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Master thesis:

**WORLD MUSIC FESTIVALS – UNIVERSITY OF DIVERSITY AS INTERCULTURAL
CHALLENGE**

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SOMMAIRE

Je cherche à comprendre dans ce mémoire l'éclatement actuel des festivals des musiques du monde avec toutes les implications et perspectives qui en découlent.

Un grand nombre de festivals des musiques du monde ont lieu partout dans le monde. Afin de pouvoir répondre à ma question, je vais me concentrer sur **le festival des musique du monde Druga Godba** organisé à Ljubljana, qui n'est pas le plus grand, mais avec sa longue histoire et un concept intéressant, il se présente comme un festival de grande importance dans la région. D'autre part, pour faire un choix définitif du festival en question, je me suis basée sur la littérature disponible (les monographies, les revues, les entrevues, etc.) ce qui m'a permis d'avoir un meilleur aperçu du festival ayant une longue tradition (plus de vingt ans). Tout en menant la recherche sur les questions les plus importantes de mon mémoire et en me servant de cette étude de cas, j'espère aboutir à des formules et des normes de base qui s'appliqueraient aux festivals similaires et leur permettraient de les utiliser sur leur propres exemples afin d'établir des buts et utilités.

Comme professeur et fervente de musique, il me semble extrêmement important de comprendre la façon à laquelle les festivals des musiques du monde fonctionnent, comment attirent-ils le public, quelle sorte de programme de festival faut-il concevoir pour obtenir une approbation artistique, comment s'intègrent-ils dans un paysage plus vaste?

J'espère pouvoir trouver les réponses à ces quelques questions ce qui me permettrait d'apporter à l'affirmation de la culture des musiques du monde, à l'éducation de la société et à la coopération avec des organisations et des individus à travers le monde, consacrés au même domaine.

Domaine de recherche

Mon approche méthodologique sera basée sur la stratégie de recherche tant quantitative que qualitative. Tout en analysant les données les plus importantes, j'essaierai de fournir des explications et des réponses aux questions et hypothèses que j'ai posées.

Certaines questions fondamentales que je pose dans cette étude sont les suivantes : Comment définit-on le caractère universel des fêtes dans la vie d'un être humain ? Quel est l'effet local et global des festivals des musiques du monde? Quels sont les buts des festivals des musique du monde? Les festivals des musiques du monde peuvent-ils être considérés comme des domaines d'apprentissage interculturel?

Tout d'abord, j'essaie d'expliquer que "les musiques du monde" sont un facteur important pour la compréhension, l'exploration et le développement de ce genre de musique tout en se servant de la formule des festivals. Même le titre du mémoire – *Les festivals des musiques du monde – l'unité de la diversité vue comme un défi interculturel* - propose que la recherche dans le domaine des différences culturelles ainsi que des coutumes et valeurs culturelles qui existent dans un certain endroit, soit menée tout au long de la durée du festival.

Selon mon hypothèse de base *Le festival des musiques du monde possède des dimensions multiculturelles grâce auxquelles ils attirent le grand public*. Je vais essayer d'identifier le public contemporain qui visite les festivals choisis, et de proposer quelques stratégies qui permettraient au public de s'accroître, ou autrement dit, d'avoir un plus grand nombre de citoyens qui s'engagerait dans la vie culturelle et artistique dont ils peuvent disposer.

Ce mémoire me permettra d'argumenter d'autres hypothèses, plus spécifiques. La première étant que *Les festivals des musiques du monde jouent un rôle important dans le "développement de la ville" ainsi que dans la création de 'l'identité culturelle de la ville'*.

Quoique d'habitude on conçoit l'identité à l'aide d'éléments "constants" (le patrimoine réel, les institutions, les modèles traditionnels permanents du comportement humain), les nouvelles politiques culturelles doivent en même temps tenir compte des biens culturels contemporains de plus grande valeur – ceux qui subissent une transformation continuelle, faisant de la ville un organisme vivant, éclatant et intéressant pour y vivre ou pour visiter souvent. Les

souvenirs de la ville ainsi que les différentes pratiques importantes incrustées dans son 'image' font partie de ces pratiques de la vie dialectique, des stratégies qui ritualisent l'espace publique, des politiques de souvenirs contre des besoins de l'industrie immobilière autant que des pratiques de l'individualisation contre des pratiques de la standardisation (Sonnabend, 2003), du besoin traditionnel pour des pratique d'espace (urbaines) contre des nouveaux besoins des plateformes virtuelles, des différences floues du concept du centre urbain comme symbole de la vie publique contre la banlieue comme symbole de la vie privée, étant donné que les deux espaces deviennent de plus en plus le concept de 'l'espace social' tout en offrant l'identité de la construction à l'individu et au groupe, et en représentant des identités hybrides qui se chevauchent: l'identité globale, le sentiment d'appartenir à une grande communauté – tant nationale qu'internationale, globale au sein du centre de la ville, et qui offre un sentiment de sécurité par le fait d'appartenir à une communauté relativement solide ainsi que par le fait d'avoir développé une vie sociale dans un espace¹ de banlieue publique et privé (gestion sociale et civile de réseaux).

La deuxième hypothèse porte sur le fait que *Les festivals des musiques du monde incitent la curiosité internationale*.

De nos jours, la plus grand partie de la coopération internationale se fait en dehors de ce modèle d'échange avec une entrave à la réciprocité, et elle est menée par les ambitions des artistes et des organisations culturelles où le gouvernement joue le rôle du financier plutôt que celui de l'instigateur ou de l'organisateur. Les artistes ambitieux, les associations artistiques et les organisations culturelles se munissent de toute une gamme d'instruments de communication afin d'attirer l'intérêt internationale sur leurs activités, comme par exemple de communiqués de presse adaptés à la presse internationale et surtout aux journaux professionnels, de sites web, de newsletter, d'une participation active dans différents réseaux, d'invitations lancées aux critiques étrangers, aux conservateurs et aux programmeurs. Dans certains pays ces tâches sont assumées par des organisations culturelles spécialises qui jouent un certain rôle dans les domaines de l'information, de la documentation et du développement professionnel d'une discipline artistique

¹ Milena Dragicevic Sestic, *Culture as a resource of City Development, The creative city: Crossing Visions and new realities in the region*, Institute for International relations, Zagreb, 2007

et de sa promotion internationale, habituellement avec une certaine aide du gouvernement, ou *d'agents* de publicité et d'imprésarios, surtout dans le monde de la musique.²

Tenant compte du fait que ces festivals représentent de vrai oasis ainsi que des contextes culturels différents, on devrait commencer à penser à la valeur ajoutée que ces festivals des musiques du monde pourrait avoir pour la société (non seulement du point de vu économique) et comment se servir de leurs potentiels.

Structure du mémoire

Le but que je souhaite atteindre en travaillant sur ce mémoire porte à trouver des façons à mieux s'adapter aux nouvelles influences qui proviennent de l'environnement, et à proposer des stratégies afin d'améliorer le modèle de la politique culturelle ainsi que la place qu'occupent les festivals de ce genre dans la société.

Mon approche méthodologique se base tant sur la stratégie de recherche quantitative que sur la stratégie qualitative. Tout en analysant les informations importantes recueillies des archives et des données officielles fournies par la direction du festival, je tâcherai de fournir des explications et des réponses aux questions et hypothèses que j'ai soulevées. Afin de recueillir des informations supplémentaires sur l'état présent du festival que j'ai choisi, je me suis servie d'un questionnaire qui a été rempli par les directeurs artistiques et les administrateurs ou par leur secrétaire généraux. J'ai rajouté à ces questionnaires un certain nombre d'entrevues que j'ai menées avec des professionnels engagés lors du festival, des associés et des employés de différentes maisons d'édition.

La structure du mémoire consiste en cinq chapitres. Le chapitre qui suit l'introduction porte sur le sens et l'explication du terme 'les musique du monde'. Ce terme d'une extrême complexité nécessitait une approche et une analyse menées sous différents angles.

² Dragan Klaic, *The Stirring Passage*, International Cultural Cooperation in Europe, a handbook for users, first draft, December 2005

Le troisième chapitre représente le tronc de l'étude. Il reconnaît une diversité d'influences et d'effets (culturels, sociaux, économiques) et le rôle principal que ce genre de festival joue dans la société. Deux festivals sont présentés comme études de cas – Le festival Womad et le festival Druga Godba – afin de permettre d'analyser et d'argumenter les questions et les hypothèses.

Le quatrième chapitre – *Positioning and developing a festival*, propose un aperçu supplémentaire et suggère des stratégies indispensables pour gérer le festival et tracer des orientations avec succès.

Et pour conclure, je résume dans le dernier chapitre les résultats de la recherche et j'essaie de donner une réponse à la question initiée dans le titre de ce mémoire: Quelle genre de plateforme de festival peut faire la promotion de la diversité culturelle, la création de l'identité de la ville et le développement de la coopération interculturelle? Le besoin envers des politiques culturelles qui surgissent à ce propos a été reconnu comme une solution possible dans le processus d'amélioration de l'avenir des festivals.

1. INTRODUCTION

In my paper, I am seeking to understand the current explosion of world music festivals and its implications and perspectives.

There are a large number of world music festivals in the world. However, in order to answer my questions, I will focus on **Druga Godba world music festival** in Ljubljana, which is not the biggest one, but it has long history, interesting concept and it is of great importance in the region. On the other hand, the final selection of festival was made according to available literature (monographs, press reviews, interviews and similar), so that I could get a better insight into the festival with a long tradition (twenty years or more). By carrying out the process of researching the main issues of my master thesis through this case study, I do hope to find out the basic festival formula and standards that could be established so that other similar festivals could use and apply the proper example and establish their aims and purpose.

Being a music teacher and a music devotee, I find it to be very important to understand how world music festivals function, how they attract the audience, what kind of festival programs should be presented in order to get artistic approval, how such festivals fit into the wider landscape?

I hope I will manage to find the answers to these questions, so that I can take part in the affirmation of the World Music culture, education of the society and co-operation with organizations and individuals of the same orientation throughout the world.

1.1 Festival - definitions and types

Cultural events concentrated in a few days (weeks) have been known throughout the entire history of humankind. At the beginning, these events were almost exclusively of a religious, ritual nature. Sombreness and solemnity characterized them (if passion-plays are considered, for example), just as they characterize today's festivals. However, the large-scale events of our age

unquestionably inherited much more than this from the ancient joyful celebrations of the end of winter or the end of a fast.³

In today's world, festivals have lost their ritual, sacred character and are rarely connected to certain religious and state holidays, rather, they are places for innovations, experimentation and expanding of cultural boundaries and audience. As opposed to a traditional definition of festivals, today, the term festival refers to a far more diverse, complex and multi-faceted reality, a time and place that combines different artistic and professional visions, where identities of different individuals, groups, as well as cities and regions are confirmed and internationalized. Festivals also present an international panorama of ideas and cultural artefacts, and are basically intercultural, interdisciplinary and everything else which has a prefix inter.⁴ They are not only worthwhile in themselves, they are vital to human life.

