Theses of doctoral dissertation (PhD)

A collage-type approach to ethnographic object collections
Typology - network - context

Bernadett Rózsáné Bóna

Dissertation supervisor: Dr. Róbert Keményfi

UNIVERSITY OF DEBRECEN

Doctoral School of History and Ethnography

Debrecen, 2020.

Contents

I. The aim of the dissertation, the delimitation of the theme

Determining the value, creating and introducing museum objects taken from complex cultural and social contexts is a special museum theoretical and practical challenge. My doctoral dissertation provides an alternative solution to this complex problem, which builds a real bridge between the classical and innovative approaches of ethnographic object collections with another method, holistic object processing. For this reason, the group of objects accumulated in warehouses, 'collected a long time ago' with little direct information, is updated in the context of the present professional and at the same time social expectations.

The traditional mission of museums is unified: to preserve cultural objects of value discovered on the basis of various concepts for the future. However, while retaining their original mission, these institutions have paid attention and continue do so, to the role of the institution, its social responsibility, its social

embeddedness and, in addition to market-oriented challenges, to the creation of an up-to-date experience base, a contact zone in society and participatory museology. In addition to the Hungarian Museum Act CXL of 1997, article 42§ (1), (2). in force, the laws, conventions, ideas and trends formulated in Hungarian and international museological science, which affect the theoretical and practical activities of Hungarian museologists from the middle of the 20th century to the present day, also influence the field of institutional object processing either directly or indirectly. Understanding the range of meanings of objects created in a museum, the recognition of the polysemic, i.e. multi-meaning property, and the significance of object biography resulted in a rethinking of the processing and 'use' of collections. Nowadays, it requires detailed precision to whom and what we want to represent, and how, from what perspective, to what extent it fits into the museum value framework. All this because it is no small responsibility to combine the material values of the past with the accelerated, hedonistic, constantly renewing technical world of the present so that the audience finds it acceptable

and comprehensible, while the objects and their meanings do not lose their documentary content, but by their reintroduction hitherto unknown content is associated to them which raises and strengthens their right to exist and to be in a museum. In addition, the contextualisation of objects naturally restores objects to their former social existence, thus displaying situations and thereby raising them closer to visitors' life, imagination, historical knowledge, actually inserting objects and their representational meaning 'among' the elements of existing knowledge, since in this way it becomes possible to imagine what life situations the given object may have been part of, because of which it is important to preserve them. Hence, the visitor comes into direct contact with the object and may feel a little as if it was their own, as the museum's identity-forming power begins to activate. According to this, quality results must be achieved in the given fields in accordance with the needs of the visitors, which can be used to expand the set of presentation tools of museum institutions and their objects.

In synchrony with the overview of the basic tasks and routine procedures of the museum, we can discover the potential options of the object processing of ethnographic museology, i.e. the emergence of innovative possibilities. Simultaneously with the essential administrative duties summarised in the law, the fundamental diversity of object management methods is characteristic, however, the method of past processing of objects collected in the past is determined by the collection techniques and administrative procedures performed in the past. Furthermore, it is clear that the theoretical system of object processing is closely related to the practical documentation of museum objects: such as paper-based or digital object publications and such as public, online collection management databases. The latter – both in the spirit of classical museum thinking, convulsive preservation of information, and due to financial possibilities and personal conditions – affects only a small number of museums in Hungary. This is why museum practice gets into some dissonance with the goals set out in the mission statements.

In the practice of everyday museum activities, an object carries a number of possibilities depending on the knowledge of the information and the domains of meaning constructed from it. The museum methods of typifying, systematising and processing the data are not sufficiently theorised, this activity is much more characterised by the influence of 'creative freedom' and periodically current museum trends. Of course, in parallel with all this, the problems of the present ways of collecting, representing and public relations of museums are everyday topics on the palette of museum science discourse. Today, however, these expectations of the museum, the compulsion to comply, have overshadowed the origin mission, which was largely formulated at the time of the acquisition of the objects on the shelves of the warehouses 'collected long ago', instead of updating the past: making concepts, methods in the course of object processing, for classifications, typologies and experience-based presentation, i.e. the contact of the expected social 'utilisation'.

