

Abstracts

A Discussion About György Szabados

Bulcsu Bognár: „Let us State, Instead of Denying the Negation.” A Discussion About György Szabados’s Life Work. Part II.

The discussion interprets György Szabados’s life work. The train of thoughts attempts to reconstruct the social philosophical concept of the well-known jazz and contemporary music composer. So a better understanding of Szabados’ relationship to classic and contemporary music and his specific musical world – that is based on traditional folk music, Bartók and jazz – can occur. The discussion analyzes the relation of politics to Szabados’ music before and after the fall of communism. Furthermore it locates the literary works within Szabados’ oeuvre. And finally, it interprets the role of Christianity and Far Eastern religions in the musical compositions of Szabados.

Scientific Understanding and Interpretative Practices Participation, Perspectives of Observation and Laity

Veronika Lajos: Participation and Collaboration. Concepts, Dilemmas and Interpretations

The centenary volume of *Replika* discusses various participatory and collaborating practices and research approaches devised with stakeholders that are usually applied in social sciences. This thematic edition opens with the diverse answers received to the following question: ‘According to your qualified experience and practices, what is the significance of participation by non-academic experts, co-researchers, experimental or “laic” researchers, or collaborating with them in any scientific work on your field of expertise?’ Our questionnaire and a thematic session aimed to examine the problematics of participation and collaboration, while also placing them into the context of definitive challenges and practices of

social sciences. Our objective was to create an overview to better illustrate the participatory perspective and varied collaborating practices applied in different fields of social sciences, as well as the disciplinary endeavours, related possibilities, obstacles and lessons, not to mention dilemmas of participation, as such.

The introductory paper, as designed, places the papers published in the thematic volume *partycipáció* into a broader context, setting the relationship and connection between the answers to the questionnaire and the studies. The present essay discusses the content of the concept of participation, and the involvement of stakeholders (with the inevitable treatment of topics such as power and knowledge creation), partly in the context of the historical transformation of cultural anthropology. Interviews taken with action researchers from various fields do complete the lessons from academic literature.

Questionnaire

We asked experts of participatory research the following question. According to your qualified experience and practices, what is the significance of participation by non-academic experts, co-researchers, experimental or “laic” researchers, or collaborating with them in any scientific work on your field of expertise?

Erzsébet Rózsa: Participation, Laity and Competencies – the Perspective of the Doctor–Patient Collaboration Model

The doctor-patient relationship can be seen as one of the basic ideals of collaboration forms known in social history, spanning ages and cultures as well. In these forms of collaboration, such a practice related regulation of knowledge-ethics is connected to the expected professional competencies, which displays extremely high normativity. That is precisely because the professional-practical knowledge on health and disease, life and death has *an eminent, and immediately existential meaning and significance*. Thus, while studying this model of collaboration does have a philosophical–ethical relevance, it may also offer useful insights and lessons for social sciences.

In modern medicine, the active participation of the patient is in fact a *reflected manifestation of involvement in a multiply shared, and adequately communicated collaboration structure*. Such participation has become one of the constitutive element of modern medicine (e.g. in preventive treatment). This relationship model offers the opportunity to confirm an interpretation of participation, according to which professional competences are by no means the same as the full range of knowledge of a given field. Those professionally laic, active participants, who cognize and communicate their living contexts, together with their self-developed range of knowledge are getting more and more involved in the full range of knowledge and most practices of specific fields of expertise, such as bio-medicinal ethics. But in the self-developed range of knowledge it is the patient, the one who is laic from a professional point of view, who possess the priority competences of knowledge. In other words, we are witness to and also participants of the division and multiplication of forms of knowledge, competences and responsibilities.

I consider culture as a corpus of problem-solving competencies commonly and reciprocally owned by a specific social group; a corpus, which is constituted by the different scenes of the social communication that defines the owner group, among the competencies given in the identity of the agents participating in the specific process. Therefore, the identities of culture and its agents reciprocally define each other. Through its life the agent participates in numerous problem-solving situations, so its own identity (as its own world) is built among the experiences gathered from these situations, and its own complex view of culture is constructed from its participations. This view is created from the series of participations with a reflection to the participation, and is mostly seamless for the agent. In contrast, an agent participating as an actor on a specific platform activates only the competencies considered relevant, and only those elements of the culture become explicit, which are obvious from the perspective of the given problem.

