



Dr Miša Djurković
Dimitrije Vujadinović

European Folk Culture (Policies) Survey

FOLK CULTURE IN CROATIA, FYR MACEDONIA AND SERBIA

Literature and Resources Study

INTRODUCTION

Folklore culture in Serbia, Macedonia and Croatia is a popular culture phenomenon of the majority population, dominating a model of culture rooted in a rural environment.

From this perspective there is an extremely large quantity of literature dealing with ethnological, historical, traditional, anthropological and aesthetic aspects of folklore. Folklore culture has not been significantly researched until now in the aspect of cultural politics and ways of financing, maybe because the focus of researchers has been on urban and contemporary arts.

Folklore art can be brought into the context of contemporary cultural life only through specific program choices of the researchers themselves, investments of small business and the will of the public, but this too happens outside the official cultural politics.

Some literature which puts folklore into the context of cultural politics, more so in the context of tourism, can be found in Croatia, but the reasons for that are mostly political and lucrative and not cultural. Therefore we are dealing with a live matter which hasn't yet become an object of interest for cultural politics.

Besides, the quantity of assets being put aside from the State budget for folklore culture in Serbia and Macedonia clearly show this.

Only in Croatia there are enough publications covering at least half the interesting material. In Serbia and especially in Macedonia a lot of the more interesting material is still outside of the academic or policy perspective. (1)

Folklore in Serbia, Macedonia and Croatia in different contexts is an extremely live phenomenon, often used for political purposes as well. That is why we have chosen three different examples. Serbia, in which, on one side it is being explain as a negative source of nationalism, and on the other side being used as a music and film foundation for art, for example Bregovic and Kusturica - Macedonia where there is a strong influence of emigration on status of folklore art and the complete isolation of the Albanians in Western Macedonia - Croatia where folklore is used politically as a desired means towards support national integrity and important "exotics" for tourist offers. With slight variations these are representative examples for other Balkan countries as well. We believe they are very active phenomena which should be included in some future research of folklore culture, if all of Europe is to be presented.

1. When collecting literature we have consulted colleagues from Croatia (Nina Obuljan, Ines Pric) from FYR Macedonia (Melenti Pandilovski, Vasilka Dimitrovska).

CROATIA

GENERAL OVERVIEW

In Croatia the promotion of its heritage is a priority as a very good instrument of strengthening its own national awareness and confidence. It's enough to observe the fact that in the budget for culture for 2010, 4,590,000 KN are allocated for new media cultural programs as the most important segment of cultural politics in the field of contemporary art, which is 20% less compared to folklore programs (cultural-artistic amateurism) and the program for preserving non-material cultural goods, dominated by old handicrafts (3,579,000 KN) (1)

The Government promotes a common Croatian heritage and symbols by using it as an instrument to promote national unity of the majority population. That's why there are strong politics of preservation of non-material cultural heritage, seeking to turn something specific into general Croatian brands.

The network of Government support for various forms of traditional and folklore cultural creativity is very rich and ramified. Even though the Government (especially the Ministry for Culture) is the main financier and organizer of these politics, a lot is being done in direct partnership with the districts, regions and local self-governments. The districts often become the promoters of major regional programs, particularly those affirming the characteristics of a particular region. From the examples below, it can be seen that they promote their heritage, symbols, etc... (2)

In the case of Istria, these politics have an even bigger significance because this is a very specific region. That is how it got its own ethnographic museum which strives to showcase the multicultural tradition and to raise awareness among the younger children of local uniqueness and the heritage created by different communities (especially Italians). (3)

Almost all examples have one shared characteristic: a link to tourism. Croatia is a country with one of the most beautiful coasts in Europe which has over the past seven or eight years become one of the most popular summer destinations.

Therefore it is understandable how folklore has become an important part of the tourist offer as a whole. The State tries to offer tourists during their stay as much authentic content and local brands as possible, from clothing, folklore dances, fascinating music especially Dalmatian male choirs (*Klapa*), and a whole range of products and destinations with the ethno-eco mark. (3)

We have noted an annual ethnic-environmental fair as well as the fact that various private initiatives increasingly seek to develop offers connected to traditional assets (food, drinkis, music) as something environmentally and humanly clean.

The proponent of the most important tourist events should be the local self-government. Even though Sinjska Alka, carneval in Rijeka, the Zagreb folk dance festival etc, enjoy the State's support, the affairs are still managed by the relevant cultural authorities at the municipal level and the local tourist organizations.

