditional attire of Bela Krajina. Elements such as colourful embroidery, intricate patterns, and distinctive fabrics may have found their way into the costumes worn by residents of Bela Krajina, particularly in festive occasions and cultural celebrations.

It is mainly seen in: head covering (men - black heads, women - headscarfs), blue and red patterns, geometrical patterns which are triangles, squares, lines and circles and floral motives found on dresses, also materials, wool and linen as predominant, also cotton, laced. All patterns are hand braided.

Impact on culture/ society:

The patterns and folklore customs remain used not only in the traditional festivals and folklore traditions but also in their every day life. We can find a lot of clothes made by linen crafted by hands from local entrepreneurs. Moreover, the overall Slovene folklore customs and patterns include the typical colours. For instance, 'Belokranjski izdelki' <https://belokranjski-izdelki.si/kategorija/oblacila-modni-dodatki/>

Current visibility:

Folklore is prominently featured in cultural festivals, celebrations, and events held in Bela Krajina. Folklore serves as a catalyst for community engagement and social activism, with grassroots organisations and community groups organising events and initiatives centred around folklore traditions. Community-based folklore projects, such as oral history collections, cultural preservation efforts, and heritage tourism initiatives, promote community pride and empowerment.



Music

Slovenia

Name of the influence: Oto Pestner: The maestro of Slovene pop, swing, and blues

Oto Pestner is the first Roma musician in Slovenia who recorded a song, performed a song on different radio stations and conceded. With his professionalism and music he influenced Slovene music scene up to date. He recorded over 100 albums in different gnars form solo albums to orchestra albums. His music has foundation in Slovene pop music, also swing and blues. The legend of Slovenian entertainment music, Oto Pestner, recorded his first songs at the age of twelve in the Radio Celje studio, and in 1971, at the age of fifteen, he won the Slovenian Song Festival with the song "Trideset let" (Thirty Years). Until the end of the seventies, he regularly participated and won awards at the Slovenian Song Festival ("Mati", "Bodiva prijatelj", "Tvoje solze", "Vrača se pomlad"), the Opatija Festival ("Šepet poletnih trav"), as well as at the Vesela jesen festival as a member of the New Swing Quartet, and the Melodies of the Sea and Sun festival ("Melodije sonca in morja"). In the eighties, he also performed as a solo artist.

Since 1970 until 2008, he was a member and artistic director of the well-known New Swing Quartet. He was also a member of the Alpine Quintet.

He has been composing music since 1971, and started seriously with arranging and producing in the eighties. He created some of the most important Slovenian pop albums: "Zlato sonce in črna reka" (1974), "Črna zvezda" (1976), "Ciganska kri" (1991), the album "Invisible Instruments" (1995) - for which he received the Golden Rooster, and recorded one of the most prominent authorial albums for Jugoton, "Pravi posao" (1980). He contributed to the careers of many well-known Slovenian singers, effectively connecting the tradition of black gospel and spirituals with white feeling in his forty-year work in the New Swing Quartet. Albums such as "Spirituals" (ZKP RTVL, 1973), "V studiu 14" (ZKP RTVL 1976), "Oh Happy Day" (Jugoton, 1985), "Deep River" (Dokumentarna, 1988), "Heart Full Of Swing" (Jugoton, 1989), and "I Saw The Light" (NSQ Production, 1998) are groundbreaking works for the history of contemporary gospel, effectively combining both the traditional tradition of black vocal quartets and the more modern gospel approaches, flirting with soul and country.

Impact on culture/ society:

Oto Pestner has had a significant influence on Slovenian culture and society in several ways:

- **Music and Entertainment:** Pestner's prolific career as a singer, songwriter, and musician has contributed to the development and promotion of Slovenian music and entertainment. His extensive discography includes numerous hits that have become ingrained in the cultural fabric of Slovenia. Through his performances and recordings, Pestner has brought joy and entertainment to countless Slovenian audiences over the years.
- **Cultural Icon:** Pestner is widely regarded as a cultural icon in Slovenia. His enduring popularity and status as a legendary figure in Slovenian music have cemented his place in the collective consciousness of the nation. Pestner's influence extends beyond his musical contributions, as he represents a symbol of Slovenian identity and pride.
- **Promotion of Traditional Music:** Throughout his career, Pestner has been a vocal advocate for traditional Slovenian music. He has preserved and promoted folk songs, choral music, and other traditional genres, ensuring that Slovenia's cultural heritage remains alive and accessible to future generations.
- **Role Model and Inspiration:** Pestner's success story serves as a source of inspiration for aspiring musicians and artists in Slovenia. His journey from a young talent to a revered figure in Slovenian music inspires others to pursue their passions and strive for excellence in their chosen fields.
- **Social Influence:** As a public figure, Pestner has used his platform to address social issues and promote positive change in Slovenian society. Whether through benefit concerts, charity work, or advocacy efforts, Pestner has demonstrated a commitment to making a difference in the lives of others.

Overall, Oto Pestner's influence on Slovenian culture and society is profound and multifaceted. Through his music, advocacy, and cultural contributions, he has left an indelible mark on the nation's artistic landscape and collective identity.