The root of word 'festival' suggests notions of festivity, feast and celebration (D.Klaic in Fenton, Neal, 2005:149). According to the same author, festivals are condensed packages of associated artistic events, seeking to convey the sense of extraordinary occurrence in the ongoing flow of cultural overproduction. They depend on a complex logistic, much cross-marketing, well-orchestrated fundraising and a synergy of public subsidy, sponsorship and own income. Appearing once a year or biennially, they suffer from a structural discontinuity in staff competence, visibility, audience loyalty, funding and media attention. That there is an increasing number of festivals that occur intentionally only once, without any ambition for reoccurrence and longevity, indicates that the F word has become a fundraising and marketing shortcut for any arbitrarily composed cluster of events, offered under a common title. The current proliferation of festivals forces the public authorities – whose funding remains essential – to determine how to monitor the festivals, how to evaluate them and why to fund some and others not, give some less and others more subsidy. Increasingly, public authorities initiate international festivals

³ Peter Inkei, *Festival World Summary Report*, National survey on Festivals in Hungary, KulturPont Iroda and Budapest Observatory, Budapest, 2006, page 7

⁴ Seminar with prof. Aleksandra Jovicevic, PhD, *Festivals as social dramas and metaphors*, University of Arts, Belgrade, 2008

themselves, driven by their obsessions with the local identity enhancement and destination marketing. In order to qualify for public subsidies festival operators come up with exaggerated claims about their supposed economic impact (new jobs created, money pumped in the local economy) and contribution to the social cohesion. In fact, most festivals create only short-term and part-time jobs and redistribute economic resources locally; only a few festivals in Europe can be credited with significant boost to the local economy by attraction of external resources (Avignon, Salzburg, and Edinburgh!). Equally, superficial forms of temporary social cohabitation, achieved by festivals, should not be equated with the enhancement of social cohesion and a build up of social capital (trust).⁵

From the artistic point of view, festivals are an essential vehicle for the innovation and affirmation of daring artistic practices, for the furthering of the dialectic of the local and the global impulses and resources, for professional development, research, training and discourse advancement. Clever festival programmers succeed in creating an atmosphere of intellectual vibrancy with much professional debate and engage in exemplary audience development that ultimately benefits the regular cultural output. Self-respecting festivals increasingly appear as instigators and co-producers of new work, not just presenters of art made elsewhere. In helping to create, some daring new work festivals pool resources and share risks with other co-producers, festivals and venues. How this cultural capital could be expanded and offered to secondary audiences depends of the ingenuity of festivals to transfer their art works to some digital platforms and secure additional distributive channels, cutting through the complex copyright issues.⁶

In a cultural-political perspective, festivals dynamite and revitalize artistic practices and cultural constellations by invoking impulses from the outside and by highlighting and empowering local artistic resources. The dispersion of festival events to the various parts of a city re-arranges the mental maps of local topography, modifies perceptions and can even stimulate economic revitalization of peripheral and underprivileged areas.

⁵ Dragan Klaić: "Festival", in *Lexicon, Performance Research*, 4, 11, 2006, 54-55.

⁶ *Ibid.*, 54-55

Spaces, which that exceptionally and occasionally appropriated for festival programming - become sometimes steadily used venues. Short-term festival initiatives tend to turn themselves into continuous producing-presenting practices, active year around. Educational effects of international festivals remain insufficiently explored, especially for the enhancement of intercultural competence and development of an emerging European citizenship.⁷

Festivals can be divided and systematized in several ways – for instance, by theme, duration, scale or other characteristics. It was found that a significant division arises from the organizer of the festival. In this respect, festivals can be divided into two types. First, festivals initiated by the city, region, institution, etc., with the aim of increasing the popularity of the city, region, institution and the number of visitors and tourists. Such festivals often have organizational boards established in the very first year, professional managers are selected and hired for organizing them and their budget is largely funded by the respective city, region or institution. Second, festivals sparked by an idea or single fans. These festivals often focus on a specific topic and may encompassed as which seem novel or perhaps even insane and are aimed at a narrow audience. These festivals often start with a modest budget and grow year by year along with their managers, until the city or the state starts supporting them over the years, once they have proven that they are able to survive. When discussing the main difference between these two festivals it seems that there is no difference for the audience. Both festivals may be professionally organized, have very good performers and create a positive image of the city, region or institution. However, festivals of the first type always have a greater guarantee of being sustained. The management and survival of the festivals of the other type depends almost entirely on the visions of the festival manager.⁸

⁷ Ibid., 54-55

⁸ *Festivals: Challenges of Growth, Distinction, Support Base and Internationalization*, Tartu City, European Union programme 2000

1.2 Field of research

My methodological approach will be based on both - quantitative and qualitative research strategy. By analyzing the important data, I will try to explain and give the answers to my questions and hypotheses.

Some of the key questions I pose in this study are: What is the universal character of festivity in human life? What is local and global impact of world music festivals? What are the aims of the world music festivals? World music festivals as Intercultural learning zone?

First, I am trying to explain the “world music” as a significant factor in understanding, exploration, and development of this genre thru the festival formula. The very title of the paper – *World music festivals – Unity of Diversity as intercultural challenge*, suggests researching in the field of cultural differences, cultural habits and values that are all presented in one particular place – during the days of the festival.

My basic hypothesis is that *World music festivals have multicultural dimension, and that they can attract general audience*. I will try to identify the present audience of the selected festivals, and offer some strategies, which would enable its enlargement, or in other words, involvement of a greater number of citizens in cultural and artistic life, which is at their disposal.

In this paper, I will also argument some other, more specific hypotheses. The first one is that the *World Music Festivals play an important role in ‘City Development’ and creation of ‘Cultural City Identity’*.

Although identity is usually conceived through “constant” elements (tangible heritage, institutions, stable traditional patterns of human behavior), at the same time new cultural policies have to take into account the most valuable contemporary cultural assets – those which are in constant transformation, making the city a vivid and live organism, interesting to live in or to visit often. City memories, different significant practices embedded in its ‘image’ are part of those dialectical life practices, strategies of ritualization of public spaces, the politics of memory vs. the needs of the real-estate industry, but also the practice of individualization vs. the practice of standardization (Sonnabend, 2003), the traditional need for spatial (urban) practices vs. the new needs of virtual platforms, blurring differences of concept of the urban center as a symbol of

public life vs. suburbia as a symbol of private life, as both spaces are becoming more and more the concept of ‘social space’, offering identity construction to both the individual and the group, representing hybrid and overlapping identities: global identity, the sense of belonging to larger community – both national and international, global within the city center, and offering a sense of security through belonging to a relatively firm community through a social life developed in suburban public and private (civil social networking) space.⁹

The second is that *World Music Festivals stimulate International curiosity*.

Today, much of international cooperation takes place outside this exchange model and its reciprocity restraints, driven by the ambitions of the artists and cultural organizations and with the government appearing more in the role of a financier than of an initiator and arranger. Ambitious artists, artistic collectives and cultural organizations deploy a variety of communication instruments to draw international interest to their activity, such as press releases geared to the international press and especially professional journals, multilingual web sites, newsletters, active participation in networks and invitations extended to foreign critics, curators and programmers. In some countries, those tasks are also carried out by specialized cultural organizations that play a role in the information, documentation and professional development of an artistic discipline and its international profiling, usually with some government support, or by commercially operating *agents* and *impresarios*, especially in the world of music.¹⁰

Having in mind that these festivals are real oases of tolerance, and diverse cultural backgrounds, we should start thinking about the additional value that the world music festivals may create for the society (and not only in economic terms) and make a good use of their potential.

⁹ Milena Dragicevic Sestic, *Culture as a resource of City Development, The creative city: Crossing Visions and new realities in the region*, Institute for International relations, Zagreb, 2007

¹⁰ Dragan Klaic, *The Stirring Passage*, International Cultural Cooperation in Europe, a handbook for users, first draft, December 2005

1.3 Structure of the thesis

My goal in doing this thesis is to find some modes for more successful adapting to new influences from the environment and to suggest some strategies for improving cultural policy model and the position of this type of the festival in the society.

My methodological approach is based on both - quantitative and qualitative research strategy. By analyzing the important data collected from the official and archive data of the festival management, I will try to explain and give the answers to my questions and hypotheses. In order to gather additional information about the present state of the chosen festivals, I use a questionnaire, filled in by the festivals' administrative and artistic directors or their executive secretaries. As a supplement to this questionnaire, I have also undertaken number of interviews with professionals working for festival, associates and employees of different publishing houses.

The structure of the thesis consists of five chapters. After the introduction, the next chapter is dealing with the meaning and question of the term 'world music'. Because of its complexity, it had to be viewed and analyzed from many different angles.

Third chapter represents the body of the study. It recognizes different influences and impacts (cultural, social, economical), as well as the main role this type of the festival has for the society. Two festivals are presented as a case study – Womad Festival and Druga Godba Festival in order to analyze and argument our questions and hypothesis.

The next chapter – *Positioning and developing a festival*, offers some additional insight, and suggestions of strategies needed for successful festival managing and orientation.

Finally, in the last, concluding chapter, I sum up the results of the research and I try to give an answer to the initial question, put in the title of this paper: What platform festivals make for the promotion of cultural diversity, creation of city identity and development of intercultural cooperation? The need for emerging cultural policies regarding these questions has been recognized as one of possible solutions in the process of festivals' future improvement.

2. MUSIC FROM THE MARGINS

This chapter examines the rise of ‘world music’, and the manner in which it was linked to particular places; perhaps better than any other style it exemplifies how music is simultaneously an agent of mobility and a cultural expression permanently connected to place. Equally the chapter traces the ‘pathways’ of musical flow from places perceived as marginal to the centers of Anglophone musical production, and the movement of music away from developing countries to meet the needs of the West for new sounds, sources of creativity and expressions of authenticity.

2.1 Definitions and meaning of the term “world music”

World music is a musical form incorporating diverse styles from Africa, Eastern Europe, Asia, South and Central America, the Caribbean, and non-mainstream Western folk sources. The term was first created largely in response to the sudden increase of recordings in non-English languages that were released in Great Britain and the United States in the 1980s, but by the early 1990s world music had become a bona fide musical genre and counterpoint to the increasingly synthetic sounds of Western pop music.¹¹ After exploration of expressive and market values of the so-called “American dream”, musicians are now turning to undiscovered sound fortune and pleasures included in and offered by diversity of “world music itself.”

As a music bridge between cultures, *world music* is striving for being liberal, human and revolutionary. It is a combination of all modern time influences; a new-founded paradise where everyone has civil rights, where everyone proclaims diversity and thus contributes to enriching of everybody. *World music* asks for general acceptance; with its synthetic products, it strives for being contented by majority of people where everyone can recognize even small part of themselves. One of the main characteristics of the world music is its songs sensibility, which means that emotions and feelings expressed by the songs are so understandable that one does not need to know the language in order to understand the song. Such music communicates on the

¹¹ www.britannica.com

level of emotions, on protolanguage, gods' language, the language close to every human being. Diversity seen as mutual strength creates the opportunity for the East and West arts and culture synergy.

The world music is usually regarded to be an artistic work of musicians who are grown together with their birthplace, possibly unaware of strong tradition roots, customs and memories of the people. In that sense, it is very important to point out that the world music cannot have a real dimension if it is heard only in the place of its origin. What is of vital significance for the artists? Is it to be accepted and have their own music spread somewhere else?