Another significant characteristic is the strong awareness by the existing specialized institutions to make their activities practical and efficient. Starting from all three ethnographic museums or specialized museums for arts and crafts, through various authorities in the Ministry for Culture, all the way to the Institute for Ethnology and Folklorism, a contemporary approach is very visible and strives towards the work not only consisting of recording data and reproduction but also for the results being used. Associates of the Institute have cooperated with a large number of entrepreneurs and factors which we mentioned in other references: from researching the tourist potentials of heritage to enabling contemporary folklore art. For example projects of mixing traditional songs like Gangawerk and Lady Electro have helped. It should be noted that the members of the ensemble Lado have a lot of earlier experience with contemporary projects like for example their collaboration with Bregovic and the band Bijelo Dugme in 1984.

It is interesting that the country manages to recognize good individual projects and supports them. Individuals initiate creative portals, create ethno-craft workshops, even organize festivals and the State helps them by offering education, enabling them to collect funds as well as aiding them themselves. There are even examples like shareholders' company of Croatian folklore which functions through a specialized web site www.hrvatskifolklor.com, promoting folklore ensembles and offering all sorts of services connected to them.

Even though the Croatian diaspora is very large, it does not play a significant role in the politics of preserving and developing folklore.

1. A detailed breakup of the budget for culture is available at the web site - <http://www.min-kulture.hr/financiranje/>. The analysis of the allocations intended for folklore (cultural-artistic amateurism) and the Program of protecting non-material cultural wealth shows that the biggest support is being given to music and dance.

2. Folklore art in the cultural politics of Croatia, is generally developing in two directions. The first, preserving ethnographic and national values with the goal of supporting cultural integrity and the other, lucrative, important and attractive tourist offer.

3. Throughout its extremely rich history, Istria has been the crossroads of many nations and their cultures. The Liburni, the Istri, the Greeks, the Celts, the Romans, the Ostrogoths, the Byzantines, the Langobards, the Croats, the Franks, the Venetians, the Austrians, the Italians, the Slovenians with their presence, left traces that today's inhabitants of Istria try to preserve, dignify, and renovate. (<http://www.istra-istria.hr/index.php?id=581>)

Folk Culture Literature and Resource-Study

1. Law on protecting and preserving cultural assets of the Republic of Croatia

Ministry for Culture of Croatia

Zagreb

1999

(<http://narodne-novine.nn.hr/clanci/sluzbeni/271022.html>)

Explicitly mentions non-material cultural assets such as language, dialect and speech, oral literature, various forms of traditional wealth and traditional arts and crafts.

Since 2004 the Ministry has a special Department for non-material cultural assets.

Protected are phenomena of characteristic music, dance and food (the Pag lace, the dance from Korcula, Istrian violin practice, Slavonian sausage, and on the broader list of suggestions there are about two hundred more phenomena)

2. " The Role of the Media in Representing, Reshaping and Creating Tradition", Daniela Angelina Jelinčić, and Ana Žuvela Bušnja,

Article published within the compendium by Aleksandar Muraj and Zorica Vitez, (editor)

Representing traditional culture on the scene and in the media

Institute for Ethnology and Folklorism and the Ethnological Society of Croatia,

Zagreb

2008.

pages. 51-63.

ISBN 978-953-6020-47-8

Work within UNESCO's documents defines the concept of tradition, folklore, namely the non-material heritage and focuses on representing, propagating and using forms of traditional culture in the media and in the cultural industry. Representing traditional culture in the media is seen

from three basic aspects: consumption of culture, changing of culture and changing of the public. The first of these aspects benefits culture, the second one changes it while the manipulation of the public is the most dangerous and even fatal aspect of the power of the media.

3. Ph.D. thesis - "Folklore music practice and cultural policy: The paradigm of folklore festivals in Croatia"

Naila Ceribašić

Faculty of Philosophy, University of Zagreb,
1998.

In Naila Ceribašić's paper, she is trying to explain how the original art managed to survive and how »as a backbone of contemporary cultural events, perhaps by its stability, lasting value, purity and collective spirit, it may restore broken identities and help build great ideas of national or state unity, or by its elusive and fictional character make the professional engagement really necessary«.

4. Compendiums of the Institute for Ethnology and Folklorism; Croatian Ethnological Society
- *Soul yearning and solitude destinations: Insights into the culture and development possibilities of the Croatian islands*

Ines Prica and Željka Jelavić (editor)

Zagreb

2009

ISBN 978-953-55302-0-6

<http://crosbi.znanstvenici.hr/prikazi-rad?&lang=EN&rad=386876>

The book consists of eighteen segments which from different perspectives (ethnological, ethnomusical, linguistic, sociological) which offer a thematic and diverse approach to the issue of preserving cultural heritage and the development in Croatian islands.

