

Editorial - Tradition

However, back to Brunwand (1968), and the third characteristic of his definition, which differentiates between modes of tradition: elite, normative, and folk. In a way, it is this characteristic that has an unusual synergy with creativity, for example, Craft's (2001) 'high creativity', as apposed to 'ordinary, or 'democratic' creativity'. "In general, the elite and normative traditions are transmitted mainly in print or by other formal means, while the folk tradition relies on oral or customary circulation" (Brunwand, 1968, p.10). Hence, in society, if considering the artefacts of a symphony by 'Mozart' or 'Beethoven' these would be elite culture; a song by 'Adele' would be normative culture (popular or mass); and 'Row, row, row your boat' would be folk culture. These classifications, however, are dynamic. For example, Bowman and Hamer (2011) discuss how 'Snow White' was not a folktale because it was old, provincial or false. McNeil (2015) would define it as a folktale because it is the culture of everyday people, told with many variations. "Until the German Brothers Grimm collected it and wrote one authoritative version, which became elite. Disney turned it normative or popular. And each time children act out or play the story, it is back to folk" (Bowman & Hamer, 2011, p. 3). Should teachers be aware of the dynamism in these classifications. For example, the intercultural transmission between modes of tradition might have significant bearing on a child's learning by way of accessibility to their own cultural inheritance?

Here the lineage of a cultural mode is being brought under scrutiny, albeit in a tongue-in-cheek fashion. Questions like these, nonetheless, are what drives the purist's views of authenticity in folk cultural tradition, but as has been exemplified already cultural productions are dynamic.

To conclude, the cultural productions of a folk tradition are both digital and real-world, they are informally produced, and are also interculturally influenced by the other modes of tradition. McNeil (2015) clarifies how: “The Grimm’s knew that in order to truly understand a group of people you need to look at the ‘cultural productions’ that everyone is engaging in, not just the select few.” That is to say, focusing solely on formal elitist, or normative modes of tradition would not offer a full picture of the folk and their tradition.

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