Culture is reciprocal knowledge. The task of the researcher investigating culture – or rather his/her possibility – is to share this knowledge. However the researcher does not have access to the whole culture – only to some of these scenes at a varying degree. As a researcher I examine these scenes, I try to participate in these scenes, and I try to reconstitute these and the agents and competencies that are present on them, together with their relations. The medium of this reconstitution is not a text, but a hypermedia environment – which is also available online in most of the cases. Layman is not the best term, but I can't find a better one for now – for me it indicates the person that participates in this reconstitution. It is different from the informant, because it mindfully reflects on the situation and the process, and it undertakes itself on the virtual platforms of reconstitution. This reciprocal participation requires humbleness from both parties.

Eszter Kelemen: Ecosystem Services from Scientist and Non-scientist Perspectives. Dialogue for a More Sustainable Land Use

In this essay I would like to share the personal experiences I gained from engaging non-scientist experts in my research. My main scientific interest focuses on the socio-cultural valuation of ecosystem services, referring to the tangible and intangible benefits nature provides to society. Ecosystem services stand at the border of the 'natural' and the 'social' – they are created by natural processes and enjoyed by humans, moreover their provisioning is more and more dependent on human actions that jeopardize or maintain the good status of ecosystems. Therefore, understanding how people perceive, think about and value ecosystem services is an inevitable part of this research direction. Involving local, non-scientist experts – such as farmers, foresters and other resource users – in my work was a key principle for me since I started doing research, but how such partnerships can be formed and which roles can be shared was an important lesson I have learnt from project to project. This essay gives insights into this learning process; it describes how the extent and form of involvement have changed, and sheds light on the fact that solving one challenge always creates a new one for the researcher.

The present study is a reflection on two topics based on the experiences I have gained in a PAR process in the past years as a researcher. I first try to answer the question raised by the editors: what is the relevance of cooperative and action-orientated research processes in relation to human-centered local development processes and policies aimed at social justice and environmental sustainability? After that I introduce the main messages PAR has taught me concerning social research processes in general.

According to my experiences PAR helps us to examine our knowledge from new aspects and gain exceptionally deep understanding of social phenomena (situations) by combining experience and critical reflection. It helps researchers to meaningfully understand that changing complex social situations is far more difficult than formulating related (e.g. policy) suggestions from an outsider, “objective”, conventional researcher perspective. Therefore, PAR might gain special relevance in research processes where the output is (also) related to policy suggestions.

PAR also helps to understand how inequalities and power function in society – this way it might also help researchers to develop critical attitudes towards the related (oppressive) effects/aspects of their own functioning and methodology. It also helps us to critically reflect on the notion of “good” quality knowledge – to develop a critical stance towards our own knowledge, methods, innervations and limits as researchers. Last but not least, PAR helps to reduce frustrations for those researchers who intend to produce knowledge with short-term practical social benefits and do not find this opportunity in conventional research approaches.

Mónika Bálint: „Transforming Personal Problems into Public Issues”

This essay presents some interpretations of the notion participation in the arts and in social sciences, based on the author’s activist and research practice. Her experience is based on communal, collaborative and participatory practices therefore she gives an insight into some of the theoretical frames that help understanding these practices. She is looking for answers for questions like: what is the knowledge – connected to its own world – that the community gains through the common processes of creation and research; what are the actions that can be generated by this knowledge, and how can this knowledge help in the practice to reach their common goals and bring about social change. She refers to theories that can be the basis of pragmatic and socially responsible roles of artists and researchers, arguments by Peter Reason, Alain Touraine, Arjun Appadurai and Michael Burawoy. To analyse participatory processes, Balint suggests to separate three dimensions of the different actors and agents of the situation. She differentiates the following dimensions: 1. Participation from the viewpoint of the artist/ researcher – who is usually the initiator of the process. 2. Participation from the perspective of the people being involved in the co-creation process – “participation based on creation”; and 3. Participation from the standpoint of the public – the dimension

of social/public participation. In the participatory processes – both in the field of arts and science – we shall examine all three dimensions and actors one by one and together too, concerning their interaction.