- *Tourist as a Guest - segments on culinary tourism*

Nives Rittig Beljak and Melanija Belaj (editor)

Zagreb

2009.

ISBN 978-953-6020-43-9

<http://crosbi.znanstvenici.hr/prikazi-rad?&lang=EN&rad=439874>

These are eleven annexes from the meeting *Tourist at the table – traditional sources of hospitality*, held within the context of the exhibition World of Food in Croatia in the Zagreb Ethnographic museum in April 2007. The main theme of the compendium is the inclusion of food and drinks in the tourist offer and the exploring of possibilities or new ways to promote culinary tourism.

5. Institute for Ethnology and Folklore

Director Ivan Lozica

Zagreb

<http://www.ief.hr/>

The Institute was established in 1948. It deals with interdisciplinary research of contemporary and historic cultural events and processes. The Institute has a large library and documentation that consists of many manuscript collections, audio and video recordings, photographs and

films. Work with contemporary ethnology, namely current national cultural practice should be noted specifically and the practicality of researchers and projects should be noted as well, as they promote contemporary creative work on existing heritage, as well as tourist promotion of folklore wealth.

6. Ethnographic Museum of Istria with the Festival of ethnic film

Director Lidija Nikočević

<http://www.emi.hr/index.php?grupa=4&stranica=12&jezik=hr>

The museum preserves ethnographic documents with 4,200 objects, first of all textiles, farming tools, objects from everyday life of the Istrian village from the end of the 19th to the beginning of the 20th century. (tinker, carpenter products as well as examples of traditional handicrafts). The areas of research are everyday life, clothing, economy, children's games, music, traditional food, beliefs, residential living spaces, oral tradition, multiculturalism... The museum often organizes workshops for promoting and teaching old crafts, especially for children.

7. Lado Electro, CD

State folklore ensemble Lado.

Zagreb,

Aquarius,

2003

<http://www.lado.hr/hr/naslovna.asp?o=audiog&a=17#>

The ensemble has existed since 1949 and is intended for promoting folklore dance and song from all regions in Croatia. In the context of their contemporary artistic practice it should be noted that there is a project called Lado Electro, and album on which the singers of Lado with the help of young DJs have recorded electro covers of Croatian traditional music.

8. The Association for the preservation of traditional crafts Gacanka

Dragica Rogić

Otočac

<http://www.min-kulture.hr/default.aspx?ID=4215> (Novi list, 2.10. 2008)

An extraordinary example of private initiative which managed to impose itself as a partner to State institutions and create a self-sustained commercial cooperative which today employs fifteen people in five workshops for working and painting on wool and cavases as well as clothing production. The first funds were provided by a bank that recognized the initiative of the local community, and then they became partners of the foundation and the Ministry for Culture.

9. Ethno-eco villages.

A project supported by districts and the Ministry for Culture and especially the Ministry for Tourism

<http://www.min-kulture.hr/default.aspx?ID=5683>

"Program for the promotion, preservation, renovation and inclusion of heritage in under-developed tourist regions"

Ministry for Tourism

Zagreb

2004.

<http://www.mint.hr/UserDocsImages/040910-program-BA%C5%A0TINA.pdf>

Across the South of Croatia, Dalmatia in the coastal hinterland and on the islands, there are many deserted villages in which the original houses are well preserved. Croatia has undertaken a serious effort to revive these villages as ethno-eco villages. A return of ex-patriots is being encouraged and assets for renovating houses are being ensured as well as a lifestyle in accordance with traditional, ecological principles. The goal is not to just revive the life and culture but to create attractive tourist destinations.

10. Carnival in Rijeka

The Tourist Community of the city of Rijeka

Director Petar Škarpa

<http://www.ri-karneval.com.hr/>

The carnivals of the city of Rijeka represent a rich mix of European bourgeois carnivals, first of all Venetian and Austrian and elements of folklore and mythology of old Slavs, shown through very creative masks. In carnival events in 2001, 72 children's carnival groups participated with 4,200 participants in the Children's carnival event, and in the International carnival event, 10,000 participants from 144 adult carnival groups participated, from 12 countries and was followed by 110,000 viewers. gledatelj,

11. Ethno-eco festival: traditional exhibition of products and services of rural regions

Government of the Republic of Croatia

Zagreb Fair

<http://www.min-kulture.hr/default.aspx?ID=4148>

This exhibition and presentation has been held for eight years already at Zagreb Fair. Visitors are shown old traditional dances, forgotten village crafts, traditional foods made by centuries-old recipes, where they can see first hand in the tourist offer of rural regions. Selection is made through districts which present their products at the fair. Ethno-eco Croatia is held under great support by the Government of the Republic of Croatia.