Current visibility:

He is still performing and influencing Slovene young artists, supporting newcomers. He is still present with his quote "Gypsy's blood is pulling me forward, all my paths are written in the stars. Gypsy blood restless without borders, my eternal destiny is so cruel."

Fashion

Slovenia

Name of the influence: Alan Hranitelj: drafting couture dreams

Alan Hranitelj, a Slovenian costume designer born on March 3, 1968, in Zagreb, Croatia, attended the Fine Arts School and moved to Slovenia in the mid-1980s. Following his collaboration on the performance "Baptism Under Triglav" in 1986, he established his career in Ljubljana. Known for his work in theatre, opera, film costume design, and make-up art, he was also a fashion designer until 1992. Hranitelj has collaborated with various Slovenian and international theaters, directors, and companies, including Cirque du Soleil, for whom he designed costumes for the show "ZARKANA" premiered in June 2011 at Radio City Music Hall in New York. His portfolio includes 408 costume designs across theatre, opera, ballet, film, exhibitions, events, TV commercials, and uniforms for businesses. His works are part of permanent collections at four Slovenian museums. Hranitelj has been honoured with 29 awards in Slovenia and abroad for his distinctive designs, often enhanced by his craftsmanship. He has showcased his work through numerous exhibitions globally, including notable displays in Ljubljana, London's Millennium Dome, and the Cultural Centre Nansen Aranjo in Belo Horizonte, Brazil.

Impact on culture/ society:

Alan Hranitelj has significantly shaped Slovenian culture through his pioneering role in the fashion industry. Renowned for avant-garde designs that blend Slovene heritage with contemporary aesthetics, he has enriched Slovenia's fashion landscape. Hranitelj's innovative approach inspires creative expression and challenges norms, influencing designers to explore new concepts. His work, celebrated both locally and globally, represents Slovenia's cultural diversity and creativity. Through his designs, public appearances, and contributions to fashion education, Hranitelj has elevated Slovenian fashion on international platforms, leaving a lasting impact on the country's cultural identity.

Current visibility:

Alan Hranitelj maintains a notable visibility within Slovenian culture, particularly in the realm of fashion and entertainment. He remains active in designing new collections and participating in fashion events, he also often appears on television shows related to fashion and design, where he serves as a judge, mentor, or guest expert. His presence on these programs not only showcases his expertise but also helps to promote Slovenian fashion talent and creativity to a wider audience.

Science

Slovenia

Name of the influence: Exploring the Julian Alps: the legacy of Belsazar de la Motte Hacquet

Belsazar de la Motte Hacquet was a Carniolian physician of French descent in the Enlightenment Era. He was a war surgeon, a surgeon in the mining town of Idrija, and a professor of anatomy and surgery in Laibach (now Ljubljana). He researched the geology and botany of Carnolia, Istria, and nearby places, and was the first explorer of the Julian Alps. He also did ethnographical work among the South Slavic peoples, particularly among the Slovene-speaking population. He self-identified primarily as a chemist and introduced the methods of chemical analysis to Carniola.

Impact on culture/ society:

Belsazar de la Motte Hacquet as a prominent physician, naturalist, and explorer whose work in 18th-century Slovenia left a lasting impact on science, medicine, and botany. He conducted extensive botanical research across Slovenia, meticulously documenting its flora and contributing significantly to the understanding of local plant life. Hacquet's scientific publications, such as "Plantae alpinae Carniolicae" and "Flora carniolica," became pivotal references for botanists studying Slovenian flora. His presence fostered cultural exchange and collaboration between Slovenian scholars and the wider European scientific community, cultivating a spirit of inquiry and cooperation in Slovenian intellectual circles. Hacquet's legacy continues to influence subsequent generations of scientists in Slovenia.

Current visibility:

None, but his influence is still present in the current scientists' work.



Politics and Society

Slovenia

Name of the influence: Zoran Jankovič: leading Ljubljana into the future

Zoran Jankovič, born January 1, 1953, in Saraorci near Smederevo, moved to Ljubljana after his childhood. He attended Valentin Vodnik Primary School, Kette and Murn Primary School, Poljane High School, and Ljubljana University's Faculty of Economics. Beginning his career in 1978 at the Slovenian Post Office, he later held managerial positions at Grič Zagreb, Mercator Investa, and Emona SOZD. In 1990, he founded Electa before becoming CEO of Mercator in 1997.

In 2006, Jankovič was elected Mayor of Ljubljana, a role he continues to hold. His tenure is known for transformative projects in infrastructure and culture. Under his leadership, Ljubljana earned recognition such as World Book Capital 2010 and ranking among Forbes magazine's 'Europe's Most Idyllic Places to Live.'

Beyond his mayoral duties, Jankovič has served as an MP and won consecutive mayoral elections since 2010. Active in sports, he notably led the Slovenian Handball Association during the 2004 European Men's Championship.

Zoran Jankovič is married to Mija Jankovič and has two adult sons, Damijan and Jure, as well as grandchildren.