The subject "world music, just like other types of popular music, can be looked at and analyzed from many different angles. Since any kind of playing or making music, which does not belong to the area of highly artistic or traditional music, used to be seen as a part of sub-culture, thus "the world music" was originally included in sociological researches. That is why it was defined as a product coming from cultural industry or ethno-centric discourse, or as a political construct. There were two types of definitions: it was the result of the American cultural dominion and it was a possibility meant for protecting one's own national identity from the mentioned dominion. Also, most of the authors and performers of this kind of music have expressed a positive attitude toward the globalization itself; the globalization is not seen as hegemony but a possibility directed toward creating a new and more humane world - the world without profound social levels and differences, the world without borders that used to be the cause of numerous disasters throughout the world's history, the borders that the world of music always finds easy to overcome in order to create harmonious relationships among all the people. The previously mentioned attitudes toward "world music" initiated some theoretical hypotheses as well as some legends. Yet, the legends are impossible to be proved or checked and we can do nothing but accept them only in part.¹²

¹² Jasmina Milojevic, *World music- muzika sveta*, WMAS, Jagodina, 2002

- 1) One of such statements was created by Tom Schnabel (Broman, 1997, p.13). He says that the expressions “world music” and “world beat” were coined in the early ‘80s in London, where he met a records company’s manager who was dealing with researching the market in order to find out a new music mélange. Roger Armstrong, Assistant Manager at Globestyle Records in London, said: “We have already received a great many letters from those who became interested in finding the music they had heard on the radio. That is why we were inspired to name it “*world music*”. We were trying to find a proper and clear definition for both target groups – authors and consumers of that music. According to Schnabel, “world music” is something coming from other cultures and “world beat” is a much modern version of the same music – produced in a studio and rhythmically “indented” (the same).
- 2) Another legend comes from Mathew Montfort, kingpin of the group Ancient Future. In 1978, he coined the expression “world fusion music”, which was the first term explaining the new trend of popular music (www.ancient-fure.com). Montfort wrote a book *Ancient World Tradition – Future, Possibilities: rhythm practice with the help of African, Bali and Indian tradition*, in which he provides a definition of “world fusion music”, describing it as a “tradition combining numerous ideas of various traditions existing throughout the world.” Therefore, Montfort selected the term *fusion* to be a sign of the new sound of his own group Ancient Future. The sound itself combines more than two traditions and differs from traditional music. (www.ancient-future.com).
- 3) Popular music is sometimes regarded to be the indicator of national identity, the lack of awareness, or the confirmation proving that assimilation influences of non-western music on popular music and vice versa, – the influence of popular music on traditional music – is much greater than one is ready to acknowledge. Thus, some of popular genres that are created because of cultural mixtures are regarded to be tradition keepers. According to Pedro Van der Lee (1998), the expression “world music” or “world beat” appeared in the late 80s, though it could be said that very few London independent disco-graph agencies somehow “nourished” it even in 1987. As for Van der Lee, this expression was obviously created in accordance with the western public

and was not used in the countries having different styles. Whenever a new expression appears, it usually replaces some already existing expressions, such as “folk music”, “ethnic music”, etc., and goes together with increased interest in more or less traditional styles as well as appearance of a great number of new styles and “mixtures.” As Lee claims, a vague or unclear definition of “world music” could signify that it comprises everything but western, modern and popular music. After having analyzed all the styles labeled as “world music”, which could be found in record-collections, concerts, festivals (the best-known organization dealing with organization of the festivals all over the world is WOMAD – World of Music, Arts and Dance), recordings, books and magazines (Folk Roots, The Rough Guide), Lee presented a rough classification of this genre:

- a) Music patterns that used to be a part of a ritual and had a certain role within those rituals, performed out of that context, at stage, or the music was only recorded;
- b) Artistic music of old, high-culture societies and popular music influenced by such music. Concerts, performances or entertainments within a simulated, original context (Indian, Arabic, etc. artistic music)
- c) Styles, plays, songs and ceremonies – designed in various ways in order to be presented within a context that is different from the original one; also, “national” and “folklore music” that has been stylized (“national ballet”, festivals, tourist and hotel performances);
- d) Former types of country and urban music (including European folk music), usually influenced by European popular or artistic music. Such examples are Spanish-American folklore, tango, Afro-Caribbean and Brazilian styles, Indonesian krong-kong, Greek rembetics, Spanish flamenco, etc.). Or in other words – the styles that can be or already are the pure facts in the countries of their origin:

- e) The genres that were created as a result of music assimilation of the Third World's western new genres (jazz, rock, pop, dance, etc.); some genres joined without previous assimilation – rumba, for example. Some performers made a commercial success in the West, like Ofra Haza, Gipsy Kings, Angelique Kidjo, Khaled, etc. One of the special characteristics for these styles is that they use some local names (mbalax, soukous, rai); “ethno-pop” is used for an aspect that is more appropriate for the western market.
 - f) The western assimilation of the non-western characteristics - the most significant of which are the Beatles, Peter Gabriel, Paul Simon...
 - g) Each creation that is able to decontextualize the characteristics of music and join them in an eclectic way. Jazz trumpeter Don Cherry may be regarded to be a pioneer of this genre that was created in the early seventies, and Peter Gabriel's album “Passion” was created under the greatest influence of such music in the last few years. In order to make difference between this genre and the previous ones, Lee suggests the expression “neo-world”, which is inspired or is similar to the New Age music.
- 4) “World music” is an expression that has already been defined within artistic music. There are two possible ways to specify this issue regarding artistic music. The first one refers to music material based on non-European scales, rhythmical forms of folklore music (Olivie Messian in: Andreis, 1965, 222), micro-intervals or repetitive, inseparable structures. The second one belongs to the German composer Carl Heinz Stockhausen, who referred to non-music contents, such as the idea of creating music for the entire world (Broman, 1997).

According to the comparative analysis by Ingrid Fritsch (Broman, 1997, p.14) “Toward the Idea of World Music” (Zur Idee der Weltmusic), the German expression “Weltmusic” (the music of the world) was used as a modern expression in the early seventies by Stockhausen. The

expression usually refers to modern artistic music (the same). The Anglo-American expression “world music”, also in exact translation, stands for a genre of popular music. According to her, “world music” refers to coexistence of different music cultures, and “Weltmusic” signifies some new, global, artistic music that uses the elements of “exotic” in order to become a global musical culture (the same).

- s) The expression “world music” was also defined and used for a long time by American ethno-musicologist Robert Brown from the World Music Centre in San Francisco, who used this expression in order to define traditional folk music all over the world (www.wcpworld.com).

As I have seen so far, confusion that appears due to the vague definition of the expression “*world music*” could lead to regarding any kind of music that does not belong to artistic and popular music of the Anglo-Saxon cultural group to be one of the styles belonging to the above-mentioned expression. It seems that the best definition is provided by the New Grove Dictionaries, where a music genre based on hybrid characteristics and syncretism of different music traditions is defined as “world popular music” (The New Grove Dictionaries, World popular music), which is also a synonymous expression for New Age music defined by Pedro Van Der Lee. Still, due to widely used expression “world music”, especially in our continent, my further analysis will also use this very expression.¹³

Four most common types of this genre:

- a) fusion of music folklore with some of the music styles of the so-called classical music;
- b) fusion of music folklore and jazz, which also originated from the folk music of the Black colonists in America;
- c) fusion of music folklore and some of the genres of popular music belonging to Anglo-Saxon cultural group (pop, rock, dance, techno, rap);

¹³ Ibid., 33

- d) fusion of different close and remote folklore poetics

Finally, the most common usage of this expression was variably used in different periods in the past. Lately, the expression ‘world music’ has been defined as a synonym for folk music of various ethnic groups. The records shops all over the world as well as the Internet show that the recordings of folklore music are almost always placed in the section “world music.”¹⁴

2.2 Commercializing ‘world music’: exotica and essentialism

Early successes, alongside the rise of reggae, resulted in greater interest by metropolitan music companies in performers from developing countries. Hitherto such performers usually had particular audiences, with markets restricted by languages, limited production of records and cassettes, and, above all, little exposure beyond their home areas. World music is not a musical genre but constitutes, at best, a marketing category for a collection of diverse genres from much of the developing world. Its definition depends on the social, political and demographic position of certain minority groups in a particular country.¹⁵ Reggae is rarely characterized as world music (and reggae never italicized as alien). In the United States, where there is a substantial Hispanic population, salsa is not usually considered world music, whereas in Britain it is (Guilbault 1993b: 45). Australian Aboriginal music may be both viewed as world music, if seen as ‘traditional’, and excluded if ‘modern’, categories that are inevitably comprehended in quite different ways in different contexts. In music stores in Italy, country and western music is usually displayed under ‘world music’, hence even the simplistic notion that world music is ‘simply the music sold in the world music section of record stores throughout the Western (and partly non-Western) capitalist world’ (Roberts 1992: 231) provides nothing like a stable category (Barrett 1996: 238–9; van der Lee 1998). More accurately, but in a limited sense, it has been: a marketing term describing the products of musical cross-fertilization between the north – the US and Western Europe – and

¹⁴ Ibid., 35

¹⁵ John Connell and Chris Gibson, *Sound tracks, popular music, identity and place*, Routledge, 2001, page 153

south – primarily Africa and the Caribbean basin, which began appearing on the popular music landscape in the early 1980s [through] the emergence of new, interlocking commercial infrastructures established specifically to cultivate and nurture the appetites of First World listeners for exotic new sounds from the Third World.

(Pacini-Hernandez 1993: 48–50; Feld 2000a)

Erlmann thus noted that ‘the term displays a peculiar, self-congratulatory pathos: a mesmerizing formula for a new business venture, a kind of shorthand figure for a new – albeit fragmented – global economic reality with alluring commercial prospects’ (1996: 474). World music flourished from the 1980s, because of distinctive features of that decade’s social, political and economic situation, including international migration, the breakup of the communist block; the resurgence of many ethnic groups; the realignment of various communities and the formation of new alliances; increasing problems of multiculturalism and polyethnicity; the consolidation of the global media system; and the reconfiguration of the world economic order with a more fluid international system – all

marking the end of bipolarity.

(Guilbault 1993b: 36)

In short, an increasingly post-modern world of much greater mobility, transience, urbanization and rapid technological change was marked by musical diversity and eclecticism. The rise of world music marked capitalism’s relentless need for new sources of inspiration and innovation, and new areas for production and consumption. Yet the music of many famous ‘world’ musicians had ‘passed into the commodity stage and secured for itself a firm position on full-grown national markets long before the new global musical culture was even dimly perceived. It was already thoroughly modernized before it came to the global bazaar’ (Erlmann 1996: 475). 15). At the very least musicians were making conscious choices over content and style, in the musical world, ‘reifying culture and simplifying the identities of people has been standard practice for a long time’ (Keil 1994: 177). Strategic inauthenticity represented the other commercial face of

cultural imperialism. For these musicians, popular music had become an avenue for diverse musical diffusions and post-colonial expressions. Yet record companies' perceptions of Western market demands and contemporary themes often remained subordinate to the marketing of 'exotic others'.¹⁶

World music became increasingly diverse, sometimes pitched as 'yuppie directed exotica', combining elements of 'quality' art rock, dance craze, mystical mind expansion, scholarly folklore studies (Goodwin and Gore 1990: 67) and a form of 'aural tourism' (Cosgrove 1988), taking fragments of other cultures for the benefit of jaded Western tastes. Creative Vibes were advertising in 1999: 'Travel the World with Creative Vibes', while a year later Putumayo, a major world music label, urged of a new CD:

Gardens of Eden is an exquisite selection of acoustic music from some of the Earth's most beautiful places. Since time immemorial, people have been on a quest for remote idyllic hideaways where life approaches perfection. The music of Gardens of Eden has an organic, ambient quality that conjures up images of a magical, tropical paradise where humanity's day-to-day stress disappears...a musical journey to the world's Shangri-La's. Be transported!¹⁷

2.3 From local to global

The rise of world music, or perhaps more accurately 'third world music' (Feld 2000a) through its connotations of exotic difference, remoteness, poverty and simplicity, emphasized ethnicity, initially as curiosity and eventually as commodity. Marketing championed difference: local and regional sounds, obscure performers and nations, strange instruments, creativity and energy, and unusual rhythmic and vocal structures. Ironically, performers such as Thomas Mapfumo were

¹⁶ Ibid., 154,155

¹⁷ Ibid., 155

‘actually marketed to world beat audiences on the strength of [their] locales and nationalist imagery’ (Turino 2000: 12). As world music entered global market-places, and was constructed and defined by those market-places, it became evident that it was not so much ‘a new aesthetic form of the global imagination’ (Erlmann 1996: 468), as a product of fusion that therefore necessitated strategic in authenticity, selectively appropriated, even romanticized, from more ‘traditional’ world regions. Authenticity was thus ‘implicitly a spatial model, positing a [usually] neo-African, sacred, rural peasant tradition at the center...and secular, foreign, urban elite space at the margins’ (Averill 1997a: 44). Such authenticity required the West. Yet, ultimately, world music labeled its places of origin as exotic and ‘third world’ – with its aura of inferiority – while attributing virtues to their musical traditions (though many, in those states, were seeking ‘modernity’, including karaoke and country and western).¹⁸ As migration, especially from poor countries to rich, increasingly became a critical element of globalization, so music moved away from ‘bounded, fixed or essentialised identities’ (Feld 2000a: 152), a product of more rapid fusion and change in different socio-economic, political and geographical contexts. Artists resented being categorized as ‘world music’, separate from a wider body of popular music; thus, Nitin Sawhney argued that:

world music is a form of apartheid...you go into a record store and they have 4 CDs from Egypt, 4 from Africa or wherever...it’s as if they read the Indian name on the cover and didn’t understand it, and therefore shoved it on a shelf somewhere where it is marginalized.