Ethnographic artefacts and their coherent sets of information exist in an evident way, but how museology brings them to the surface, records them, approaches them, processes them, and presents them, are the products and paradigms created by different eras and trends, specific institutions and the views of their current museologists.

Why is all this important? Why is it significant to place museum object processing on a new footing? Because we cannot turn a blind eye to the objects hiding in our warehouses or long-standing existing exhibitions no matter how modern but based on old theoretical foundations, and we cannot forever sweep under the rug the emerging problems instead of including them in the present museum aspirations. Because with this new approach in the field of museological methodology we can build a bridge over the growing gap between the processing of objects 'collected long ago', 'old, slightly outdated' museum procedures such as classifications of evolutionary anthropology and current museum expectations, challenges, and experience-based, community-based but still scientific museums. We must

permanently break with the existence of the 'ivory tower' type museum and treat the visitor as a partner, focusing on their needs that arise, while not losing our scientific institutional status.

In the light of the fact that this work is done in the field of museum science of ethnography, it is important to emphasise that the aim of innovative object processing is – besides scientific progress – to promote the social embeddedness of the museum and to create a knowledge-based community scene. With this object processing basis, that is by contextualising objects, rebuilding the 'disassembled' culture, and with a new way of thinking about object processing, we can create a credible foundation for experience-based museums, thus exploiting the potential of applied ethnography.

I prove my theory by processing the artefact collection of windows and doors of the Sóstó Museum Village in the form of a case study. My goal is to really form a bridge between the shelves of the warehouses or the objects that have long been dormant in permanent

exhibitions and the project space of the active visitor-friendly type of museum.

II.   Outline of the methods used

I base the globality of innovative object processing on three major segments, namely the indispensable *classification typological system*, reconstructed *contexts*, and connotative *theories*. This trinity, along the theories of 'assemblage' and 'collage', can expand the body of information coherent with the object to such a level that the possibilities of its processing point to infinity.

During the *classification typological systematisation* of objects - based on the physical characteristics - formal and technological structures are formed, through which we can define types. However, when examining objects, we realise that in all cases - directly or indirectly - the focus is on the person, as he creates the object and uses it, incorporates it into his life, so whatever information we get about it, it will be about

the individuals involved, so about the social role of the object. However, this person-centeredness is more strongly felt when *examining the contexts* associated with the objects, when information about the social role of objects also appears. In this case, the biography of the objects and their defining data and metadata become important, as the dates consistent with the research objective (the research time interval), the places of use of the object, as well as the distance and types of studies starting from the object (nano-, micro-, meso and macro levels). In synchrony with these two main directions, we can build *specific sets of information* from the data sets, *which are the foundations of new connotative theories*. From specially arranged sets of information, we can generate theses based on contact disciplines. With the results formed in this way, we can supplement the data sets, but at the same time we can further expand them by developing new theories.

These three guidelines and the object information accumulated during their application should be managed through 'assemblage' and 'collage'.

'Assemblage' is a widely used concept in academic circles that means 'everything is connected to everything'. According to this perspective, the complete correlation of metadata and information forms a network rather than a hierarchical system. These two main aspects – according to which everything is related to everything and these relations are not arranged hierarchically, but in a network – can raise the current problems of data processing, reconstruction of their range of meaning and confirmation of their additional meaning in the field of present practice. Because, if everything is related to everything, then any direct or indirect data collected about the object is significant, and their proper management can strengthen the informational, source and documentary value and polysemic nature of museum objects. This is how all the data becomes valuable.

Furthermore, the '*collage*' type approach fits perfectly into the experimental process of re-contextualising objects 'collected long ago'. A fragment of a quasi-disintegrated culture that was once snatched from its original context will once again have a chance to

be part of a mapped, reconstructed culture that is practically formed by rebuilt contexts through putting together 'pieces' of information and data.

Naturally, the outlined significant data will also be coherent during the examination of the object groups, where the individual objects and their data are the primary starting points, and these can be juxtaposed by means of the examination of the object groups. As a result, the number of pieces of information accumulated by the larger number of objects, the demonstration possibilities of the objects also expand, with the further consequence that the objects can be better involved in today's museum trends, museum campaigns and activities.