FYR MACEDONIA

GENERAL OVERVIEW

The example of Macedonia is very interesting for understanding the motives and causes of developing contemporary cultural politics towards folklore.

Around 40% of the population still lives in villages, with lifestyles and rituals that haven't changed much in regards to a traditional way of life. Therefore a large part of traditional cultural practice is still developing as a part of everyday life. Some segments of tailoring, cuisine, ceramics or craft works do not exist as a part of *folklore*, but rather a normal way of working and organizing life. Especially notable is the example of stonemasonry masters who create richly decorated headstones, pillars, etc...

Around 30% of the population is Muslim. While a small number of Turks and Roma is integrated into the public, the Albanian population makes up more than a quarter of the population and exists in its special closed system of organization including a special public opinion, education, etc... A very small portion of the cultural and folklore practices of this world reaches a non-Albanian population. Therefore without the knowledge of the Albanian language it is impossible to research their attitudes towards folklore. There are a number of Albanian cultural-artistic and folklore communities which are being financed by the Ministry for Culture.

The language and culture of the Macedonians dominates in the public. A sense of being under constant threat and identity crises dominates among them. Considering that at least two neighboring countries do not hide their intentions to annex this State and to assimilate its Slavic population, as well as the Albanian population which is leaning towards separatism and is systematically consolidating its identity in Macedonia, it becomes clear why politics of identity are considered a top priority.

The key role in leading these policies, as well as their financing is being played by the Government, namely the Ministry for Culture. The State defines, enforces and leads politics of identity, cultural politics and takes care of preserving cultural heritage. There are constant disputes over the possible and preferred role of the local government in leading folklore politics, but usually there is a lack of assets as well as human resources potential and know-how. The mentioned example of the municipality of Kisela Voda indicates that it is working in that direction.

In a country like this, government politics can play an extremely important role, and can shift the direction of the official ideology overnight and with it the historical interpretations and memories of its people. That's why in Macedonia in recent years there has been an incredible antiquization of identity. The Government promotes the bizarre idea that modern Macedonia represents a heritage of culture, politics and fame of the antic Macedonia of Philip and Alexander the Great (the Skopje airport is named after him). So a tourist standing in front of the Government building (built in classic socio-realism style) can see a dozen large antic figures (archeological findings) suggestively arranged at the entrance stairs. There are also suggestions to build a new building of the Constitutional Court in the form of an ancient Greek temple and for the judges to wear togas.

On the other hand, the real existing folklore heritage in this country, most of all music and dance, are generally among the most beautiful and richest in Europe. Folklore dance, *kolo*, national attire, carpets, traditional instruments like bagpipes and kavalas have been experiencing a real renaissance for the last two decades and contribute greatly to Macedonia in its international representation and cultural diplomacy. The country has so far recognized this potential and helped to put it together like *Anastasia* or *DD Synthesis* who have had great accomplishments in the international scene. Apart from *Tanec*, even some local folklore ensembles have achieved significant results because each community has their own variation of music, dance and clothing. The basis is still everyday practice. Most guests at wedding ceremonies dance to the most elaborate and most challenging reels (*kolo*).

Academic research of cultural heritage is experiencing certain shifts. There are several institutes which work with the help of the Government and foreign foundations, but they are gradually entering international projects since Macedonian heritage is an attractive field of research even for foreign researchers. Researchers approach folklore heritage from different perspectives, and there are modern approaches which put into consideration not only recording the data but also using it creatively, like the mentioned book about virtual construction of Macedonian traditional residential space.

There is also a well-developed awareness of folklore heritage as one of the most important tourist potentials. A series of music festivals strives to fulfill classic identity functions as well as to promote specifically Macedonian programs to attract tourists. *Galichnik Wedding* is the most representative example, but there are others. In this light the interesting role of the large Macedonian diaspora should be researched, as they are one of the more important promoters of Macedonian folklore, as well as important tourist clientele and propagators.

Finally, research should also be done on the increasingly significant contribution of individuals on the level of ethno-style artistic practice (design, comics, branded local foods) as well as on the level of promoting these sorts of creations, where the internet plays a significant role in contribution.