(quoted on Triple J, Sydney, 13 August 2001)

The fetishisation of place, persistent in the marketing of world music, could no longer be intellectually sustained.

¹⁸ Ibid., 158

2.4 The Third World

The continuously pointed out care for “respecting the local population’s culture” does not necessarily mean accepting the values included in that culture, the values that have been embodied inside the people. Instead, such action and behavior reveals a firm striving for creation, restraint, closing, strengthening. One of the forms of this simplification is egotism. It does not allow any cultural confrontation. On one side, there is a culture consisting of quality of dynamism, development and complexity. On the other side, there is nothing but peculiarities, interesting things, objects, but never structures.

Frantz Fanon

“Boundary-crossing”, which is the name of one of the categories for which the BBC3 awards the prizes for “world music” projects that are regarded to be something special and significant in that year, properly conveys the meaning of what is regarded to be the central characteristics of any kind of music striving for its own position within the area of “world music.” Crossing the boundary is something that goes without saying, no matter if it is about one-off collaboration of two or more musicians coming from different parts of the world (the discipline that refers to the expression “world music,” as *ethnic fusion*), international promotions and local music distribution that do not belong to the music international repertoire, taking over someone else’s ideas or acoustic equipment or some already completed material in order to use it in a new context, or the hybridization created through a musical dialogue of an ethnic group in the Diaspora with new surroundings. Boundary Crossing means a distance, and that is why marketing and design of the “world music” products rely on presenting a homogenous, climate, territorially and racially generated local music that starts its journey in order to reach living rooms far away from its home. Due to boundary crossing and sale organization, various kinds of local music join together for the purpose of mutual performance, and then many inner and outer, musical and non-musical differences included in the expression “world music” finally become one and only – which is

vividly described by the expression “the West and the rest” – the program principle of the “world music” project.¹⁹

The first boundary is the one dividing the world into two – between English speaking area and the rest of the planet, or in other words – international and national repertoires. In accordance with the doctrine existing within music industry, which classifies whatever it offers as international, regional and local repertoire, international success implies not necessarily texts in English but, certainly, previously achieved success throughout pop centers of London and New York. Still, it really is the way presenting how “world music”, as well as many internationally popular and more or less exoticized version of local music that had existed before, finally managed to achieve a breakthrough. “World music” began its career as non-Anglophone music (although it could even be *broken English, patois, pidgin and Creole version of English*) or incomprehensible music that “is not about ‘our’ life”. Yet, ten years after the expression had been used for the first time (in 1987) philological criteria was eliminated by massive participation of current British, Irish and American folk. In the selection consisting of 100 key “world music” editions organized by Simon Broughton and published by Rough Guide in 1998, almost one quarter is filled with European and American performers whom the creators of the original expression would not regard to be the proper candidates to be placed in such lists, at their time. One of the possible exceptions would be Ian Anderson, editor of the “world music” magazine (it used be a folk magazine) *fROOTS* in which the manifestos contains the expression “world music” that is broadly described as “any kind of music, old or new, whose roots belong to some tradition,” which actually predicts a trend in which the genre rules for “world music” canon development evolved.²⁰

The capital Rough Guide, which was published in 2000 in two large volumes, defines the “world” literally and covers each corner of its political map including North America and Europe. The maps are used as an alternative graphic content at the very beginning of each chapter, e.g. the map of Europe shows that the only uncovered (white) European country is Byelorussia. There are no Gypsies, Kurds and Sephardic Jews on the maps but they are presented and placed within their own regions, exterritorialy or within the positions of certain countries. Although it points out the

¹⁹ Djordje Tomic, *World music-Formiranje transznanrovskeg kanona*, Rec, 65-II, mart 2002

²⁰ Ibid.,

roots of a trend in its folk rival, such idea of nations' society is rather far away from the original version of the used geographic frame. The world implied by the word "world" included in the expression "world music" is emphasizing the difference in relation to the world by using the phrases "The World Bank" or "The World Trade Center". It is about the world which is closer to something that is defined today as poor South, as opposite to developed North, or closer to something that used to be described as "mondo exotique" – the world of landscapes and areas suitable for films and recognizable for their palms and tropical birds, the world that was made famous during the first decade of the cold war by Lee Baxter and Dean Martin. Or in other words – the world of former colonies that was given the name The Third World when the block conflicts became intensified and musical choice and political attitudes crossed during the 60s, which represented a final geopolitical definition of "world music" territory.²¹

The age of the greatest popularity of the currently extinct expression is the one of increased international solidarity with liberation movement and cultural revolutions in the former colonies, which can be seen in vivid interest in local music, as a rebellious music or as a native folk. Some of currently known etiquettes (such as World Network) arise from various "commune-like" initiatives coming from the Concert for Bangladesh period. Folk as an international music choice made by the left wing is confirmed by the exponents of Guthrie/Seeger/Dylan traditions on the south hemisphere, where it is manifested as a *nueva cancion* in Chile and Argentina, tropicalism in Brazil or *nueva trova* in Cuba, or in other words – the styles directly inspired by American protestant music. The very expression "*world music*" appears on the stage as the music of the oppressed Third World, the world of the youngest and least adapted among the family of nations, or in the context of the renewed interest in folk, the world of pre-industrial cultures closed within the newly founded national states. Soon after the acoustic postcards made in exotic genres, local music's authentic variations also became interesting. One of the reasons is political solidarity, but it is also because of local cultures' proximity to something that had already been lost by the developed part of the world. The worlds of the Third World are younger and less adapted to modern times, but are at the same time older and wiser. Their characteristics are natural quality, close contact to the country, close connection to culture in its biological and organic aspect, to culture and significance of "plant cultivation", body culture and alternative knowledge meant for

²¹ Ibid.,

broadening the repertoire of self-creation at the west. Ravi Shankar, joga, exotic cuisine and acupuncture are becoming a part of popular culture.²²

Underlying the diversity of world music was the ‘paradox inherent in the transnational recording industry’ where Third World performers could gain more effective access to global markets when they conformed to the ‘use of preponderant Euro-American scales and tunings, harmony, electronic instruments now seen as standards, accessible dance rhythms and a Euro-American based intonation’ (Guilbault 1993a: 150), inserting music such as the Pakistani qawwali ‘into a trendy, cosmopolitan world music culture’ while dragging the music away from its textual base (Qureshi 1999: 94). Thus Real World (whose name implies authenticity and stability) recordings of qawwali music were argued to have ‘virtually ignored the crucial religious and socio-critical elements of the music,

in addition, attempted to reduce the music to an aesthetic form.

Strategic inauthenticity, alongside the convergence – often accidental – of different musical genres, brought an emerging sense of ‘commodified otherness, blurred boundaries between exotic and familiar, the local and the global in transnational popular culture’ (Feld 1991: 134). Indeed ethno musicological recordings of local performers in developing countries, such as Feld’s recordings in the Southern Highlands of Papua New

Guinea, have not usually been commercially successful. Where world music has been particularly successful, whether rai in France or Hispanic music in the United States, it is often partly linked to migration and migrant markets. That too confers some degree of authenticity. Strategic inauthenticity was not only applicable to musical genres, styles and

lyrics, with indigenous languages seen as ‘authenticating’ their overall performances (Evans 1997: 39), but it was firmly attached to place. In world music, more than most forms of popular music (other than folk and country music) ethnicity and locality became ‘a fetish which disguises the globally dispersed forces that actually drive the production process’ (Appadurai 1990: 16) but, much more than that, they became the cradle of authenticity – despite the lack of coherence between culture and space. More generally world music exemplifies a ‘fetishisation of

²² Ibid.,

marginality' and an essentialist identification of cultural practices in developing countries with otherness itself (Erlmann 1996; Mitchell 1996). This fetishisation is part of a broader trend to seek out cultures that are relatively untouched by processes of commodification, most evident in some forms of tourism, which exaggerates, reifies and romanticize the extent to which any culture, and place, is isolated from others. Exceptionally this is part of a tendency to eulogise Africa, and African 'roots', above and beyond that of other non-white people, such as Asians, let alone minority white groups; racism has often resulted in blacks being seen as more 'authentic' in terms of musical (and sexual and sporting) expressions of the body, whereas Europeans have often been associated more with the mind and less spontaneous types of musical performance (Gilroy 1993b). In more extreme form, it resulted in the discovery of the 'healing' sounds of particular kinds of (usually drum or ambient) music, the 'primitivist fantasy' that resulted in Western musicians adopting the music of central African pygmy peoples (Feld 1996a; Lysloff 1997; Gibson and Connell 2002).

2.5 Promoters of world music

Music exists everywhere and belongs to the whole world. The idea of "world music" is simple and it does mean it.

Yat – Kha

The first experience and contact between the audience and the core of "world music" canon was made possible by the sponsored ethno-musicological recordings that are published in the agencies like Ocora or Inedit in France, or Nonesuch and Folkways Records in America. These publishing houses do not have to take care of annual reports because they deal with nothing but culture and education, and not with profit. The recordings published in the publishing house Ocora (the publishing house whose insignificant print runs "failures" have been financed by the French state radio since 1957) provided the western audience with the possibility to hear for the first time the

future “world music” stars, such as Nusrat Fateh Ali Khan and Taraf de Haidouks. Various museum and academic editions of the archive ethno-musicological collections were also supported and sponsored by the state, official international organizations and foundations, and the print-runs were even more insignificant – some of the extreme example is 50 copies only, but all the print runs were meant to be placed in the libraries. In the East-European countries the key role in the process of creating a repertoire, folk professionalization and national culture promotion and positive reception is given to the state radio and publishing houses, such as Balkanton, Elektrokord and Hungarton, whose recordings will, at least to some extent, be transformed into “world music”. Up to 1980, the ethnic music was non-profitable and close to something that could be regarded to be industry; it managed to exist with the help of the system of sponsored cultural institutions and programs. Taking into consideration that fact that, apart from buying expensive French and imported editions and publications, the only way one was able to reach this kind of music was going to libraries – the whole corpus was named “library music”.²³

Non-profitable native music becomes commercial with the help of private initiatives of “library” editions’ fans, whose tiny publishing houses form the second circle of the “world music” system and define what that music would comprise in order to start its journey all over the world. Such business decisions are based on liking and not on market researches, state interest or elite culture’s reasons. If the marketing is based on authenticity, it remains a part of genre convention, which means that the publisher is expected to demonstrate integrity and dedication in order to respect and acknowledge ethno-musicology, even after the trend has become commercially attractive for the industry and has proved that the critics of ethno-musicologist group are right. The collection of genre rules that are necessary for the “world music” so that it could be visible and noticed at the market, is initially borrowed from ethno-musicologists whose traditional “hunting-grounds” usually match Weltsmusik territories. These are restrictive rules that exclude everything that is modern, urban, industrial, electrical, technological, western, and commercial or in other words – everything that does not belong to traditionally original music that precedes technologically mediated mixture of culture and commercialization. Unlike ethno-musicologists, the contractors acting as cultural mediators regard their mission to be something like a commercial company that functions inside the records shops instead of libraries, and always rely on selecting something from local popular music that goes beyond ethno-musicological

²³ Ibid.,

prohibition. Some luxuriously prepared and reviewed ethno-musicological editions that are dedicated to fossil music end up being a sub-type of the “world-music” catalogue, and some living local music, traditional and popular, are exposed to the market testing, which represents a responsibility that the presenters are ready to accept.