During the *case study of the fenestration artefacts of the Sóstó Museum Village*, I make a sectional group-based presentation based on typology, with which I establish the transparency of an artefact ensemble, thus supporting their systematic, active and non-dormant existence in the museum; and by the network and collage

type using of the information, I build social contexts around objects and object types, thus proving their social significance.

The stable base of systematised data is adequate for creating further additions along the network and collage-type knowledge system, so the reconstruction of contexts can be authenticated with non-typological data related to the object. An effective way to set up this system of contexts is to create a metadata system of objects, texts, and unique theories separately first, and then to place the systematised data side by side to highlight acceptable matches.

We can provide innovations for museum lovers and admirers with the transparency of the conscious systematic order and the wide range of interpretation possibilities. In addition, the contextualisation of objects displays situations that bring the object closer to the life, imagination and historical knowledge of the visitors.

III.   Thesis-like listing of results

The results of the dissertation synchronise the renewal of museological science with the contemporary operational challenges of museums in the appropriate arena. To this end, the focus is on the innovative processing of existing museum objects collected according to a traditional mission. The results provide an answer to the constantly present problem that, as an ethnographic museum, we do not fundamentally belong to 'superstar museums', we do not preserve the works of world-famous artists, therefore, in a proper way we can achieve that by renewing, we form a component of society that is fully integrated, we can become a part of the lives of those living in the immediate vicinity, and provide new experience to those who come to us from further afield. The described innovative object processing also has a positive effect on the continuous striving of memory institutions to keep the right balance of knowledge and experience in the institutions.

1. The integration of appropriate research methods has resulted in a completely new unified research method in the field of artefact processing. Using the networking mindset of 'assemblage' and the 'collage' method as a method of representation, i.e. re-assembling fragments, I integrate typology, reconstructable contexts, and unique theories that lead to the *globality of ethnographic archaeology research in museology*. The appropriate application of these methods *can be used as 'good practice' in museology*.

2. I base the globality of innovative object processing on three major segments, namely the indispensable classification typological system, reconstructed contexts, and connotative theories. Along the theories of 'assemblage' and 'collage', this trinity can *expand the set of information coherent with the object to such a level that the possibilities of its processing thus point to infinity.*

3. During the examination of the object, in addition to the physical characteristics, information about the persons related to the object and the social role of the

object also appear. Therefore, the object biography and its defining data and metadata are important, as the dates consistent with the research objective, the places of use of the object, as well as the distance and types of examinations starting from the object must be indicated. *All this works* not only in relation to one object, but also *in the case of groups of objects*, *thus increasing the amount of accumulated information*, *demonstration alternatives of objects, as well as the chances of involving objects in today's museum flows. This can help to make the digitisation efforts of museums, the systematisation and searchability of artefacts and related collection data constitute a step forward in positioning museum collections.*

4. The physical characteristics of objects can be placed in context by defining data of time, place, and social affiliation of objects, and reconciling these with the data of time, place, and social affiliation of text excerpts and unique theories. An effective way to set up this connection system is to create a system of data for objects, texts, and unique theories separately, and then to place the

systematised data side by side to highlight acceptable matches, thus strengthening the set of information constructed around objects and the contexts defining objects. *From this set of systematised information, we can select – on sound scientific basis - data that relate to a property or field of research of objects, sometimes evoking situations. With this approach, objects can be placed in a context by which they provide the visitor with new knowledge or evoke memories, thus helping to create and strengthen the museum experience.*

5. The relationship between the refined typological system, contextualisation and unique theories derived from special data sets *certify the creation of authentic object representations, the polysemic nature of objects, allows for participatory museology, the wider involvement of society, and provides guidance with a wealth of ideas for community culture and knowledge transfer segments, as well as for the implementation of unique, scientifically based visitor-centred object publications.*

The processing of the fenestration of the Sóstó Museum Village along the described perspectives is a case study, the results of which also present a new method of research, systematisation and approach in the field of folk architecture.