Folk Culture Literature and Resource-Study

1. Yearly program for generating national interest for culture for 2010

Ministry for Culture of Macedonia

Skopje

2010.

http://www.kultura.gov.mk/documents/PROGRAMA_2010_n.pdf

This is an official document which represents the structure of activities which the Ministry for Culture is supporting in 2010. A support for programs of preserving cultural heritage and folklore heritage are a big part of this plan. For example, the digitalization of cultural heritage in the library section, or ethno-art workshops and the gathering of ethnological material from the 50's and 60's in the museum section, and a special section are intended for folklore and theatre-artistic activities.

2. Project of restoration of the Old Town (*Carsija*) and the law on *Carsija*

Ministry for Culture of Macedonia

Skopje

2009.

<http://www.skopskacarsija.gov.mk/>

http://www.kultura.gov.mk/documents/zakon_za_stara_carsija.pdf

The "Old Town" located in the middle of Skopje represents a special historic, architectural and cultural place. For decades it has represented not only an important tourist attraction but also a center for old handicrafts, gallery exhibitions, cultural-artistic and other events. Given that a lot of this has faded away, the Ministry adopted a new law which would declare this place a place of significance for the country and a program for its revitalization has been made.

SUBJECT KEYWORDS: A3, B5, C6, D2

3. Catalogue of ethnic exhibition in the municipality Kisela Voda (part of Skopje).

Municipality *Kisela Voda*

Toni Cuposki

Skopje

2008.

<http://www.kiselavoda.gov.mk/files/217/Etno%20POSTAVKA%20za%20web.pdf>

After several years of work, this municipality has been able to set up a high quality ethnological exhibition made up of artefacts gathered from its own territory. The project has been financed by both the local self-government and the Ministry for Culture, and the goal was primarily to gather memorabilia, and educate younger generations about their tradition and social history.

4. Galichnik Wedding,

Village of Galichnik

http://www.gomacedonia.com/galicka_svadba.shtml (event program)

Because of jobs offered abroad, almost the entire population of Galichnik has moved elsewhere and every 12th of July, the place of Galichnik is revived when the former population returns and gathers for a young couple's wedding to revive their tradition and the spirit of past lives. It has become an event significant for the country. Over the course of two days the traditional clothing,

food, handicrafts, rituals are revived. People dance to the reel (kolo) *Teskoto* which symbolizes the hard life in overseas countries.

5. Folklore ensemble *Tanec*

Skopje

<http://www.tanec.com.mk/mak/index.asp>

This is the official State ensemble of national dances which exists since 1949. Macedonia has one of the most impressive music and dance folklore heritages in Europe, very rich in rhythm and harmony. Tanec enjoys an excellent reputation worldwide and represents one of the key segments of the State's cultural diplomacy.

6. Music group *DD Synthesis*:

Interview with Dragan Dautovski

magazine *Blesok*

2 /1998,

Skopje

And CD *Swinging Macedonia*,

Skopje

2000.

<http://www.dragandautovski.com.mk/>

After collaboration with Anastasia (the film "Before the Rain" by Milcho Manchevski) professor Dautovski has formed an eight-member group called DD Synthesis which has experienced great success in Europe in the 'world music' scene. This represents an outstanding model as to how rich musical folklore of this country can be used in contemporary music. They are highly supported by the State. This interview is listing the main positions contained in the program.

7 Virtual construction of Macedonian traditional residential space

Davorin Trpeski

Skopje,

Institute for Ethnology and Anthropology,

2006.

ISBN 9989-668-56-6

An associate of the Institute for Ethnology and Anthropology, Trpeski has researched the possibilities and methods of creating virtual museums as a way of preserving and researching classic architectural cultural landmarks, as well as a basis for developing modern architectural solutions based on ethnological heritage. This is a very practical book which provides also a good overview of basic models of traditional Macedonian architecture.

8. Folk Art in Macedonia: an overview of the most important branches of contemporary folk art
Web site

<http://cybermacedonia.com/mculfolk.html>

This is one of the best overviews of the most important forms of folklore creation and artistic practice based on it. The authors mention a few significant forms such as ceramics, jewelry (gold and bronze), tailoring clothing or artistic pillars and headstones made by the famous *Mijak* masters.

9. *Ethnic Stereotypes in the Macedonian Folklore and their Reflection in the Macedonian Contemporary Literature*,
Ana Martinovska,
Budapest
Magazine *Neohelicon*,
April 2005,
pages 71/79.

The author researches the treatment of the figure of 'the other' in Macedonian folklore heritage showing how the image of the other is mainly built as an enemy figure defined through a series of stereotypes. Then she researches how this heritage is reflected most of all in poetry, as well as in other literature genres in Macedonia.