Zsófia Frazon: Thinking outside the box – Museum of Contemporary Phenomena and Open Works

Does it fit a museum to give voice to the words and thoughts of other players besides the Curator and the Creator? Or when it makes others' perspectives visible and accessible in its own space and surfaces in an autonomous way? Does such an approach require a different kind of methodology, and can the social museums learn from the art scene, or from their own former research practices to realize such aims? Whenever the museum's audience appear in the museum not only as visitors, but also as players, partners and authors, that can reshape the space and thoughts in a uniquely exciting way, creating new and different readings, the understanding of which requires different perspectives as well. Such a way of working, inviting the audience to cooperate, has been long existing in the research and exhibition practice of the Museum of Ethnography. Yet, in these research and exhibition works based on participation and cooperation, different practices, points of perspective, as well as a different awareness manifested, the critical analysis of which may bring forth a pattern that would enable the foundation of genuine methodological research.

The present volume of the journal *Replika* has issued a circular question on the significance of cooperation between professionals and "laics": one possible answer of the museum would be the merits of working together, where not fields of expertise, but differing ranges of knowledge are brought together, where the presupposed professional-laic separation basically melts away. I answered the question by portraying practices and examples which clearly show that the critical approach to one's own practice is the most important step to develop a methodological framework. The present essay is based on a book still in process, and an exhibition work already on display, yet I also reach back to such institutional predecessors that shaped the conception of the present research.

Emese Joó: Selectors and Selected – Participation and Collaboration in Museum Education

I am a museum educator, who constantly innovates and experiments, who is sensible to social diversity. My work is the educative exploitation of the exhibitions created on scientific basis by the Museum of Ethnography's curators. Both the detectable distance between exhibition and education interpretation and the close date of opening the Children Museum inspired me to look for radically new solutions, far more effective than the present ones, to know the public, to facilitate their self-expression, and to capitalize the experiences gathered during the education processes in the general museum work.

I have chosen the secondary school students' age group for my new museum education experiment in the spring of 2014 because of their generational characteristics. I have created a layman museum expert community of the secondary school and vocational school student volunteers with the constructivist approach applied in my day-to-day museum praxis and by using a series of differentiated participation exercises. The young people could check their

expert knowledge and skills in uplifting museum tasks in partnership with each other and the professional colleagues: they had the opportunity to research, to create exhibitions, to guide in exhibitions, to manage professional programs.

Using the experiences gathered during the activities of the layman student experts is a basic condition to ensure the appropriate quality of a children museum, which has secondary school students as one of its target groups. My essay stays deliberately open by this proposition, as the creation of the Museum of Ethnography's Children Museum is at the phase, where we have to decide how to involve the prepared and committed students into the partner collaboration extending the levels reached, into the joint development of a new children institution. To be continued.

Zsolt Sári: Participatory Museology in the Hungarian Open Air Museum (Szentendre, Hungary). Community-building and Participation

New museology, emerging from the 1970s reached critical museology at the beginning of the 2000s. A few peculiar examples of participatory museology have been looking back to decades of tradition in the Hungarian Open Air Museum too. It was a long way to transform from a basically architectural museum into the position of a social museum. In my paper I reflect on some examples of this history.

Open air museums represent one of the most popular and sought-after museum types of the world with significant ethnographical and historical collections, with determining, visitor-friendly exhibitions attracting the public and a wide range of programs related to these exhibitions.

The Hungarian Open Air Museum has continuously worked on the construction of its peculiar social network in the previous years, with which it connects different types of communities to the institution, and helps local communities in preserving and strengthening their heritage and identity.

Participation and Collaboration in Contemporary Scientific Practices and Arts

Gábor Király and Péter Miskolczi: The Dynamics of Participation. System Dynamics and Participation: an Empirical Review.

The practice of participation, the involvement of stakeholders in decision-making processes has gained prominence in the social sciences and other disciplines recently. The present study discusses how participation meets system dynamics, a particular modeling method which looks at complex systems from an endogenous viewpoint. System dynamics has always oriented itself towards practical problems and engaged with clients actively. This tradition is represented in contemporary participatory methods. We can underpin the involvement of stakeholders in a number of ways: with normative arguments (participation is a democratic right), substantive ones (involvement produces better knowledge), instrumental

ones (participation improves the chance of success), or by emphasizing the transformative power of participation (through which both communities and researchers go through a learning process, and social capital is improved). We discuss three schools of participatory system dynamics at length. First, group model building, which we can describe as a professional, practical method. Next, participatory system dynamics modeling, which is rooted in public policy decisions and aims to involve stakeholders actively. Finally, community-based system dynamics sees the empowerment of communities as its main goal, with long-term, deep commitment on the part of the researcher.