Impact on culture/ society:

During Zoran Jankovič's tenure as Mayor of Ljubljana, he significantly enriched the city's cultural landscape. Under his leadership, Ljubljana has become a vibrant hub for cultural activities, hosting diverse events such as music festivals, art exhibitions, theatre performances, film screenings, and literary events throughout the year. His administration prioritised preserving and enhancing the city's cultural heritage through investments in restoration projects and cultural institutions. Jankovič also supported the growth of contemporary arts and culture, fostering a dynamic cultural scene with new spaces for artists and performers. One of his notable contributions is the construction of Stožice Sports Park, which not only serves as a major sports venue but also hosts cultural events. Additionally, his administration promoted multiculturalism by supporting the construction of Islamic and Serbian Orthodox cultural centres. Overall, Jankovič's leadership has made Ljubljana a dynamic and inclusive city where culture thrives.

Current visibility:

Currently, Jankovič is still the mayor of the Municipality of Ljubljana and continues his work, which he will perform at least until the next elections, that is, until 2026.



Drinks

Madeira

Name of the influence: The Journey of Poncha: From British Sailors to Madeiran Tradition

Poncha is a traditional Madeiran drink made from aguardente (sugar cane Rum), honey, sugar, and lemon juice. Its origins trace back to the 15th century when Portuguese explorers brought the recipe from India, where a similar drink called "panch" was popular among British sailors. This drink, initially used to prevent scurvy due to its high vitamin C content, evolved over time into a staple of Madeiran social life, with variations such as maracujá (passion fruit) and tangerine flavours.

It represents a rich cultural exchanges that have shaped Poncha into a symbol of Madeiran heritage. Originating from a blend of Indian and Portuguese influences, Poncha has become a cherished part of Madeira's social and cultural fabric. By tracing its origins and cultural impact, we gain a deeper appreciation for the island's history and the continued relevance of traditional practices in contemporary celebrations. Poncha not only preserves historical culinary traditions but also fosters a sense of community and cultural identity in Madeira.

Impact on culture/ society:

Poncha has become an integral part of Madeiran culture, especially in social gatherings and celebrations. It symbolizes the historical connections and cultural exchanges between Madeira, Britain, and India. Poncha is often prepared in traditional jugs and all the ingredients are mixed with a stick known as a "mixelote" or "caralhinho", reinforcing its cultural significance. The drink is particularly famous in Câmara de Lobos, known for its numerous Poncha bars.

Current visibility:

Poncha remains a popular drink in Madeira, widely available in bars and enjoyed at local festivals and social events. The town of Câmara de Lobos is especially renowned for its Poncha bars, where visitors can experience the authentic preparation and taste of this traditional drink. Poncha's enduring popularity highlights its role as a symbol of Madeira's rich cultural heritage.



Culinary of Madeira

Madeira

Name of the influence: Marinated Heritage: The Story of Carne de Vinha d'Alhos

Carne de vinha d'alhos is a traditional Madeiran dish consisting of marinated pork with garlic, wine, and vinegar. This preservation method, derived from Iberian adobo techniques, was adapted in India during the Portuguese colonial era and later introduced to Madeira by Portuguese explorers. This dish involves marinating pork for at least a day to deeply infuse the flavours, followed by slow cooking to achieve a rich, savoury result.

Historical Context:

The roots of carne de vinha d'alhos trace back to the 15th century when Portuguese explorers brought the dish to India, where it evolved into the famous vindaloo. This transition occurred during the Portuguese colonization of Goa, integrating local ingredients such as tamarind and chilli peppers, which were introduced to India by the Portuguese from the Americas. This adaptation reflects the global culinary exchange facilitated by Portuguese maritime explorations.

Impact on culture/ society:

Carne de vinha d'alhos exemplifies the blend of culinary traditions from the Iberian Peninsula, India, and Madeira. It showcases historical interactions and cultural exchanges, particularly during the age of exploration. On Madeira, this dish has become an essential part of the local culinary culture, especially during Christmas celebrations. It is a staple at festive family gatherings, symbolizing the island's rich cultural heritage and festive spirit.

Current visibility:

Today, carne de vinha d'alhos remains a beloved dish in Madeira, particularly during the Christmas season. It is commonly prepared in households and featured in local restaurants, serving as a testament to the island's enduring culinary traditions. The dish not only connects Madeirans to their historical roots but also continues to be a highlight in contemporary celebrations and cuisine.

Sweet Legacy

Madeira

Name of the influence: Sweet Legacy: The History of Sugar Cane in Madeira

The introduction of sugar cane to Madeira in the 15th century, primarily from Sicily, significantly shaped the island's economic and social landscape. Prince Henry the Navigator was instrumental in this agricultural development. Sugar cane, known as "white gold," required extensive labor and infrastructure, leading to the establishment of mills and ports. The Genoese played a crucial role in the financial and logistical aspects of this enterprise.

It represents the dynamic cultural exchanges and economic transformations that shaped Madeira's unique identity. The introduction of sugar cane by the Portuguese, facilitated by Genoese financiers, led to significant economic growth and social changes on the island. By examining the origins and impacts of these influences, we gain a deeper understanding of how intercultural interactions enrich societies. The enduring presence of sugar cane's legacy in Madeira's cultural festivals and museums emphasizes the importance of preserving and reflecting on this historical heritage.