SUBJECT KEYWORDS: A1, B1, C5, D3,

POLICY KEYWORDS: E1, F7, H2

10. Mask customs and Identity in the Region of Southeastern Europe. The Case of Macedonia,
Eli Miloskeska,
Magazine *Ethnologica Balkanica*,
11/2007,
pages 237-256
Munich

The author claims that an all-round crisis brought on by the break-up of the former SFRY which every Macedonian citizen is experiencing has caused a strong identity crisis among individuals as well as ethnic collectives. This has caused a lot of people to return to their values and folk culture heritage which is considered one of the strongest foundations of one's identity. The author shows how carnivals (Prilep, Strumica, Vevcani) and other rituals involving masks are becoming important in terms of using and reproducing folklore heritage within the changed political context.

11. Project Krale Marko
Internet portal
<http://www.kralemarko.org.mk/>

Extremely interesting private portal based on the myth of the medieval hero Krale Marko (Kraljevic Marko in Serbian). Ethno-tourism, comics with ethnic motifs (for example by author Rade Dikovski), ethno food and restaurants, clothing, souvenirs are being promoted as well as the completely mythic project *King Marko brand* which shows Marko as a version of King Arthur.

SERBIA

GENERAL OVERVIEW

The offered examples were systematically organized concerning a few entities in which we strived to show enormous dynamics and vibrancy of public discourse and politics in Serbia concerning cultural heritage and folklore. It can be said without exaggeration that the issue of the relationship towards one's own heritage and tradition demonstrates one of the most basic fault lines between different cultural and political options in this country.

The area of Serbia is extremely culturally diverse. The layers of people's memory are deep and ramified, for example like the Kalemegdan Fortress in Belgrade whose oldest layers are linked to the Celts and Romans. Each new conquest brought upon a new civilization and it is no exaggeration to say that the traces of this enormous passage of time are still visible in various segments of contemporary culture. (1)

Therefore, in research it is easiest to start with cultural politics relating to minority peoples, especially in Vojvodina. (2) It is obvious that their cultural production is very much based on folklore tradition primarily aimed at preserving a national identity and maintaining the acquired level. (3)

The possibility should be explored how to encourage this community to build-upon their heritage in a creative fashion and bring it in line with contemporary trends. A good example is the tradition of the Slovak naive painting in Kovacica.

A special segment is the well developed exploration of the Vlach magical heritage in Eastern Serbia. This includes music, dirges, curses, culture of ritual breads, a lot of ethnological films regarding their rituals, specific culture of sexuality, etc. (4) Another large segment is the research of the very colorful and distinctive heritage and practices of the Roma.

The attitude of the majority of people towards their heritage has been influenced by the context of political events over the past two decades. In the public discourse, although not necessarily among the population, the concept of promoting modernization over any sort of tradition is increasingly dominant and tradition is automatically linked to nationalism. Therefore it seems that within the budget of government institutions a support for contemporary art is dominating at the expense of projects related to the research and development of folklore heritage. The fear of nationalism also seems to have a bearing on the activities of the official state institutions specialized in researching heritage. (5)

Even though the doors of the Ethnographic Museum in Belgrade (established in 1901), are open for numerous concerts and other cultural events, it seems that it is not focusing enough to encourage that cultural heritage is reprocessed in contemporary art by using elements and motifs of heritage. As if they sterilize tradition on purpose instead of encourage that it be passionately appreciated and promoted. The Ethnographic Institute SANU is a classic academic institution which, as opposed to its counterparts like for example in Zagreb, is somehow completely avoiding the engagement in contemporary ethnography and especially the practical use of its achievements.

The largest part of folklore cultural politics is happening on the level of local communities. (6) Many cities have excellent native ethnographic museum collections. There are also interesting traditional events and local festivals (like the wine festival in some cities) through which various forms of folklore events are being promoted. Local governments offer a lot of support to the work of cultural-artistic communities in villages. The culture of these organizations which also exist as factories and private communities is very vibrant, dynamic and representative. The heritage they are maintaining, promoting globally and developing with the help of a large number of choreographers is slowly entering into other forms of popular culture, fashion, etc... therefore folklore dance ensembles are especially popular in all parts of the world, yet the government is systematically avoiding using them as a part of their cultural diplomacy.

Here we come to the strengthening of the private initiative in Serbia as the strongest means of promoting creative reprocessing of folklore heritage.