1. There are 18 dwelling houses in the ethnographic village of Sóstó Museum Village, the construction period of which can be dated from the end of the 18th century to the end of the 19th century. The buildings of the permanent exhibition illustrating the village are practically a thematic, folk architecture exhibition representing five regions, where the artefacts of fenestration are placed in a 'reinterpretation framework'. Consequently, we can consider them as one of the segments of a typified collection, as the thematic part of the source base of folk architecture in Szabolcs-Szatmár-Bereg County. *During the first unavoidable recursive phase of the base work of this micro-level analysis, I made a sketch-type drawing of each front door, window, and their parts. Based on the sketches highlighting the structure, shape and ornamentation, the visible features of*

the windows and their individual parts became classifiable. Using the typological systematic use of the features and then arranging them into a table, I distinguished 9 types of 20 entrance doors, 40 types of 110 windows, and then I also classified their components. Consequently, the marked doors and windows form a developed classification typological system, but at the same time the architecture of the components of the mentioned objects, their inseparable but separately still interpretable pieces, is also outlined, with which I provide visual information about the aesthetic variants. The outlined typological system is contained in its entirety in a part of the 'Annex', such as the *'Tables of Door Types',* the *'Summary tables of Door Components,* the *'Tables of Window Types', and the 'Summary tables of Window Components'.*

2. The inverse approach, that is the highlighting from the whole context, made it possible to make further systematisations of the objects together with the typological indicators of the definition of the types, thus the *"Cadastre of fenestration artefacts of the dwelling*

houses of the Sóstó Museum Village" was realised. *The cadastre contains schematic drawings of the means of closing the openings at the boundary of the exterior and interior of the rebuilt and presented 18 dwelling houses, i.e. the windows and entrance doors, arranged in a table according to which type of doors and their parts are located in which house. It is important, however, that this type of construction puts the objects back into its architectural context and into the environment of the permanent exhibition.*

3. All in all, the classification typology, which *serves, among other things, logical thinking, the use of a systems approach and comparative learning,* is an appropriate starting point for the processing of objects once accumulated in museums with an ethnographic collection.

4. The typification of the data of a group of artefacts systematised from several directions provides a stable basis for making further additions along the network and collage-type knowledge system with non-typological data related to the object in order to successfully

reconstruct the contexts. *In this sense, the object knowledge reconstructed by the object group and the contexts about it, sometimes including stories, become acceptable and significant for the members of society.*

5. The knowledge of the 'historical-cultural charge' of the objects, the analysis of their domains of meaning and social roles, which can be placed on the micro, meso and macro levels, lead to the reconstructed social contexts around the objects. *With the reconstructed contexts, we contribute to the authentic inclusion of the given object and objects in different situations. These situations expand the possibilities of the presentation of objects in museums, create variants of the innovative application of 'source formation, source use', and also prove the phenomenon and significance of polyvocality.*

6. *The new system of contexts provided by the museum allows the object not only to represent the events of an authentic, 'experienced' object biography, but also by being placed in a group of identical objects, to embody the overall results of research on pieces representing a*

given theme which induce the reconstruction of diverse social contexts.

7. In my case study, 70 excerpts from the Ethnographic Database owned by the Jósa András Museum provide help, which represent situations in the immediate vicinity of the front doors and windows of dwelling houses. *The driving forces of these actions are always based on the everyday holistic knowledge of the peasantry, as the order of peasant life, i.e. behaviour and action, is determined by cultural customs and traditions already acquired during socialisation. The structuring of the situations appearing in the descriptions was determined by the types of actions, which can be divided into seven categories:*

(1) general activities with general or different consequences

(2) related to customs, festive customs

(3) determined by decency

(4) based on belief

(5) related to folk medicine based on non-belief

(6) formed during workflow

(7) created during games.

8. *The examples, situations and structures created during the analyses coherent with both door and window authentically expand, strengthen and build the contexts of the museum's ethnographic objects along the appropriate data - through the networking of 'assemblage' and the possibilities of collage.*

9. Typologies based on the physical characteristics of objects and various systematisations of social situations that build context create *unique sets of information around the object, which are suitable for discovering and developing new innovative theories, so connotative and unique theories are born from special data sets.* Such is the case with the *'temporary transitional situation'* elaborated in the dissertation, *which draws attention to a kind of social role change in the vicinity of the door.* This

and similar theories are supported and reinforced by the theories of contact disciplines.

The theses listing the results create a balance between value based on real knowledge and museum possibilities turned into a pleasure item. In this way, useful knowledge can be conveyed, information can be transformed, assimilated for the individual, and the common heritage can be passed on in a way that helps unite members of the community while they recognise themselves.