Appearance at the international market is significant for some successful local music representatives because it is their chance to attract the audience. Still, the expectations of that audience might be different from the expectations of the audience responsible for the current traditional style the representatives belong to. The authors striving for achieving international career are obliged to perform in parallel territories and try to keep their credibility on both sides, which usually means that those activities are pretty much different from one another, as it is the case with the album of Baaba Maal published in Senegal, the cassettes for the national audience and what was recorded for the “world music” market. Or, the contrast between his two latest world editions – extremely traditional *Missing You* and ultra-hybrid *Nomad Soul*, which illustrate two strategies widely accepted and used by “world musicians” while “confronting” the world. The mixture of national, regional and international repertoire, geographical background and national and foreign territory - is the group of facts that cannot be ignored by the musicians anymore. In that way, in spite of the statement that “he cares no more for African music” and that he would never describe what he deals with in that way, Manu Dibango would neither be able nor want to get rid of the etiquette: “File under: world music/africa/cameroon.” Such etiquette certainly has its own price in the form of different, often conflicting genre and production conventions.

Ibrahim Sylla, the leading West-African producer in Paris in the 80s, describes a successful process of adapting national music to foreign audience as “opening” without “denaturalization”, which means being opened to technology and connecting the production with something that the target audience is already familiar with (“French school”). Still, the audience expectations are different and changeable, and one of the reasons is “world music’s” promoters.

Seeing traditional music as popular and vice versa, “world music” defines the rules used for selecting what is to be defined as national selection of the region in order to be included in the cannon, regardless the local audience and its attitude toward it. It turned out that what is popular among the Cubans in Cuba or on the Balkans among the Balkan people, does not sound

“national” enough for the foreign fans of national music styles. Usually, local audience is not impressed by “world music” selection taken from its own tradition. Taraf de Haidouks, an unofficially greatest small Balkan band within “world music” cannon, is almost unknown in Romania outside their village, where they have kept performing their music at local weddings and parties, during a break between world tours. On one side, Balkan “world music” stars are working on their international careers and on the other side – national audience, or least its greatest part, enjoys consuming commercial folk music and electrified versions of local music (e.g. manelele in Romania or calga in Bulgaria), satisfied with the possibility to finally enjoy limitless popular cultures after the decades of music happenings in connection with state-supported building projects and confirmation of national identities.

2.6 Mediators of world music

In order to make possible for some minor sounds of the planet to finally conquer the international repertoire castle and keep the gained position there, it was necessary that some of the castle’s inhabitants open the door for them. Those were the authors having proper authority and influence. They used the ethnic music within their projects in order to make something that would be interesting and attractive out of closed music coteries they themselves belong to.

In the same year when *Graceland* was published, Ibrahim Sylla produced *Soro* in Paris. It was the album that helped Salif Keita to “open” his music and offer it to the foreign audience, without losing fans in Mali. This is how he managed to make everybody pay attention to Paris and regard it to be a traditional production center for the music francophone of Africa. Such music has already been accepted in Paris, mostly because of significant number of immigrants coming from the former colonies as well as because of strenuous efforts made by the official institutions in order to maintain cultural connections with the former dominions. A part of French cultural politics includes promoting the overseas francophone music. The goal is to build a dam meant for preventing the invasion of mutual enemy – music in English. The idea of joining together and

mutual performance of the non-Anglophone world music was born in Paris – “musique du monde.”

Being the first center of the non-Anglophone music of the world, which was the term accepted as a philological criterion for a while, Paris is even connected with the title of the edition that used to be very popular in London in 1986, *Le Mystere des Voix Bulgares*. It is about the record licensed by a Paris entrepreneur, who purchased the rights from the Bulgarian state radio in 1975 and published a series of selected recordings of the academic adaptations of traditional music. The owner of the etiqette 4AD Ivo Watts-Russel heard the first record and felt “an extremely intense fascination with human voice”, which made him state that the music had to be his, in spite of the fact that it was different from the profile of his own etiqette. Such accidental encounter, having no multicultural intentions, resulted in a very successful British edition that was published in the right moment, being a counterbalance to African centrism of local promoters who had already been thinking about some mutual action and a new and rather cozy, expensive name for the catalogue of ethnic music distributed by them. What was regarded to be Bulgarian music performed by Bulgarian state choirs in Paris became “world music” as soon as it had been transferred to London and joined with other geographically marked offers.²⁴

Paradoxically, for all the desire for authenticity, world music was decontextualised most obviously on compilation albums and at world music festivals, such as Womad (World of Music and Dance), where an array of exotic sounds from a diversity of locations was brought together. Here world music became ‘a kind of commercial aural travel consumption, where the festival assembled from “remote” corners of the world, could be a reconstructed version of the Great Exhibitions of the nineteenth century’ (Hutnyk 2000: 21). While origins conferred local authenticity, tensions remained in the placelessness of certain forms of consumption: world music constituted ‘the ubiquitous nowhere of the international financial markets and the Internet’ (Erlmann 1996: 475), while, rather differently, ‘we no longer have roots, we have aeriels’ (Wark

²⁴ Djordje Tomic, *World music-Formiranje transznanrovskeg kanona*, rec,65-II, mart 2002

1994; Clough 1997). In most extreme form it has been claimed both that world music constitutes ‘the soundscape of a universe which underneath the rhetoric of roots has forgotten its own genesis’ (Erlmann 1996: 477) or, in the context of a review of a recording of sacred flute music from Papua New Guinea, it has ‘a real capacity for getting inside another culture, then extracting the creative essence of that culture to whet the insatiable curiosity of people who listen to their own inner muse’ (Diaspora, 3, 2000: 33). Despite inevitable changes and compromise, alongside commercialism, world music’s popularity reflected widespread interest in new, engaging sounds and rhythms. Simultaneously the operation of more political agendas, in opposition to perceived economic and cultural imperialism, gave world music particular credence for anti-racist movements and in support of multiracial societies. Success empowered local musicians and peoples. In the French West Indies zouk’s international success helped Antilleans ‘lose their inferiority complex and to feel comfortable competing with others on the market’ (Guilbault 1993a: 41). In Jamaica, a museum was dedicated to Bob Marley, while Cesaria Evora became a national hero in Cape Verde. At one level, the rise of world music emphasized the importance of ‘the local’ in global commodity flows; at another, it drew little-known places and performers into global markets and culture.

3. ROLE OF WORLD MUSIC FESTIVALS

The first festivals in the contemporary sense of the word were festivities of the arts. These were exceptional, elevated occasions. At that time, “festivals were still something special. They inspired a sense of pilgrimage. They celebrated interculturalism, the rare, and the exotic. They offered things that weren’t otherwise available.”²⁵

The main aim of this type of the festival is to embrace diverse cultural backgrounds and give visitors an insight into the variety, richness and unique personalities of different cultural influences. Through music it is possible to change preconceptions and destroy prejudices; helping, in turn, to develop tolerance and engage people in the heritage, reinforcing the democracy and cultural identity.

Previously, festivals were like the aristocracy in the realm of arts, if not the monarch itself. By today, the notion of festival has undergone “democratization” to such an extent, that, according to the critic of the Financial Times, we have every reason to parallel it with the world of supermarkets and shopping malls. Does this mean that festivals have lost their importance in the service of cultural progress? Not at all. In an absolute sense, they have at least as great a role in the arts as previously, if not greater. Earlier, artistic innovation was an essential characteristic of festivals. Festival directors of the golden age could concentrate on arts programme and the sophisticated, elite layers of society. In the relative sense, however, festivals indeed have a diminishing influence on artistic development. The reason for this is that festivals these days are less characterized by artistic exploration, and even then, they have to give way to other expectations as well. From being the festivity of the cultural elite, festivals have turned into events improving the feeling of comfort for people at large. This is somewhat similar to what happened to the parks and art collections of the aristocracy, or later to universities: what used to be the privilege of the few is today a

²⁵ Peter Inkei, *Festival World Summary Report*, National survey on Festivals in Hungary, KulturPont Iroda and Budapest Observatory, Budapest, 2006, page 13

natural part of the life of people at large.²⁶

Culture is one of the best universal mechanisms for developing and promoting integration, which, with time and effort, can improve lives. Aimed specifically at people who are open and interested in other cultures, the world music festivals are also a chance to meet people from all lifestyles: different generations, religions, nationalities and cultural backgrounds all united under one roof. This is especially relevant for young people and children, enabling them to build their own identity through culture and helping them present and express their ideas and feelings more easily.

One of the first initiatives was WOMAD (World of Music Art and Dance) – the festival connected to the name and promotion service of Peter Gabriel. Time frame of the first “world music” wave comprises the period of founding this festival (in 1980), when ethnic music of the civilized world was still under the supervision of ethno-musicologists, participants of the happenings in ’68 and guest workers, and the appearance of new publishing section nine years later under the name of Real World Records, directed by Peter Gabriel, when “world music” finally became the global pop phenomenon.

The influence and significance of this festival on the cultural and musical scene was, and still is very important as a successful model of passing by the message:

“Music is a universal language; it draws people together and proves, as well as anything, the stupidity of racism.” – Peter Gabriel

In the text below, through introducing and analyzing wider context of the festival, I will try to connect WOMAD with my case study –Druga Godba Festival, with which it collaborated in the 1980s. This should be understood as a “good practice example” for developing successful festival formula.

²⁶ Ibid., page 13, 14

3.1 Womad as a pioneering world music festival

World of Music, Arts and Dance (WOMAD) is a festival started in Shepton Mallet, England in 1982. The festival was pioneered by Peter Gabriel and various others including Stephen Pritchard, through their interest in sharing and celebrating world music, arts and dance. A typical festival will include varied live musical performances, workshops, stalls and events for children.

WOMAD currently holds festivals in over 20 countries, including Australia, New Zealand, Japan, UK, U.S. and many European countries. The last USA concert was held on July 27 - 29, 2001 in Redmond, Washington. The 2002 and 2003 USA concerts were cancelled due to the financial consequences of 9/11 and difficulties in obtaining visas for international performers.

WOMAD has pioneered the growing acceptance and enjoyment of World music by western society. The festival now draws crowds of over 80,000 people per event, and competes on equal terms with other mainstream western festivals globally.

Womad audiences are significantly diverse. After more than ten years, the product recognition of Womad and the category of world music may not have achieved music industry dominance, but it has captured a significant, and growing, slice of the industry. Bands and musicians from every corner of the world are brought to Europe – on occasion, Australia or Japan – to perform for appreciative audiences. Womad is interesting as a site for the playing out of capitalist cultural production at both ideological and economic registers. The commercialization of music and the evacuation of politics at such events deserve comment and goes hand in hand with an aversion to the technological and an absolutist and authentic singularism, which needs to be unpacked. World music has come to be considered by the music industry – its commercial production and promotional arms – as a potentially profitable, and so exciting, expansive and popular way forward in contemporary music. There has been little critical work produced on any aspect of this development at a time when what is required is a multi-perspective examination of the World Music phenomenon, ranging from a critique of the concepts and terminologies deployed, through the employment practices, marketing of ‘Ethnic Identities’, commercialization, and so on, to the attempts at explicit politisation of Womad audiences by disparate political groupings. A multi-

perspective approach to Womad would enable a focus upon World Music as a kind of commercial aural travel-consumption, where the festival, with its collections of ‘representative’ musicians, assembled from ‘remote’ corners of the world, is a very late-twentieth-century version of the Great Exhibitions of the nineteenth century. Womad gatherings have for the past decade offered musical ‘multiculture’ sampled according to the ethnic marketing categories which pass for intercultural relations today. The theoretical importance of an investigation of this would be in the conjuncture of local studies in a global context, addressing the potential for cultural creativity and political activist work within an international media economy.²⁷

The political task of a reading of Womad at Reading might include attempts to ascertain levels of educational and organizational impact, against commercial gain and consumption of target audience. The possibility of identifying what could be called ‘cottage capitalism’ throughout the Womad ensemble is real – punters brows past tent-stores and campaign tables as they would past display windows in shopping malls. Music from the corners of the world is provided as unique entertainment in the same way as food or clothes work like wallpaper, in endless aural, visual or tasty simulacra.