Impact on culture/ society:

Sugar cane cultivation transformed Madeira into a major sugar producer. This economic boom led to the development of infrastructure such as mills and ports and attracted merchants from across Europe, including Italians, Basques, Catalans, and Flemish. The wealth generated from the sugar trade spurred the growth of arts and architecture, as wealthy landowners and merchants invested in cultural projects. The use of African slave labor to cultivate sugar cane was a dark aspect of this economic expansion, with slaves making up a significant portion of the population by the 16th century.

Current visibility:

The legacy of sugar cane cultivation is still visible today in Madeira's continued production of sugar products such as rum. The ruins of old sugar mills, such as those at the São Jorge Ruins, dot the landscape. Cultural festivals and the Sugar Museum in Calheta commemorate this history, preserving the heritage of Madeira's sugar industry and educating visitors about its historical significance.

Green Legacy

Madeira

Name of the influence: Green Legacy: The British Influence on Madeira's Gardens

In the 18th and 19th centuries, British traders who settled in Madeira brought various tropical and subtropical plants, significantly influencing the island's gardening culture. They established farms and gardens in parishes such as Monte, Camacha, Santo da Serra, and Jardim da Serra, creating romantic landscapes with exotic plants, ornamental ponds, and centuries-old trees.

Examples in Art:

- Quinta do Santo da Serra: Developed by the Blandy family, this garden features exotic plants, ornamental ponds, and recreational facilities, highlighting the British influence.
- Monte Palace Tropical Garden: Known for its diverse collection of plants and decorative elements, this garden represents the blend of British and Madeiran gardening practices.
- Palheiro Gardens: Famous for their extensive collection of camellias and other exotic plants, these gardens continue to honour their British cultural heritage (Portuguese Museum) (Madeira Island Direct).

Green Legacy case highlights the dynamic cultural exchanges that have shaped Madeira's unique identity. From the introduction of exotic plant species to the integration of European gardening techniques, British culture has profoundly influenced Madeira's landscapes and cultural heritage. By tracing the origins and impacts of these influences, we gain a deeper understanding of how interculturality enriches societies, fostering innovation and mutual respect. The enduring beauty of Madeira's gardens serves as a testament to the lasting legacy of these cultural exchanges.

Impact on culture/ society:

The introduction of exotic plants by the British enriched Madeira's botanical diversity and transformed its gardens into spaces of leisure and aesthetic beauty. These gardens became integral parts of the local culture, contributing to the island's reputation as a lush, green paradise. The horticultural practices brought by the British influenced local gardening traditions, blending them with European styles to create unique horticultural landscapes

Current visibility:

The legacy of British gardening culture is still visible in Madeira's renowned gardens. For example, Quinta do Santo da Serra, established by the Blandy family in the late 19th century, serves as a public recreational space with attractions such as peacocks, deer, Garrano horses, a mini-golf course, and tennis courts. The garden features a rich flora with exotic species like azaleas, rhododendrons, and camellias. These gardens not only serve as tourist attractions but also as cultural landmarks that preserve the historical influence of British culture on the island



Art and architecture

Madeira

Name of the influence: Azulejos: The Mainland Portuguese Influence

Azulejos, derived from the Arabic "al zuleiq" meaning "small polished stone," are a distinctive feature of Portuguese art and architecture. These ceramic tiles, introduced to the Iberian Peninsula by the Moors in the 8th century, became a significant part of Portuguese decor in the 15th century. Originally used to imitate Byzantine and Roman mosaics, azulejos evolved to include intricate geometric patterns and later, with Italian and Flemish influences, more complex designs and figurative themes.

Azulejos are a profound example of cultural exchange and artistic evolution, reflecting the interplay of different historical influences in Portugal. Their enduring presence in modern Madeira highlights the importance of preserving cultural heritage and understanding interculturality in shaping societal identities. By studying azulejos, we gain insight into Portugal's rich cultural diversity and the ongoing influence of its artistic traditions on contemporary society.

Impact on culture/ society:

In Madeira, azulejos have significantly influenced cultural and architectural aesthetics. These tiles often depict religious scenes, historical events, and daily life, serving as a visual narrative of Portugal's history and cultural evolution. The widespread use of azulejos in public and private buildings symbolizes the blending of artistic traditions and the cultural identity of Portugal.

Current visibility:

Today, azulejos are prominently displayed on the facades of public buildings, banks, homes, hotels, and even car showrooms across Madeira. Notable examples can be seen at the entrance of Mercado dos Lavradores in Funchal.

The Casa Museu Frederico de Freitas museum has a rich collection of sculpture, paintings, engravings, furniture, ceramics, crystals and pewter objects. The origin of these works dates back to the 17th and 19th centuries.

The museum has a dedicated House of Azulejos, built to display the rich collection of tiles.