IV.   Publications on the theme of the dissertation

UNIVERSITY of DEBRECEN

Registry number: DEENK/45/2020.PL
Subject: PhD Publikációs Lista

Candidate: Bernadett Rózsáné Bóna
Neptun ID: FFJE6K
Doctoral School: Doctoral School of History and Ethnology
MTMT ID: 10067179

List of publications related to the dissertation

Hungarian book chapters (2)

1. **Rózsáné Bóna, B.**: Amiről az ajtók mesélnek.
   In: Erősségénél fogva várépítésre való: Tanulmányok a 70 éves Németh Péter tiszteletére. Szerk.: Juan Cabello, C. Tóth Norbert, Szabolcs-Szatmár-Bereg Megyei Önkormányzat Múzeumok Igazgatósága, Nyíregyháza, 475-481, 2011, (Jósa András Múzeum kiadványai, ISSN 0133-8110 ; 68.) ISBN: 9789637220753

2. **Rózsáné Bóna, B.**: A Sóstói Múzeumfalu ablaktípusai.
   In: Ahol visszafordul az idő kereke? Írások a Sóstói Múzeumfalu 30 évéről. Szerk.: Páll István, Múzeumfalu Baráti Köre, Nyíregyháza-Sóstófürdő, 75-101, 2009, (A Sóstói Múzeumfalu kiskönyvtára ; 9.) ISBN: 9789638765567

Hungarian scientific articles in Hungarian journals (3)

3. **Rózsáné Bóna, B.**: A múzeumi tárgyfeldolgozás megújuló alternatívája.
   Ház ember. 28-29., 161-172, 2017. ISSN: 0230-0044.

4. **Rózsáné Bóna, B.**: Ablakzárak a Sóstói Múzeumfaluban.
   Nyházi. Jósa András Múz. évkv. 52, 207-241, 2010. ISSN: 0547-0196.

5. **Rózsáné Bóna, B.**: Az ablakok fejlődéstörténete.
   Herman Ottó Múz. évkv. 44, 581-604, 2005. ISSN: 0544-4225.

V. Lectures on the theme of the dissertation

2019. 03. 11. Néprajzi adatok hálózat és kollázs típusú megközelítése. Tipológia és kontextus. Kutatói kerekasztal. Szabolcs-Szatmár-Bereg megyei Levéltár. Nyíregyháza

2011. 12. 12. A Kárpátmedence népi építészeti elemei, a szatmári tájegység jellegzetességei. Aranykapu Kulturális Egyesület. Szatmárnémeti

2010. 08. 26-27. „Fizikai határpontok – szimbolikus események". Lakótérbejáratok / Lakótérnyílások összetett néprajzi vizsgálata. Doktori iskolák III. Nemzetközi Konferenciája. Határátlépések. Kolozsvár

2008. 05. Időleges átmeneti rítusok. Komplex etnikai kutatások a Fekete-Körös völgyében. Zárókonferencia. Debrecen

VI. Further publications

List of other publications

Hungarian book chapters (8)

6. **Rózsáné Bóna, B.**: Bodnárkörző.
   In: Bőségszaru. Ízelítő a 150 éves Jósa András Múzeum Gyűjteményeiből. Szerk.:
   Istvánovits Eszter, L. Nagy Márta, Ratkó Lujza, Jósa András Múzeum, Nyíregyháza, 56-57,
   2018, (Jósa András Múzeum kiadványai, ISSN 0133 8110 ; 75.) ISBN: 9786155619106

7. **Rózsáné Bóna, B.**: Csizmahúzó.
   In: Bőségszaru. Ízelítő a 150 éves Jósa András Múzeum Gyűjteményeiből. Szerk.:
   Istvánovits Eszter, L. Nagy Márta, Ratkó Lujza, Jósa András Múzeum, Nyíregyháza, 138-
   139, 2018, (Jósa András Múzeum kiadványai, ISSN 0133 8110 ; 75.) ISBN: 9786155619106

8. **Rózsáné Bóna, B.**: Guzsalytalp.
   In: Bőségszaru. Ízelítő a 150 éves Jósa András Múzeum Gyűjteményeiből. Szerk.:
   Istvánovits Eszter, L. Nagy Márta, Ratkó Lujza, Jósa András Múzeum, Nyíregyháza, 172-
   173, 2018, (Jósa András Múzeum kiadványai, ISSN 0133 8110 ; 75.) ISBN: 9786155619106