CNN’s reports on Womad 1994, stressed little of the grass-roots politics and made much of the most ‘exotic’ of the musicians – Hassain Qawwals were shown in detail, with the requisite CNN correspondent speaking over the top of their image. The reporter celebrated Womad as an example of human harmony and togetherness, and the tone was one of tribute to the organizers and the people who attended. The one non-musical aspect of the event mentioned was an aid collection for hospitalized children in Bosnia. Such liberal music politics and Womad’s breadth, from CNN Bosnia relief to cassowary campaigns, has been noted before: ‘ It’s more than a coincidence that the development of charity rock, with it’s primary focus on Africa (Band Aid, Live Aid, etc.), paralleled the emergence of “world beat”, a marketing category dominated by African and African-influenced sounds’ (Garafalo 1994:286).

What this restricted and edited marketing of ‘oppositional’ cultures does is to bring contradictory impulses into the happy relationship of a capitalism that can sell - and usually neutralize – everything under the sign of value. Everything can be equated to everything else (the beat of

²⁷ John Hutnyk, *Adorno at Womad: South Asian crossovers and the limits of hybridity-talk*, *Debating Cultural hybridity*, Zed Books, 1997

authenticity stimulates the rhythm of charity). The efforts of intellectuals to facilitate the entry of marginal discourses, like Black music, into the commercial and public sphere are fraught with exactly this contradiction – one that is shared with both the impulse to charity and the sponsorship of the State, and of CNN itself. Despite all good intentions, the consequences are often inevitably incorporation and cooption because there has been no disruption of the overarching system.

3.2 Case study: ‘Druga Godba’ festival in Ljubljana

The Druga Godba Festival was established in 1984 to present an alternative to the festivals existing at the time whose programmes failed to include more radical or simply “different” musical practices. Initially, these aims resulted in a programme which concentrated on alternative rock, "rock in opposition", contemporary jazz and experimental music, and which rediscovered and re-established Slovene traditional music.

Druga Godba was also the first in the former Yugoslavia to promote reggae and in fact, any other locally colored “world” music genres originating in other not only European but also especially in non-European cultural environments. Druga Godba was also the first in this part of Europe to present the artists of African, Arab, Latin-American pop and other ethno-pop, even before the “boom” of world music saw its heyday.

Later Druga Godba became a musical “fellow traveler” of the legendary WOMAD Festival, with which it collaborated in the 1980s. In the 1980s, when the Slovene concert and festival programmes began to expand and open up to musical practices that previously had been neglected, in particular rock and jazz, the focus of the Druga Godba programme shifted to world in ethno music, but still kept presenting all other original musical genres, though in a smaller scope and frequency.

Alongside its original programme, Druga Godba has initiated and offered a range of parallel events, such as street animation and concerts, musical workshops, events intended for children,

exhibitions, film screenings and lectures that formed its accompanying programme. In the 1990s, it became the stronger festival with this type of programme in Europe, establishing connections with the majority of other important festivals and becoming a member of the central international organization in this field, the European Forum of Worldwide Music Festivals. In designing its programme and for artist exchange, it regularly collaborates with other international organizations, cultural centers, and foreign consulates and embassies. The sponsors of Druga Godba include the Slovene Ministry of Culture and the Municipality of Ljubljana.

International Festival Druga Godba

Druga Godba is an international music festival with a 23-year history that takes place every spring. 23. International festival Druga Godba was held from 15 – 28 May 2007. predominantly in Ljubljana's picturesque Krinžanke open-air theater, Cankarjev Dom, but also in other venues in Ljubljana. The festival, unique in Europe for offering a wide range of musical styles under the umbrella of "Druga Godba" (meaning "alternative bands") features a wide variety of musical genres to suit everyone's taste - from new jazz, ethno-electronica, contemporary folk and rock, to obscure musical styles found in pockets of the world unknown to ordinary music listeners, such as those from Cape Verde, the Tuareg people of Algeria, sub-Saharan Africa, just to name a few.

Mission

The primary mission of the festival is to bring new music to this area like reggae, African music, Slovenian folk, revival music, and new jazz which was not part of Jazz Fest, in order to educate the general public about the world music and cultures through organizing, promoting and supporting activities such as performances, teaching, workshops, which honor and celebrate the richness of these cultures; and to foster awareness, understanding and respect of all peoples through shared experiences of their own cultures and traditions.

In 1985, such kinds of concerts were simply not available in this part of the world, not even in the former capital of Yugoslavia (Belgrade). For the European musical scene in the 70's and 80's - such festivals were very rare, although there were a lot of folk and rock festivals. Radio Student played African music, or other exotic music, even in the 70's, so there was always an audience for

that, but there were no live acts. Therefore, *the idea of the festival was to bring live acts, not only to listen to the radio.*

However, mainly, festival started to grow and become very important only in the 90's. Many festivals were started up in the 80's because lots of the music from Africa and South America started to become known in Europe. The legendary WOMAD festival developed simultaneously, and during the 1980s both festivals co-operated creatively.

Vision

The festival is a vision of people, who wishes to approach and present to the world worldwide cultures as well as their own cultural heritage and traditions with a significant focus onto the world music.

Ljubljana in essence and in character is a place of tolerance and openness. The long-term plan for the festival is to promote the positive image of not only Ljubljana but also Slovenia, as a cultural center of international significance.

The spirit of the festival comes from the belief in the value of multicultural society and diversity. Co-operation in these respects can help demonstrate the importance of art in an increasingly globalised world, and, through music, facilitate international exchanges on all levels.

“Druga Godba” WORLD MUSIC FESTIVAL has to provide a lasting contribution to spreading tolerance throughout the region, restoring connections with the world and re-introducing Ljubljana and Slovenia as true cultural centers. In addition, there is also a wish to reinforce democratic values and return self-confidence to the young population, inspiring them to explore new initiatives and cultural themes. In summary, the festival represents Ljubljana’s values – a special lifestyle, a unique atmosphere, and a chance to communicate with nature and the local identity.

Program

Preparation for the festival started in the autumn 2006. Program board, consisting of three members, had meetings several times during the preparation period, but they mostly communicated thru e-mail. During negotiation period with agents the program is being crystallized, and 3 months before the festival the board confirmed the final program which was set up to 12 performers – 9 international and 3 local performers. The program was planned according to assumed income of the government, sponsor and ticket sale resources.

The Selection of artists and programs, made by quality criteria is a direct encounter of the acclaimed artists and young and perspective musicians. There are many criteria, but most of all, the management is trying to bring new names, artists who have never performed there (most of them). In addition, most of them come from cultural areas that have never been there. This past year there was music from Armenia, and they have never before had music from there. Therefore, it is not just about a musical aspect, but also a cultural aspect. By listening to the music, people can at least imagine what Armenia is like. The organizers are also looking for artists that they think are the best in their genre, or their geographical areas. In addition, of course, during the year when they are preparing the concept, which is as open as possible but still compact, they select from one kind of music to another, but still make sure it can be put in the festival.

Interesting question is: “Is it difficult to convince the artists to come to this tiny little country called Slovenia? However, the answer is that they would rather come to Slovenia than to Germany or France because they have many concerts in those places every year. For many artists, it is more fun to go and play in a country that they go to rarely.

Another question could be: “Is it a problem for them, for example, that the number of people attending their concerts here is small? However, the case in Slovenia is just the opposite; usually they get a bigger audience than in London, or in Paris. At the first concert with Cesaria Evora, there were 3000 people. There are a few countries where she could have more people in a single concert, like in Paris or in Portugal, but nowhere else. She first came to Slovenia in 1997.

Speaking about criteria for the selection process for groups from in and around Slovenia, including Former Yugoslavia, first, the wish has to come from both sides. If there is an expectation that they want to play at the festival, only in that case they are invited. There are some other criteria for Slovenian groups, as the first performance of their new project should be at the festival to promote the music that they do. The organizers of the festival want some exclusivity with them. So very rarely do they take groups that have performed in other festivals, or who are recognized in the media. The festival is a platform for the careers of people who create music that is interesting and good, and bring something positive to the Slovenian people. Therefore, by performing in Druga Godba, local bands have an outlet for reaching a broader audience. However, it also depends on them, how they use the fact that they have played in Druga Godba.

Pr & Marketing

Media coverage of the festival was excellent. Anyone who was interested could check on the artists by promo materials and on the radio stations, which are featuring their music leading up to the concerts (Radio Student, Val 202, Radio Slovenia, and others). Moreover, there are also artists who are not well known or recognized by the mass media or the larger population, but there are always some people who know about this music - so it is always possible to count on that. But, even people who don't know the artists trust the history of the festival, they know they can count on the program and they will always get something respectable, something nice, something that they will remember for a long time.

Radio Slovenia recorded three concerts and TV Slovenia recorded Afro-Caribbean night. Aside from the inspiring programme of activities, a variety of promotions are also being planned as part of the festival including newspaper adverts, websites, posters, billboards, flyers, VIP passes, gifts and souvenirs (T-shirts, tourist guidebooks, maps of Ljubljana and Slovenia). In partnership with the sponsors these promotions maximized support for the natural richness of the country, encouraged tourism as a mean of integrating Ljubljana into a community, thereby returning Ljubljana to its rightful place on the cultural map. The festival was set to attract both local and foreign journalists from leading world music magazines such as fRoots, Songlines, Folker, and Global

Rhythms. There was around 50 accredited journalists and photographers from all around the world, and for some concerts almost 100 of local and foreign accredited journalists. According to media and critics 23. Edition of Druga Godba was extraordinary music event, and almost all performers have excellent critic.

The figures below show audience attendance:

NUMBER OF VISITORS: 6978

NUMBER OF SOLD TICKETS: 6228

NUMBER OF FREE TICKETS: 750

Again, through media coverage, the festival hopes to reinforce the attractive tourist offer Ljubljana provides and communicate unique cultural traditions and homegrown world music talent to new audiences.

Budget

Total budget of the festival was 180.000 Euros. The festival is supported financially by the Ministry of Culture and Ljubljana Urban Municipality – 45%, self-incomes (ticket selling) – 45% and several sponsors – 10%.

Geopolitical frame

The spreading of the arts also has a geographic aspect. Dozens of city names are imprinted into people's mind because of the festivals organized there. Festivals have redrawn the map of Europe.

The Druga Godba festival has international character; it brings artists and guests from all over the world. In the same time, it has also local character and significance because it is:

1. Creating new cultural activities in the city, inspire, motivate and inform citizens

2. Meeting local community with similar tendencies in the world
3. Raising community awareness and pride
4. Possible trade mark of a certain community and region
5. Creating an image associated with the settlement

Regional/global influence:

1. Social cohesion, interaction, and integration
2. Intercultural and global communication and exchange
3. Improvement of urban life, remapping of city
4. New marketing strategies and economic improvements
5. Professional networking and on-going communication
6. Cultural diversity, pacification, civil and human rights
7. Artistic innovation, affirmation and improvement

Evaluation

Probably the most difficult task is to assess the cultural value of festivals. Value judgment in arts is always a controversial issue. It is difficult even if one wants to assess a certain performance, not to mention the evaluation of a festival with varied programmes. It is not easy either to make judgments after the festivals than before, when one knows only the names of the invited artists and the programme.