Ethnic houses are becoming more common, as well as ethnic-restaurants, renovated *salasz* (farms) in Vojvodina, village tourism is developing, etc. (7)

The example of Kusturica's Mecavnik or the entire culture of *gusle* players which is being maintained and is developing in a virtual underground, or the numerous young and talented designers who are using for example the heritage of Pirot carpets in their fashion, ceramics, souvenirs and other products, indicates the undeniable presence of a consciousness of the wealth of cultural heritage which enables many kinds of creative usage, not just of preservation

but lucrative as well. The examples of the Guca festival and the global success of Goran Bregovic's music, best illustrate the enormously rich potential of folklore culture in Serbia. (8)

Therefore, the research of the situation is necessary in order to come up with explicit recommendations on the steps for the future.

1. The peoples of Serbia, as well as other peoples from the West Balkans, have been under the influences of four large cultural circles for centuries: the Slavic, Turkish, Central European and the Mediterranean. In some folklore segments, such as epic poems these influences have intertwined, while in others, like national epic poems they were in conflict (especially in the period of Romanticism and the period of national re-awakening). Also, in all four of these cultural circles a difference between rural and urban folklore can be observed.

2. The province of Vojvodina is located in Northern Serbia and borders Romania, Hungary and Croatia. Alongside the dominant Serbian population in Vojvodina there are also 26 national minorities of which the most numerous are Hungarians, Romanians and Slovaks. With the law that came into effect in 2009, all national minorities in Vojvodina have a right to establish their own National Councils, at the Provincial level with the primary goal of preserving their cultural identity. The cost of financing the projects of national minorities and the work of these Councils are being covered from the provincial budget.

3. Vojvodina has a wide network of folklore clubs, folklore festivals, gatherings, competitions for all communities living there, in cities as well as in villages.

4. The Vlachs are an ethnic Romanian-speaking community living in Eastern Serbia whose cultural identity is promoted by the National Vlach Council, financed from the budget of the Republic of Serbia.

5. The law on culture adopted in 2009 does not cover folklore creation specifically in any of its articles. It could be said that the law is construed in such a manner to imply an implicit support to contemporary art production.

The Republic of Serbia allocates from its annual budget for the support to folk art and amateur production (in 2008, 96,876,197 RSD the equivalent of 1,200,000 EUR at the time), which is around 2% of the total budget earmarked for culture.

The largest portion of this figure was spent on folklore music and dance programs, somewhat less for folklore and ethnic events, while the programs supporting projects like "old handicrafts" have not received any significant financial support.

6. At the state Serbian level, there are no data indicating how much local communities invest in supporting folklore creation.

7. Folklore production is increasingly developing as a part of the cultural industry and tourist offer independent from cultural politics and budget financing. Their presence is particularly noted in some segments of the creative sector.

8. Today there are numerous arguments being made between "traditionalists" and "modernists" on the topic of using folklore elements and folk art production (architecture, music, dance) for tourist and lucrative purposes. Traditionalists believe that the tendency to use folklore for commercial interests is being made at the expense of their authentic ethnographic value

Folk Culture Literature and Resource-Study

1. "Guca" Trumpet Festival

Lucani municipality

Official website of the festival <http://www.guca.rs/>.

This is one of the most famous festivals of its kind in Europe and the biggest tourist event in Serbia. It will be held for the 50th time this year and over the course of a few days 500,000 visitors will come to the city of Dragacevo. In recent years it has gained a strong political support, as well as financial backing from different government levels.

2. *Calendar of cultural events in Vojvodina of 2009.*

Tibor Vajda, Dimitrije Vujdinovic

Cultural Institute of Vojvodina and Balkankult Foundation,

Novi Sad, Belgrade.

2009.

These two institutions have continuously been following festival programs in the autonomous province of Vojvodina. In line with the guidelines of Cultural Heritage and Folklore, around twenty festivals have been singled out, some of which have a tradition lasting a whole century. There are a large number of festivals with ethnic and minority characteristics significantly supported by the regional and local governments.

ISSN 1820-0184

3. A Case study *Festival culture in Vojvodina,*

Balkankult Foundation,

Analysis and categorization of 157 festivals being held in Vojvodina.

www.balkankult.org

Having followed the festival culture in Vojvodina for a number of years, associates of the Balkankult Foundation have put together an analysis of these events and their development.

This significant policy analysis indicates a series of problems regarding these institutions which are predominantly financed from the budget. They lack creative approach and promotion.

4. Work plan of KPZ Krusevac for 2008 –

Svetlana Djurdjevic Lukic

Krusevac municipality

2008.

http://www.kpz.org.rs/O_nama.htm

Cultural- education community of the municipality of Krusevac is the main proponent of cultural events in this local community. Its annual work plan encompasses different programs among which a support for folklore ensembles and local festivals in the villages of Krusevac dominates. The financial strategy is for KPZ to ensure 40% of financing and the local cultural-artist communities 60%.