9. **Rózsáné Bóna, B.**: Hordozható cimbalom.
   In: Bőségszaru. Ízelítő a 150 éves Jósa András Múzeum Gyűjteményeiből. Szerk.:
   Istvánovits Eszter, L. Nagy Márta, Ratkó Lujza, Jósa András Múzeum, Nyíregyháza, 302-
   303, 2018, (Jósa András Múzeum kiadványai, ISSN 0133 8110 ; 75.) ISBN: 9786155619106

10. **Rózsáné Bóna, B.**: Húsvágóbárd.
    In: Bőségszaru. Ízelítő a 150 éves Jósa András Múzeum Gyűjteményeiből. Szerk.:
    Istvánovits Eszter, L. Nagy Márta, Ratkó Lujza, Jósa András Múzeum, Nyíregyháza, 216-
    217, 2018, (Jósa András Múzeum kiadványai, ISSN 0133 8110 ; 75.) ISBN: 9786155619106

11. **Rózsáné Bóna, B.**: Pászkakosár.
    In: Bőségszaru. Ízelítő a 150 éves Jósa András Múzeum Gyűjteményeiből. Szerk.:
    Istvánovits Eszter, L. Nagy Márta, Ratkó Lujza, Jósa András Múzeum, Nyíregyháza, 288-
    289, 2018, (Jósa András Múzeum kiadványai, ISSN 0133 8110 ; 75.) ISBN: 9786155619106

12. **Rózsáné Bóna, B.**: Tajtékpipa.
    In: Bőségszaru. Ízelítő a 150 éves Jósa András Múzeum Gyűjteményeiből. Szerk.:
    Istvánovits Eszter, L. Nagy Márta, Ratkó Lujza, Jósa András Múzeum, Nyíregyháza, 146-
    147, 2018, (Jósa András Múzeum kiadványai, ISSN 0133 8110 ; 75.) ISBN: 9786155619106

13. **Rózsáné Bóna, B.**, Páll, I.: Nagytárkány népi építkezése.
    In: Nagytárkány I., Tanulmányok a község településtörténetéhez és néprajzához. Szerk.:
    Viga Gyula, Fórum Kisebbségkutató Intézet, Somorja ; Komárom, 273-290, 2006, (Lokális és
    regionális monográfiák ; 5.) ISBN: 8089249019

UNIVERSITY *of*
DEBRECEN

Hungarian scientific articles in Hungarian journals (5)

14. **Rózsáné Bóna, B.**: A paraszti gazdálkodás tárgyainak struktúrája a Jósa András Múzeum és a Sóstói Múzeumfalu néprajzi gyűjteményeiben - Gyűjteménytörténeti szegmens.
Nyházi. Jósa András Múz. évkv. 60, 513-526, 2018. ISSN: 0547-0196.

15. **Rózsáné Bóna, B.**: Megőrzött, megmaradt és újabb típusú ablakok Rápolt községben.
Nyházi. Jósa András Múz. évkv. 51, 169-203, 2009. ISSN: 0547-0196.

16. **Rózsáné Bóna, B.**, Páll, I.: Szikvízüzem a Sóstói Múzeumfaluban: Szikvíztörténeti adatok a korabeli Nyírvidék hirdetéseiben.
Nyházi. Jósa András Múz. évkv. 50, 485-499, 2008. ISSN: 0547-0196.

17. **Rózsáné Bóna, B.**: Másoknak is tetszett? Időszaki kiállítások a Sóstói Múzeumfaluban.
Téka (Szentendre). 1, 47-52, 2007. ISSN: 0209-5939.

18. **Rózsáné Bóna, B.**: Leheljünk életet a karcagi házba!
Téka (Szentendre). 2, 29-38, 2003. ISSN: 0209-5939.

Other journal articles (1)

19. **Rózsáné Bóna, B.**: A muzeológia "szegény emböre": Kiállítás Kiss Lajos születésének 125. évfordulója alkalmából.
Népr. Hírek. 1, 28-31, 2008. ISSN: 0133-8021.