Music

Madeira

Name of the influence: Rhythms of Saudade: The Influence of Fado on Madeiran Music

Fado, a quintessential Portuguese musical genre, has roots deeply intertwined with the history of Portugal and its colonial past. Originating in the early 19th century in Lisbon, Fado evolved from a blend of African and Brazilian musical traditions, particularly the Lundum, brought by Brazilian slaves. This genre is characterised by melancholic tunes and lyrics that express longing, sorrow, and nostalgia, often related to the sea and the hardships of life.

Since its expansion beyond Lisbon in the late 19th century, this musical genre has influenced other areas along the Atlantic route, including the Madeira Archipelago. Fado began to be incorporated into everyday Madeiran life as a prestigious musical genre, in which the guitar was the instrument of choice and was strongly encouraged. It spread its influence to all musical areas of Madeira, and Madeira's own philharmonic bands adopted it, reflecting the nationalist spirit and musical trend of the time.

Fado entered Madeira as a satirical and bohemian genre, but quickly evolved, gaining enough prestige to be enjoyed in private and public salons on the main theater stages. This acceptance made Funchal one of the locations that became part of the tours of the artists who dedicated themselves to the genre.

Contrary to the misconception that exists, Fado was of vast importance in the archipelago, occupying a fundamental position in Madeira's musical panorama.

Impact of Migrants and Minorities:

The development of Fado was significantly influenced by migrants and marginalised communities in Lisbon. African slaves and Brazilian immigrants brought with them rhythms and musical traditions that merged with local Portuguese music. These influences are particularly evident in the Lundum and Modinha, which are precursors to Fado (Trafalgar Tours US) (Discover Walks). The neighbourhoods of Alfama and Mouraria, known for their diverse and vibrant communities, were the cradles of Fado. Here, sailors, dockworkers, and prostitutes would express their struggles and emotions through song, laying the foundation for what would become Fado.

Impact on culture/ society:

Fado has become an integral part of Portuguese cultural identity, including in Madeira. The music reflects themes of the sea, distant lands, and the complex history of Portuguese colonialism and migration, enriching the diverse Madeira's culture. The genre has deeply influenced Madeiran music, adding layers of emotional depth and historical context. Notable Fado singers, such as Amália Rodrigues, have played a crucial role in popularizing and preserving this genre, ensuring its transmission to future generations.

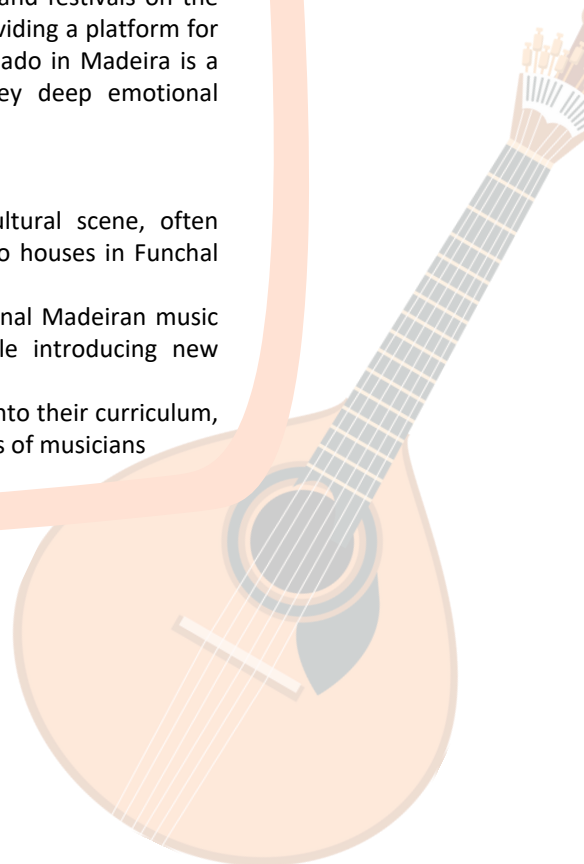


Current visibility:

Fado is celebrated and performed in Madeira, with local musicians and singers contributing to its ongoing tradition. It remains a popular genre in cultural events and festivals on the island. Venues such as Reid's Palace Hotel host regular Fado nights, providing a platform for both local and visiting artists to perform. The continued presence of Fado in Madeira is a testament to the genre's enduring appeal and its ability to convey deep emotional connection through music.

Examples of art:

- Performances: Fado performances are a staple in Madeira's cultural scene, often featured during major festivals and special events. Traditional Fado houses in Funchal provide intimate settings for enjoying this evocative music.
- Recordings: Local artists have produced albums that blend traditional Madeiran music with Fado, creating a fusion that respects both traditions while introducing new audiences to the depth and beauty of Fado.
- Educational Programs: Music schools in Madeira incorporate Fado into their curriculum, teaching the history and techniques of this genre to new generations of musicians



Classical Music

Madeira

Name of the influence: From Kyiv to Madeira: The Influence of Ukrainian Classical Music

Since the early 1990s, Madeira has experienced significant cultural enrichment from the influx of Ukrainian classical music professionals. These musicians, trained in the Ukrainian music tradition established by prominent composers such as Mykola Lysenko, Kyrylo Stetsenko, and Oleksandr Koshetz, have contributed to the island's artistic development. Notably, Halyna Stetsenko, the granddaughter of the renowned Ukrainian composer Kyrylo Stetsenko, resides and works in Madeira. Her presence symbolizes the ongoing cultural exchange and the fusion of Ukrainian and Madeiran musical traditions .