The 23. International Festival Druga Godba was very successful from the aspect of organization and programming. This edition was one of the most visited in festival's history. The reputation of the festival is based on the eternal values such as Creativity, Cooperation, Dialog, Understanding, and Exchange of ideas, free expression and most of all Unity of Diversity – a multicultural dimension this festival is offering to the audience.

3.3 Social impacts generated on local community

No worldwide success is necessary to evoke stronger attachment to one's hometown.

Preparing for village days, the joy of carrying out something is just as good for mobilizing cooperation and for enhancing the feeling of belonging together and self-esteem. In this utilitarian world it is difficult to separate the material betterment from the

symbolic “added value” that festivals have on enriching the hosting town. If the reputation, appreciation, image and fame of the town improve, it becomes apparent on the business side as well as image, visibility and goodwill – and the town can go straight to the stock market.²⁸

The local community is in many respects the key direct and indirect stakeholder. The way a festival affects and/or is perceived to affect the needs and interests of its members (locally based associations, interest based groups, businesses) has a direct impact because it influences the individual decisions of attending the performances and the events but moreover, it induces a positive, neutral or negative cooperative attitude. The feedback towards the festival among the residents at the end of the day has probably become the most important factor in the decision making process of the public authorities but also of the players of

²⁸ Peter Inkei, *Festival World Summary Report*, National survey on Festivals in Hungary, KulturPont Iroda and Budapest Observatory, Budapest, 2006, page 21

private sector such as larger companies and foundations that operate on a wider scope than the local scene.

Residents and visitors attending the festivals are very often searching for more than an artistic performance; they look for a socializing experience within a creative and inspiring milieu. Festivals can therefore play a very important role also within a local community that goes beyond enjoyment and aesthetics.

It is then not surprising that festivals can create opportunities for local development processes and can be a very interesting and useful tool for urban regeneration, setting up or bringing special events in deprived urban areas, interacting with local changes, stimulating creative interventions, planning activities that can affect regeneration processes, in the short and long term.

A festival enables the residents to create a new vision, a way of looking at the place where they live from another point of view; it can improve the quality of communication among the residents and enhance the mutual understanding of social, ethnic, age and cultural groups. Holding events in a “risky” area can help in making it more attractive and safer for the duration of the event and hopefully beyond.

All these elements can create and/or reinforce the self-confidence of the residents and change the perception of the area within and outside the community, an essential step in any process of urban regeneration. The social benefits deriving from a festival may have a more relevant impact, if an adequate follow up of permanent artistic and cultural activities is planned.

Contributing to a process of regeneration is also a very effective way to provide the local community with social and environmental benefits, which transcend the simple economic impact connected with the expenditure of the audience and the guest artists and staff during the duration of the festival.²⁹

²⁹ *Festivals: Challenges of Growth, Distinction, Support Base and Internationalization*, Tartu City, European Union programme 2000

The participation of voluntary workers in running the festival can serve as an indicator of the festival's local embeddedness.

Everywhere in the world, promotion of local identities and cultural diversity represents an important side effect of the globalization. The connection between the local and international dimension in the distribution of art is achieved in various ways, but the most important factor is the participation of the local community in art rather than the idea of promotion of the cultural identity. Festivals can respond ideally to this challenge, especially if they manage to reach certain categories of the society such as young people, defavorized groups (minorities, people with different capacities and similar). Members of the community should be invited to adopt a more active approach to the festivals – instead of observing them as a mere entertainment or a place of consumption, they should recognize the opportunities that the festivals offer, and here I have in mind the owners of small or medium private companies and services who can promote their own businesses through partnerships with artistic events and organizations.

Citizens and people who visit the cities where festivals take place often search for more than an artistic performance: they desire an 'experience of collectivity' in a creative and inspiring milieu. Thanks to their ability to connect the artistic and social dimensions, festivals may become a means of urban revitalization and rethinking of the city spaces, of cultural animation and regeneration. In that respect, the best way to enrich the festivals with the 'aura' of exclusivity, to promote them as something beyond the regular cultural offer, is to allow them to 'conquer' some less conventional spaces – especially in cases of exclusive festival productions.

People – artists, producers, and audience – are the main force of the festivals, and that is the essence of the value created by artistic events which lies in the advancement of the social conscience and improvement of the quality of life.

3.4 The economic role of the festival

Festivals (and similar events) have high costs and are rarely organized for direct economic profit. In general, festivals are loss making on a “direct level”, and therefore need to be heavily subsidized, typically from public funds. It is obvious, however, that festivals contribute to the boosting of the economy on several levels, both directly and indirectly. The economic role of festivals is the most apparent in their effect on tourism. Festival tourists are high-spending tourists. Festivals add to the attractiveness of destinations of tourism, and offer additional programmes for tourists visiting for other reasons. They engender an extension of the tourist season. Commerce generated by festivals is of various kinds, from ticket prices to the travel costs of visitors. Thus, the beneficiaries are of various kinds as well: ranging from the organizers of the festivals to the state benefiting from the taxes of air tickets or petrol prices.

The local government, positioned in between the two ends (the festival organizer and the state) should receive special attention. Apart from the spending of the guest’s one has to consider the sums paid on the spot in connection with organizing and running the festival.

Indirect economic profit is also significant – it is the result of the settlement’s (usually a town) growing appeal to tourists, investors and developers, and its increased reputation. To a certain extent, all festivals attract media interest, and they are more likely to attract influential journalists than many political, economic or social issues. We have so far discussed the economic impact measured by the income; however, it is equally important to consider the effect of festivals on employment. It can be described in a similar way, as a series of concentric circles: from the employees of the festival organizer and the contracted artists to the petrol station attendant.

As the number and significance of festivals was growing, attempts to measure economic impact became more frequent and refined. Although expenses are rather simple to measure, aggregating the “income” is much more difficult – as we have seen from the short description above. Indirect profit might be estimated through various methods of calculation. The most widely used method takes the average spending of one visitor and multiplies it by the number of visitors. In other cases, based on experience, the actual numbers are multiplied to show the

incidental expenses (from the town's viewpoint: income) related to the festival. Of course determining the "spending of the average visitor" and the multiplier mentioned above requires great expertise. Festivals have long-term economic effects as well that cannot be quantified in themselves. Their value can only be outlined by estimated substitutes.

3.5 Multicultural dimension of world music festival

There are numerous terms that are used to describe different aspects of what we understand when referring to cultural diversity, such as multiculturalism, cultural pluralism, interculturalism, cultural fusion etc. Cultural diversity reflected in cultural policies of Southeast Europe should focus on two aspects of cultural diversity:

a) The first aspect is the one that is usually referred to as "multiculturalism". Different policies and instruments were developed in the last few decades aiming to promote cultural diversity "within" a society. This approach focuses on basic human rights, equal participation of all minorities (ethnic, gender, etc.) in cultural life and formal legal and institutional provisions related to the issue. In order to assess and map cultural policies with respect to multiculturalism, it is necessary to include also the analysis of other policies such as educational policies, minority policies, as well as provisions of constitutional and international law.

b) The second dimension of cultural diversity, particularly related to inter-culturalism, and widely debated especially in the past several years, is the issue of cultural diversity "between" states, societies and/or cultures. In this respect, cultural diversity is primarily regarded as a political concept representing the need for balanced exchange between cultures and states, including all cultural goods and services. This approach is characterized by the development of links between culture and trade or culture and economy in general. It requires the analysis of cultural policies with respect to legal, financial and other instruments that are used to "intervene" in cultural markets and promote a different type of exchange that will not be dominated by several major world exporters and cultural conglomerates. Although not necessarily articulated as instruments in favor of cultural diversity, many traditional instruments of cultural policy (such as

subsidies, limitations of ownership, and network of public institutions or quota requirements) are in fact aimed at the promotion of cultural diversity.³⁰

Created as real oases of cultural diversity and tolerance, world music festivals are great opportunity and place for passing by the message that the world is a patchwork of millions of local traditions and music, each different in contents yet equal in value.

*Comparative cultural policy issues related to cultural diversity in South East Europe

a *Policies for Culture* policy paper by Nada Švob-Đokić and Nina Obuljen, a cultural policy paper commissioned by *Policies for Culture*, 2003*

4. POSITIONING AND DEVELOPING A FESTIVAL

When viewed as an organized ephemeral event – “an extraordinary event, in an extraordinary place, at an extraordinary time”, if we may borrow from Wagner – a festival would appear to be the ideal “cultural product” on which to experiment and use the techniques and tools of marketing. This means transforming it into something truly unique, creating brand awareness, increasing and differentiating the audience, and attracting the attention of private sponsors and the media. In the most striking cases, festivals – which are artistic-cultural initiatives of national and international importance – are able to mobilize the public and public opinion, becoming to all extents and purposes real urban and territorial marketing tools that can even characterize a city or a region. The term “festival”, however, refers to a far more diverse, complex and multi-faceted reality. It is an archipelago that combines very different artistic and professional visions, areas for the promotion of local creativity and “showcases” for presenting an international panorama. There are initiatives that form an intimate part of the local area, and there are travelling projects, events for the local community and programmes for tourists, along with highly specialized niche events, and interdisciplinary approaches designed to appeal to the greatest possible number of people. It appears clear that the marketing strategies that can be adopted by a festival must be in harmony with a more general level of reasoning and programming in terms of the festival’s vision and mission, the general context, the situation in terms of competition, and changes in demand and use. To set up an effective marketing action, it is also essential to consider the restrictions that may be implemented within this action. These restrictions may, for example, be economic, but they can also be temporal (time of year), linked to the evolution of demand or to competition (other festivals, “new entries” in the scenario).³¹

³¹ *Festivals: Challenges of Growth, Distinction, Support Base and Internationalization, Tartu City, Culture 2000, page 38-39*

4.1 Market place – World music festivals and Tourism

The growth of music tourism (and its attendant cultural and economic significance) involves a sense of historical accident. With more people being able to afford to travel, coupled with faster travel times and cheaper fares, places have diversified in order to promote different kinds of tourism, and music has been one aspect of ‘culture’ drawn into tourism, a historical legacy that helps to define and differentiate places. Many of those with the time and resources (retirees, settled couples with secure incomes, etc.), grew up with the popular culture of the 1950s and 1960s, the period that has spawned the most visited, and the most profitable, music tourist sites (such as those surrounding the life and times of Elvis Presley and the Beatles). Affordability and access, alongside nostalgia, are

key explanations for the structure and character of music tourism.³²

Music festivals have become common features of music tourism industries – particularly since Woodstock, Monterey and the Isle of Wight festivals in the late 1960s (Hinton 1995). Festivals provide places with ‘spectacle’ and a sense of ‘uniqueness’ – associating spatial locations with one-off performances, collective gatherings associated with a style, a sound, a genre of music, as with the Brighton Festival, ‘[helping] to project the town’s individuality and validity’ (Meethan 1996: 188). Festivals have also formed wider musical networks through which performers migrate, connected to particular musical niches: bluegrass, country and western, and hillbilly festivals in the United States; folk festivals in Israel (Waterman 1998), Sweden (Aldskogius 1993), Germany and Britain; ‘alternative’ festivals such as Lollapalooza and Lilith Fair in North America, Glastonbury in the UK, Japan’s Fuji Rock Festival and Denmark’s Roskilde, all of which attract major

international performers and tourists. Many smaller festivals are aimed at specific audiences from a limited, domestic tourist market, or are primarily aimed at enhancing the cultural awareness and experiences of local populations, and are thus less explicitly concerned with generating tourist income or catering for tourists’ tastes and needs (e.g. Duffy 2000). Others attempt to cater to

³²John Conneell and Chris Gibson, *Soundtracks, popular music, identity and place*, Routledge, 2001 page 222

narrowly defined and otherwise neglected niches of music, often supported by the state or local cultural non-profit organizations, such as the IrishWexford Opera Festival, which aims to ‘be the recognized world leader in the production of rare or unjustly neglected opera and to continue to win for Ireland a reputation as a centre of cultural excellence’ (quoted in B. Quinn 1996: 391). It draws over 85 per cent of festival-goers from overseas, a similar situation to the Kfar Blum festival in Galilee, Israel, at which ‘a particular version of cultural tradition and identity is performed or paraded...at the cutting-edge of conflicts over the definition of “culture” and over what it is to have culture in Israel’ (Waterman 1998: 264). Even more dramatically, Womad – the global network of ‘world music’ festivals – features a diverse mixture of ‘exotic’ musicians as sonic tourism, with tourists experiencing the festival both as an event and as vicarious tourism. Most festivals are explicitly commercial, either from the point of view of tour promoters seeking out fruitful markets in which to stage festivals, or of local planners seeking ways to boost local economies. Thus, Tonga 2000 sought to draw dance music tourists to the central Pacific, on the edge of the International Date Line, to mark the millennium (though this venture failed). In some cases, such attempts to appeal to a wider commercial tourist market have ironically ignored or erased signs of local musical cultures at the same time as they seek to musically define the locality at an international level. In Ireland, the Clifden Country Blues Festival exemplified this, as organizers attempted to ‘package’ the festival in particular ways, appealing to a particular type of overseas tourist with very specific tastes, constructing ‘uniqueness’ with reference to place, yet ironically defining this uniqueness through repressing local culture: the choice of music and of musicians was based at least in part on an expectation of what was most likely to attract visitors to the area. In the case of the Clifden Country Blues Festival, there was a deliberate strategy to exclude local bands because the quality of musicianship would not be sufficiently high to enhance the event’s reputation and to attract audiences to the event.