Informational/educational articles (13)

20. **Rózsáné Bóna, B.**: Éjszakai élet a kamrában.
Ökoházak Magazin. 3, 30-31, 2006. ISSN: 1588-3701.

21. **Rózsáné Bóna, B.**: Múltba nézni - jelenben élni 1. (Kamra, padlás).
Ökoházak Magazin. 1, 26-27, 2006. ISSN: 1588-3701.

22. **Rózsáné Bóna, B.**: Múltba nézni - jelenben élni 2. (Kamra, padlás).
Ökoházak Magazin. 3, 50-51, 2006. ISSN: 1588-3701.

23. **Rózsáné Bóna, B.**: A tető.
Ökoházak Magazin. 3, 21-23, 2005. ISSN: 1588-3701.

24. **Rózsáné Bóna, B.**: A tornác.
Ökoházak Magazin. 1, 28-29, 2005. ISSN: 1588-3701.

25. **Rózsáné Bóna, B.**: Nyári népszokások.
Ökoházak Magazin. 2, 45, 2005. ISSN: 1588-3701.

26. **Rózsáné Bóna, B.**: Őszi népszokások.
Ökoházak Magazin. 3, 44-45, 2005. ISSN: 1588-3701.

27. **Rózsáné Bóna, B.**: Szobabelső: Együtt a család.
Ökoházak Magazin. 4, 15-17, 2005. ISSN: 1588-3701.

28. **Rózsáné Bóna, B.**: Tavaszi népszokások.
    Ökoházak Magazin. 1, 46-47, 2005. ISSN: 1588-3701.

29. **Rózsáné Bóna, B.**: A magyar népi építészet.
    Ökoházak Magazin. 3, 16-17, 2004. ISSN: 1588-3701.

30. **Rózsáné Bóna, B.**: A magyar népi építészet (2. rész).
    Ökoházak Magazin. 2, 14-15, 2004. ISSN: 1588-3701.

31. **Rózsáné Bóna, B.**: Téli népszokások.
    Ökoházak Magazin. 4, 38-39, 2004. ISSN: 1588-3701.

32. **Rózsáné Bóna, B.**: Tűz.
    Ökoházak Magazin. 4, 17-19, 2004. ISSN: 1588-3701.

The Candidate's publication data submitted to the iDEa Tudóstér have been validated by DEENK on the basis of the Journal Citation Report (Impact Factor) database.

21 February, 2020

VII.   Further lectures

2019. 02. 11-12. A szellemi örökség megjelenésének variációi a Sóstói Múzeumfaluban. A Magyarországi Szabadtéri Múzeumok Éves Konferenciája. Szentendre

2016. 11. 28. Magyar népszokások. Szellemi Kulturális Örökség. „ Nagyapám kincse" program a Roma -nem roma Interkulturális Útvonal és attrakciók alapjainak megteremtéséért. Belső szakmai műhelynap. Hodász

2011.04. 20. Gondolatok a Mi Szellemi Kulturális Örökségünkről. Városvédő Egyesület éves összejövetele. Sóstói Múzeumfalu. Nyíregyháza-Sóstófürdő

2011. 09. 03. Kézművesek a múltból Szabolcs-Szatmár-Bereg megyében. XI. A Kézművesség Ezer Éve a Kárpát-medencében rendezvénysorozat. Magyar Kereskedelmi és Iparkamara. Sóstói Múzeumfalu. Nyíregyháza-Sóstófürdő

2011. 12. 12. Szellemi Kulturális Örökség. Aranykapu
Kulturális Egyesület. Szatmárnémeti

VIII.   Further disseminating lectures

2018. 01. 23. Sétálj a múltba, kalandozz a Sóstói
Múzeumfaluba. A Sóstói Múzeumfalu a parasztság tárgyi
és szellemi értékeinek éltetője. A Magyar Kultúra Napja.
Szent Anna Katolikus Általános Iskola. Nyírtelek

2018. 04. 02. Református húsvéti asztal, református
húsvéti szokások. Húsvét. Sóstói Múzeumfalu.
Nyíregyháza-Sóstófürdő

2009-2011. több alkalommal
1. „Mesterek és kontárok"
2. „Népi tisztálkodás, mosás, takarítás"
3. „Lakásbelső"
4. „Mindennapi kenyerünk"
5. „Farsang a mulatságok időszaka"