In a recent interview, Halyna Stetsenko discussed her work and experiences in Madeira. She highlighted how her background and training in Ukrainian classical music have influenced her teaching methods and performances on the island. Stetsenko emphasised the importance of cultural exchange and how it enriches both the Ukrainian and Madeiran communities. She also described her efforts to introduce Ukrainian composers to local audiences and her participation in collaborative musical projects.

This case highlights the dynamic cultural exchanges that have shaped Madeira's unique identity. From the introduction of Ukrainian classical music traditions to their integration into the local culture, Ukrainian musicians have influenced Madeira's musical landscape and cultural heritage. By tracing the origins and impacts of these influences, we gain a deeper understanding of how interculturality enriches societies, fostering innovation and mutual respect. The enduring presence of Ukrainian musicians in Madeira serves as a testament to the lasting legacy of these cultural exchanges.

Impact on culture/ society:

The Ukrainian musicians have played a crucial role in elevating the quality of classical music on the island. Their expertise has enhanced the performances of the Orquestra Clássica da Madeira (OCM) and enriched the musical education at local institutions such as the Conservatório – Escola Profissional das Artes da Madeira. The integration of Ukrainian classical music traditions has fostered a deeper appreciation for classical music among the local population, created new opportunities for cultural exchange, and encouraged the growth of a thriving artistic community.

Examples of Influence:

- **Performances:** Ukrainian musicians, including Halyna Stetsenko, regularly perform with the Orquestra Clássica da Madeira. Their performances often include works by Ukrainian composers, thereby introducing Madeiran audiences to a broader repertoire and fostering cross-cultural appreciation.
- **Music Education:** Ukrainian musicians contribute significantly to music education in Madeira. They teach at various music schools and institutions, passing on their skills and knowledge to the next generation of Madeiran musicians. This exchange has led to a higher standard of musical training and increased interest in classical music.
- **Cultural Festivals:** Ukrainian musicians frequently participate in cultural festivals and events on the island, showcasing their heritage through music. These performances highlight the cultural diversity of Madeira and promote greater understanding and appreciation of Ukrainian musical traditions.
- **Collaborative Projects:** Collaborative projects between Ukrainian musicians and local Madeiran artists have led to unique musical experiences. These collaborations have included joint concerts and musical workshops where artists from both cultures share their expertise and styles, enriching the cultural fabric of Madeira and providing audiences with new, innovative musical experiences.

Current visibility:

The influence of Ukrainian classical musicians is still felt today. With artists continuing to perform with the OCM, participate in cultural events, and teach at regional music schools, their presence has significantly impacted the local music scene, elevating the quality of performances and fostering a greater appreciation for classical music among the Madeiran population.

Notable Ukrainian Musicians in Madeira:

Halyna Stetsenko: A prominent figure in Madeira's music scene, she has mentored numerous students who have gone on to achieve success in their musical careers. Her students have performed in prestigious venues and have been recognized in national and international competitions.

Language

Madeira

Name of the influence: Guanche Words from the Canary Islands

The Guanche language, spoken by the indigenous people of the Canary Islands, has had a lasting influence on Madeiran toponyms and vocabulary. The Guanches, the original inhabitants of the Canary Islands before Spanish colonisation, spoke a language of Berber origin. Their language left an indelible mark on the region, including Madeira. Words related to geographical features and everyday life were adopted into the Madeiran vernacular due to historical interactions and migrations between the Canary Islands and Madeira.

This case highlights the dynamic cultural exchanges that have shaped Madeira's unique identity. From linguistic influences to place names, the Guanche legacy exemplifies the importance of understanding and appreciating cultural diversity. By tracing the origins and impacts of these influences, we gain a deeper understanding of how interculturality enriches societies, fostering innovation and mutual respect. The stories of these cultural artifacts serve as a testament to the power of migration and cultural exchange in shaping vibrant, dynamic communities.

Impact on culture/ society:

These linguistic influences reflect the deep historical connections between the Canary Islands and Madeira. The integration of Guanche words into the Madeiran dialect not only enriches the local language but also preserves elements of Guanche culture within Madeiran society. This influence is a testament to the cultural exchanges that occurred through trade, migration, and other forms of interaction between the islands. The Guanche language's legacy highlights the resilience and adaptability of linguistic and cultural elements in shaping regional identities and preserving historical narratives.

Current visibility:

Guanche words continue to be used in place names and local dialects in Madeira, maintaining this linguistic heritage. They serve as a cultural link to the island's historical interactions with the Canary Islands. Efforts to document and preserve these linguistic influences are ongoing, ensuring that this aspect of Madeiran heritage is not lost. In contemporary Madeira, these words appear in various contexts, from official maps to everyday conversations, underscoring the enduring presence of Guanche influence in the region.

Term Influenced by Guanche Language:

Name of Influence: Tabaiba

Description: The term "Tabaiba" is used in Madeira to refer to a type of shrub native to the Canary Islands, reflecting the Guanche influence on botanical terminology.