.

5. Budget of the Ministry for Culture of the Republic of Serbia intended for folk and amateur art, period of 2005-2008.

Belgrade

Ministry of Culture of Serbia
2005-2008.

The assets intended for financing projects in this area, regardless of the permanent growth of the whole ministry budget, are decreasing each year. A total of 96,876,197 RSD has been put aside (around 1,200,000 EUR at that time). While in 2005 between 8 and 9% was allocated from the whole budget, only 5% of assets were allocated in 2007.

6. "Gusle, a "transition orphan",
Jovana Papan
Belgrade
2006

Web portal of *New Serbian Political Thought*,
http://starisajt.nspm.rs/kulturnapolitika/2006_papan_gusle.htm

Gusle, a single-string instrument represents one of the most basic mythological, historical and even sacred artefacts for people in the Balkans especially in Serbia, Montenegro and Bosnia and Herzegovina. In this article, an ethno music expert Jovana Papan analyzes how *gusle* are being associated politically with controversial political trends (wars, nationalism, anachronism) and how cultural politics in Serbia and especially in Montenegro are systematically removing this tradition from the public, promoting other (more "European") instruments like the *tambouritza*.

7. *Problematic or a divine fiddlestick.*

Ivan Colovic
Feuilleton in the daily paper "Danas" 12. 31. 2005 – 1. 10. 2006.
Also published in the book "Balkan terror culture", XX vek, Belgrade, 2008.
ISBN 9788675620723

This article by a famous anthropologist and ethnologist Ivan Colovic is a paradigm of the above mentioned idea that *gusle* are an anachronistic symbol of nationalism, traditionalism and alleged instrument of war politics and hate speech, which should be expelled to museums.

8. Serbian Museum of Bread Jeremija,
Slobodan Jeremic Jeremija
Pecinci municipality
Established in 1998.

<http://www.youtube.com/watch?v=OK06yTiadPQ>
<http://www.discoverserbia.org/sr/srem/muzej-hleba>
http://pecinci.omnicom-dev.com/kultura_i_sport/srpski_muzej_hleba.35.html

A special bread museum in the Vojvodina municipality of Pecinci illustrates an increasing power of the private entrepreneurship in Serbia. This is the brain-child of a painter named Jeremija who has for years been collecting traditional artefacts relating to bread culture in Serbia and in 1998 he opened the bread museum. It is open for visits, research and even for practical demonstrations of bread-making.

9. Museum – Ethnic village "Old village" Sirogojno.
Touristic organization of Zlatibor
<http://www.youtube.com/watch?v=gwMu0jZ180o>

<http://www.zlatibor.org/izleti%20posete/sirogojno.htm>

This is an ethnic village consisting of a large number of old houses brought from all over the Zlatibor Mountain. The ethnic village was built in 1979 on a 4.5 hectares area of land. In one of the houses in the museum "Old village" an inn has been built, and some smaller cottages have been turned into residential units. In all, there are 47 structures, 2,000 exhibits and over 100,000 visitors a year.

10. Drvengrad Mecavnik

Tara mountain

Emir Kusturica

<http://www.mecavnik.info/wsw/index.php?p=345>

A commercial version of an ethnic village, the entire place was built in 2004 while Emir Kusturica was directing the film "Life is a Miracle" and made a small village on this hill (new houses, a church, etc... based on old models). It was built with substantial government aid including aid from various State-run companies. It offers a range of first-class attractions. Kusturica has founded a film festival of the so-called *auteur film* and advanced many programs promoting authentic creative culture (including food and drink).

11 . "Nationalization of national science? Politics of ethnology/anthropology in Serbia and Croatia during the first half of nineties" in Senka Kovac (ur.) Problems of cultural Identity of the population of contemporary Serbia

Slobodan Naumovic

Belgrade

Faculty of Philosophy

2005

ISBN86-80269-81-6

This is the result of comparative analysis of political background of development of ethnology as a science in Serbia and Croatia. Author displays the reasons why the politics of ethnology took opposite directions in these two countries though they used to belong to the same public space and academic community.

12 . Uses of tradition in political and public life of Serbia at the end of 20th and the beginning of 21st century

Slobodan Naumovic

Filip Visnjic publishing house

Belgrade

2009

ISBN 86-7363-628-3

This book is a version of Naumovic's PhD. He explores the use and abuse of traditional symbols and narratives in political and public space of contemporary Serbia.