Rita Glózer: Participation and Collaboration in the New Media

The participation of users is one of the most important issues both in the theoretical and empirical academic studies related to the new media. The widespread notion of *participatory culture* defined by Henry Jenkins, a leading scholar of media studies, proved to be extensively relevant for the cultural studies' approach as well. Through the concept of participation elaborated by these scholars new opportunities are provided to comprehensively conceptualize and interpret recent roles, activities, and several forms of cultural production regarding the new media. The notion of "new media" may suggest an entirely new system without any antecedent as well as being entirely independent of "old media", however, there have already been many antecedents present of the participatory culture in the age of classical print and electronic media. Through the review of the related media theories and models this study will attempt to follow the transformations of the evaluations of audience roles. Furthermore, the paper will comprehensively discuss the viewpoint and interests of the school that is labelled as the forerunner of the participatory paradigm. Investigations of the antecedents can be based on various interpretations of media studies of the period, but it is important to emphasize that the changing models do not only reflect different approaches of various schools in media studies, but also the development of media technology as well as the continuous shift of media usage.

Judit Csatlós: The Role of Participatory Practice in Contemporary Arts

During my art historical and art critique research on the relationship of contemporary arts and the civil society in the 21st century, I studied projects in which artists strived to shape social processes. The active social participation shows that artists stepped out of the well-controlled institutional world of art into the public sphere, and the projects motivating activist groups and subcultures appeared in the exhibition rooms. The initiatives involving their audience have received more and more possibilities in the last ten years. In my essay, at first I study the concepts of socially engaged and participatory art, then I present two different kinds of interpretations of new art forms, one of them is based on the artwork's connection with public spaces, while the other one focuses on the relationship of the artist and its audience. Finally, I present the different kinds of effects the participatory art strategies can have on the participants, and whether this can support the social changes outside the art world as well.

Krista Harper: Visual Interventions and the “Crises in Representation” in Environmental Anthropology. Researching Environmental Justice in a Hungarian Romani Neighbourhood

Participatory visual research, or “visual interventions” (Pink 2007), allow environmental anthropologists to respond to three different “crises of representation”: (1) the critique of ethnographic representation presented by postmodern, postcolonial, and feminist anthropologists; (2) the constructivist critique of nature and the environment; and (3) the “environmental justice” critique demanding representation for the environmental concerns of communities of colour. Participatory visual research integrates community members in the process of staking out a research agenda, conducting fieldwork and interpreting data, and communicating and applying research findings. Our project used the Photovoice methodology to generate knowledge and documentation related to environmental injustices faced by Roma in Hungary. I discuss the promise and limitations of “visual interventions” as a pathway leading applied environmental anthropologists beyond the three “crises in representation.”

Judit Balatonyi and Tibor Cserti Csapó: Participation and Cooperation in the Construction of Problems and Proposals of Roma Housing. The Example of the Wor(l)ds Which Exclude Project

In this paper we are considering the opportunities and limitations of non-governmental cooperation and participation on the basis of the experiences and results of an international project engaged in researching the discriminative mechanisms of housing policy, which was closed in 2014. The succeeding phases of the research are the following: at first the level of document analysis is presented, consisting of collecting and preparing documents on the local, regional and municipal level dated between 2003–2013, related to the housing of Roma, and their analysis with linguistic pragmatical methods. Our aim was to reveal the possible hidden or public mechanisms of the Hungarian housing policy, phrasings in the texts of documents, which despite the principles of equal opportunities and civil rights framed as a guideline put the *Roma* groups at disadvantage and lead to their segregated housing status or make the practice of daily administration more difficult. We also present that disseminational practice followed by the document analysis, characterised by non-governmental cooperation and involvement of non-governmental knowledge. We wanted to ascertain whether problems identified by our research constitute real problems for non-governmental workers and what other, related negative discriminational experiences they have. We hoped to reach new, unexpected or jointly created solutions by the confirmation or modification of our starting point. We considered it necessary and worth to invest some energy into such researches and planning processes, which throw new light upon local problems and situations. The social participation and social engagement can assist political changes and social transformations.