Meaning: Derived from the Guanche word for the Euphorbia plant, which was commonly found in the Canary Islands.

Venezuelan influence

Madeira

Name of the influence: The Venezuelan Echo in Madeira

The cultural exchanges between Madeira and Venezuela are evident in various aspects of Madeiran life. This influence originates from the significant migration of Madeirans to Venezuela during the 20th century. Many Madeirans emigrated to Venezuela seeking better economic opportunities, particularly during the mid-1900s. Upon their return to Madeira, they brought back a variety of cultural elements, including culinary practices, traditions, and language.

Examples of Influence:

- **Culinary Terminology and Practices:** Venezuelan culinary traditions have significantly influenced Madeiran cuisine. Maize flour, commonly used in Venezuelan cooking, is now widely consumed in Madeira. It is used to make one of Madeira's most traditional foods, milho frito (fried corn paste). Additionally, Venezuelan empanadas made from maize flour are sold in many local restaurants and cafés across the island. These empanadas have become a popular breakfast option, often enjoyed without awareness of their Venezuelan origins. The integration of these dishes highlights the culinary connections between the two regions.
- **Language:** The adoption of the term "semilha" (potato) instead of the more common "batata" is a testament to the linguistic influences brought back by returning migrants. This linguistic borrowing illustrates how migration influences language and integrates new words into everyday vocabulary.
- **Migration Stories:** Many families in Madeira have members who lived and worked in Venezuela, bringing back not only linguistic influences but also culinary recipes and cultural traditions. These stories are often shared across generations, preserving the memory of their time in Venezuela and the cultural exchanges that occurred.
- **Cultural Celebrations:** Some Venezuelan cultural practices have been adopted in Madeira, particularly in celebrations and festivals. These include traditional Venezuelan dishes, music, and dance, which have been incorporated into Madeiran cultural events.
- **Restaurants and Cuisine:** The demand for authentic Venezuelan food has prompted the opening of several restaurants in Madeira dedicated exclusively to exploring Venezuelan cuisine. This gastronomical fusion reflects the gradual infusion of Venezuelan traditional ingredients and dishes into local eating habits.

Impact on culture/ society:

The influence of Venezuelan culture on Madeira is multifaceted, affecting language, gastronomy, and social customs. This cross-cultural exchange has left a lasting imprint on Madeiran society, showcasing the profound impact of migration.

Current visibility:

The Venezuelan influence remains strongly visible in contemporary Madeira. Culinary practices and dishes such as milho frito and Venezuelan empanadas are prevalent in local restaurants and homes. The term "semilha" is commonly used in everyday conversations, markets, and even in local literature, reflecting the linguistic integration. Venezuelan cultural traditions continue to be part of Madeiran festivals and celebrations showcasing the enduring cultural exchange.



Art Madeira

Name of the influence: Art Renaissance on Madeira from Northern European Trade

During the 15th and 16th centuries, Madeira experienced significant cultural and artistic influences from Northern Europe, particularly from Flanders. This period coincided with the peak of Madeira's sugar trade, which facilitated the import of Flemish art and artisans, leaving a lasting impact on the island's cultural heritage.

Key Influences:

- Flemish Altarpieces

Flemish altarpieces were commissioned for churches in Madeira, showcasing intricate craftsmanship and complex iconography typical of Northern European art.

Specific Altarpieces:

Triptych of the Descent from the Cross: Attributed to Gerard David, displayed in the Sacred Art Museum of Funchal.

Wings of the Triptych of Mother Church of Calheta: Located in the Mother Church of Calheta.

- Religious Art

Flemish religious paintings and sculptures were commissioned by wealthy sugar merchants, reflecting the high demand for exquisite religious art.

Specific Works:

Descent from the Cross: Attributed to Gerard David.

Adoration of the Magi: Attributed to the Master of the Adoration of Machico.

Triptych of St. Peter, St. Paul, and St. Andrew: Attributed to Joos Van Cleve.

St. James and St. Philip Minor: Attributed to Pieter Coecke Van Aelst.

Mary Magdalene: Part of the Triptych from Calheta, attributed to Jan Provoost.

The Annunciation: Another significant piece attributed to Jan Provoost.

- Flemish Sculptures

Flemish sculptures, especially those from Malines and Antwerp, were imported to Madeira.

Specific Sculptures:

Our Lady of Conception: From Machico, following the school of Malines.

Deposition in the Tomb: A significant Flemish work.

- Other Notable Works

Silver Tray: An exceptional gilded and punctured tray from Antwerp, dating to the early 16th century, also forms part of the museum's collection.

Current Visibility: This piece, along with other notable works of Flemish origin, is displayed at the Sacred Art Museum in Funchal, providing a comprehensive view of the artistic influences on the island.

Additional Information

The former residence of the Bishops of Funchal, a 16th-century palace, now hosts the Museum of Sacred Art. This special residence is one of the oldest and best-maintained museums in Funchal. The museum opened to the public on June 1st, 1955.

Flemish Art Collection:

Triptych of the Descent from the Cross: Attributed to Gerard David, dated 1518.

Artworks by Notable Flemish Artists: Including Joos Van Cleve, Jan Provoost, Gerard David, Dieric Bouts, Pieter Coecke Van Aelst, Marinus Van Reymerswaele, and Michiel Coxcie.

Historical Background:

The museum is located in the former Bishop's Palace, founded by Dom Luís Figueiredo de Lemos in 1594, and designed by Jerónimo Jorge.

Significant rebuilding after the 1748 earthquake was overseen by Domingos Rodrigues Martins.

From 1910 to 1950, the palace served as the Lyceum of Funchal before becoming the museum.

Restoration Efforts:

With support from Bishop D. António Ribeiro Pereira, many Flemish artworks were restored and exhibited in London before joining the museum's collection in 1955 (Visit Madeira) (Madeira Guide) (Cultura Madeira) (Guia Turístico - Discoverportugal2day).



Dance

Madeira

Name of the influence: Bailinho da Madeira: A Dance of Cultural Fusion

Bailinho da Madeira is a traditional folk dance that reflects the rich cultural heritage of Madeira. The dance is known for its lively and vibrant movements, which are performed in a circle or line formation. Participants often wear colourful traditional costumes, and the music accompanying Bailinho da Madeira features traditional Madeiran instruments such as the machete, braguinha, rajão, and accordion.

Historical Context and Cultural Significance:

The origins of Bailinho da Madeira date back to the early 20th century, with its first public performance occurring on September 18, 1938, during the "I Festa da Vindima" (Harvest Festival) in Funchal. This event, organised to raise funds for the local School of Arts and Crafts, marked the beginning of Bailinho da Madeira's widespread popularity on the island. While there is no direct evidence that Bailinho da Madeira originated specifically from Canarian slave dances, the dance does embody a mix of various cultural influences, including those from Portugal, Africa, and the Moors. The dance movements and steps, which sometimes suggest restricted movement, have led to interpretations that they may symbolise the historical presence of enslaved people and their experiences. The way dancers avoid raising their eyes can be seen as a symbol of the humility and subservience of slaves.

Impact on culture/ society:

Bailinho da Madeira serves as a vivid example of cultural integration and resilience, reflecting the blending of various cultural traditions. The dance is an integral part of community gatherings, festivals, and celebrations in Madeira, reinforcing social bonds and preserving cultural identity. It is prominently featured in major cultural events such as the Madeira Carnival and the Festa da Flor (Flower Festival), symbolising joy and communal harmony.

Current visibility:

Bailinho da Madeira remains a vibrant part of Madeiran culture. Performances are held regularly at cultural festivals, community events, and tourist venues, ensuring that both locals and visitors can experience this traditional art form. The dance is taught in schools and cultural centres, helping to preserve it for future generations.



Examples in Practice:

- Cultural Festivals: Bailinho da Madeira is a highlight of events like the Madeira Carnival and the Festa da Flor, where dancers in traditional costumes showcase the dance's intricate footwork and lively music.
- Local Celebrations: The dance is performed at local weddings, christenings, and other social events, with both professional groups and local communities participating.
- Music and Instruments: The distinctive sound of Bailinho da Madeira is produced by traditional instruments like the machete, braguinha, rajão, and accordion, which highlight the cross-cultural influences that have shaped Madeiran music

Conclusion

In conclusion, our research highlights the importance and impact of cultural diversity, exemplified by regions such as Burgenland (Austria), Slovenia and Madeira, and the influential figures who have enriched these cultural landscapes. Burgenland's long history of ethnic diversity has fostered a rich cultural tapestry, maintained through the efforts of various associations and government initiatives. This preservation of customs, traditions, and languages ensures the continued celebration of diversity and tolerance in the region.

Our examination of cultural figures like Branko Đurić, Oto Pestner, Alan Hranitelj, Belsazar de la Motte Hacquet, and Zoran Janković underscores their significant contributions to their respective fields. These individuals have left lasting legacies that shape cultural landscapes, promote intercultural dialogue, and enrich their communities. For instance, Đurić's impact on Slovene cinema and Hranitelj's innovative fashion designs highlight their creative talents and influence.

The significance of these figures extends beyond personal achievements to broader understandings of cultural diversity and interculturality. Their work bridges divides, fosters connections, and celebrates diversity, promoting mutual understanding and appreciation among different communities. This research emphasises the power of culture to transcend boundaries and inspire positive change.

Similarly, Madeira's cultural synthesis, influenced by Portuguese, Indian, British, African, Ukrainian, Guanche, and Brazilian traditions, has created a unique and dynamic cultural landscape. These influences have enriched the island with new traditions and practices, fostering integration and mutual respect. The culinary, musical, and linguistic contributions from these diverse cultures have transformed Madeira into a vibrant cultural hub, attractive to tourists and residents alike.

In conclusion, our study highlights the transformative potential of cultural diversity and the importance of embracing and celebrating it. By recognising and promoting intercultural dialogue, we can appreciate the richness and complexity of cultural identity, creativity, and expression. These stories serve as reminders of the power of culture to unite people and inspire positive change, shaping our shared cultural landscape for the betterment of society as a whole.

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