(B. Quinn 1996: 391–2)

World music is said to have ‘some discernible connection to the timeless, the ancient, the primal, the pure, the chthonic; that is what they want to buy, since their own world is often conceived as

ephemeral, new, artificial, and corrupt' (Taylor 1997: 26). While Taylor argues that world music represents a form of sonic tourism for consumers in the metropolis, through their position as global backpacker nodes, locations such as Byron Bay have also become centers of world music consumption for younger audiences, through tourism itself. The marketing of world music relies on the association between popular music and bodily pleasures, yet it does so in reaction to the perceived loss (or absence) of bodily focus in Western musical forms, as they are commodified, studied academically and institutionalized. In contrast, backpacker or traveler cultures involve the body in the tourist experience. Music enthusiasts, and the paths people travel through in search of embodied musical experiences, constitute a new network of sub cultural tourism, as backpackers seek the places of world music, and connections 'back' to more 'primal' cultures, through drumming tours of Senegal or trips to remote northern Australia to find 'proper' didgeridus . Travelers seek authenticity by engaging with music aimed at bodily transformation, whether as witness to performances or when taking part in drumming or didjeridu workshops and seminars. Thus, African drum workshops in Byron Bay were described as 'a dynamic and powerful way to access your inner joy and celebrate your being using African movement to make you move, groove, sweat and smile all over'. Engagements with world music have been said to 'wake up' the body, 'using ritual, rhythm and dances from all over Africa to excite and inspire you and let your wild side out to play' (quoted in Gibson and Connell 2002). Outside the West only Asia, Latin America and the Caribbean – the home of Bob Marley, reggae and carnival (Sampath 1997) – have stimulated significant music tourism. Rumba and the revival of Cuban music, through the Buena Vista Social Club, has drawn tourists to experience an isolated country and its musical traditions, while the tango has provided an image for Argentina (Goertzen and Azzi 1999), just as gamelan music has for Bali, and each has been a stimulus to tourism. Otherwise buskers, nightclubs and shows are part of most tourist scenes, but as backdrop rather than centrepiece. With rare exceptions, such as minority tourism to experience African drumming in West Africa, tourists have not been drawn to the 'homes' of world music, and music tourism is highly concentrated in the most developed countries.³³

³³ Ibid., page 233-235

Music tourism is much more than just the tourists; it cannot escape the social, economic and complex cultural politics of other examples of travel industries – the seasonal nature of most tourist activities, issues of cultural representation and local participation, effects on local musical cultures and musicians, and the role of music and tourism in regeneration strategies (alongside leisure industries and magnets of cultural capital such as film, fashion and design). Music tourism plays both economic and cultural roles in reshaping particular geographies, boosting development, and incorporating – or excluding – the local musical industry, and is therefore to be both welcomed and rejected by the communities themselves.³⁴

4.2. Festivals as Intercultural learning zone

Promoting the arts is often among the primary, direct objectives of festivals, if there are workshops and debates among the programmes. What is more: a lot of the programmes (and even some that are called festival) are actually exclusive meetings for professionals, where the outside public has only a marginal role.³⁵

Another line of engagement, binding the international dimension of the festivals with the local needs and interests, is to be developed in the educational links and programs. A program of an international performing arts festival is per se a splendid learning opportunity for the teenagers, to be approached through the middle schools. What the festival can offer to them is not only information about and insight into various performative orientations, genres, styles and disciplines. More than just art-related know-how, festivals offer intercultural insight and an opportunity to enhance the intercultural competence through live, complex and concrete case studies. Every festival has some international productions that are especially suitable for

³⁴ Ibid., page 249, 250

³⁵ Peter Inkei, *Festival World Summary Report*, National survey on Festivals in Hungary, KulturPont Iroda and Budapest Observatory, Budapest, 2006, page 15

educational application but what is also needed is competent festival staff to develop and offer those programs, teachers in the intermediate schools who are flexible and curious enough to recognize the opportunity and ample advance time for school's planning and scheduling. In time, a festival staff that takes educational extension programs seriously might hope to develop solid collaborative relationships with some schools and some teachers in its own surroundings and to advance the intercultural competence of its own future audience.³⁶

In addition, as prof. Klačić says: "I cannot imagine a better way of recruiting *the audiences of tomorrow* to replace the rapidly shrinking traditional arts public."

However, festivals that take their educational missions seriously are still a rarity. In the case study of Druga Godba Festival, we have seen that they had this kind of impact in the beginning. Nevertheless, the recent editions of the festival are seriously lacking this educational segment, and the organizers are very much aware of this. In the interview with artistic and program director I have found out that they plan to put more attention, to develop partnerships with cultural and educational institutions (schools, workshops) in order to establish long term links with school teachers and pupils through its enlightened Education Programme, creating in effect a festive *intercultural learning zone*.

Moreover, public authorities subsidizing festivals timidly miss the chance to confront the festival programmers with firm educational tasks and ambitious expectations.

This sort of association could be one of the best arguments for eliciting public support of festivals. Despite conditioning by an overwhelming cultural industry, secondary school pupils become protagonists when offered a chance to shape their own festival project and work alongside professional artists. In return, the Festival's artistic programme provides the school

³⁶ *Festivals: Challenges of Growth, Distinction, Support Base and Internationalization*, Tartu City, Culture 2000, page 35

curriculum with unsurpassed material, a first-hand experience of arts in education, the chance to experiment and the opportunity to address the dialectics of tradition and innovation complexities of intercultural fusion.³⁷

4.3 Festivals and audience development

When referring to festivals, it is important to stress how essential it is to know and understand the audience in order to be able achieve, in the most effective manner possible, that harmony between the overall initiatives offered, the shows in the programme, and the audiences that one way or another contribute towards it, and indeed this is one of the most significant results that marketing can lead to.³⁸ From all forms of demonstration, festivals are the most suitable for connecting the various layers of culture (high and popular culture) and genres, and both the public and cultural-artistic sphere may profit from this. Art life profits from it because through efficient festival-design different genres may interact with each other. The public profits as well, because in this package they consume art that they would otherwise not, and because these occasions are able to weaken (if not eradicate) the obstacles of unequal opportunities.³⁹

One of the most important objectives of marketing is to increase the value of the possible exchanges between the festival and its audiences, considering the challenge of “creating a public” as a process that, in the medium and long term, go beyond a mere numerical increase to make

³⁷ Dragan Klaic, *The turning world*, Calouste Gulbenkian Foundation, London, 2005, page 149,150

³⁸ *Festivals: Challenges of Growth, Distinction, Support Base and Internationalization*, Tartu City, Culture 2000, page 41

³⁹ Peter Inkei, *Festival World Summary Report*, National survey on Festivals in Hungary, KulturPont Iroda and Budapest Observatory, Budapest, 2006, page 15

sure that those who are already habitual consumers become so to an even greater extent, and those who are not decide to try out a new experience.⁴⁰

It has become apparent that every festival needs a definition of its target group. It is impossible to make the whole world the target group for a festival.⁴¹ In that sense, the organizers of Druga Godba festival are trying to examine the category of those who are particularly interested in the festival as a whole. Very often, these are a segment of the public who know and trust the artistic approach of the festival- the history and the reputation of the festival are a guarantee for the show on offer, justifying the choices made. However, apart from these, the management team is also trying to attract general audience - not only professionals, but people who are not so familiar with this type of music or event. The strategy meant for audience development, which should be considered, is educational benefit that a festival can offer to the youngest population and children, through various workshops.

It is true that by carrying out segmentation, an organization should be able to identify which segments of users – in a given situation and in a given period – are the most “profitable” target (in other words, those uniform groups of people who might have both the interest and the possibility of exchanging value with the festival), but it is equally important to identify the types of public in which to invest with the future in mind. Audience development prospects should be followed up not so much with a view to increasing the turnout in numerical terms, or even to counter a physiological turnover of the public, as to broaden the base of potential users and obtain greater access to cultural activities for all social levels. It is also important not to neglect the fact that a cultural activity project able to practice a broadened social function might provide grounds for a request for funds even in the current situation, which is increasingly uncertain in terms of the ability of public authorities to give sufficient support to many initiatives in the sector. To increase the value of the exchange, in order to transform a simple transaction into involvement

⁴⁰ *Festivals: Challenges of Growth, Distinction, Support Base and Internationalization*, Tartu City, Culture 2000, page 41

⁴¹ Dragan Klaic, *The Future of festival Formulae*, Background paper Holland festival symposium, Amsterdam, 2002

and participation, it is important to pinpoint the benefits sought by the main target group, along with their expectations, their consumer behavior and the deeper reasons for their participation.⁴²

4.4 Critical points of cultural policy in Ljubljana

On the one hand, urban city planners enjoy the full support and trust of the entrepreneurial city administration that prefers to listen to the interests of investors rather than to the demands of its voters. On the other hand, the city *cultural* agents are considered as mere wasters of public money. Any proposal directed towards cultural growth and development is accepted with hostility as a request for more public spending. The city's cultural office is therefore pushed into a defensive position. It is commonly considered successful as long as it manages to maintain the *status quo* from the socialist past. Not that the cultural department should be ashamed of the cultural production and opportunities that exist in the city of Ljubljana – they are actually excellent. However, the excellence of the cultural production mostly depends upon achievements during the times of socialism. Under the present conditions, city cultural policy agents do not have much space for further development of cultural activities. Consequently, the city cultural department cannot efficiently confront the old problems left over from the socialist past, and is unable to handle the new problems that emerge in the business-dominated society.

One of the old problems from the socialist past refers to youth cultural centers and centers of alternative cultures. They were the core of anti-one-party-system opposition, so, at that time, youth activists constantly met with the politics of repression when the issue of youth cultural centers came up on the political agenda. During the socialist period, the authorities rarely went into direct confrontation with the young people; instead, the neighboring communities complaining about night disturbances served the purpose. Along with other cultural institutions and programs in general, the *status quo* is also maintained here. Neighbors raging against alternative culture and youth centers, regular criminalization of youth activities, and indifferent tolerance of the part of the city administration are already a folkloric companion to the youth culture. The largest cultural center *Metelkova* came into being in 1993 as a squat when an

⁴² *Festivals: Challenges of Growth, Distinction, Support Base and Internationalization*, Tartu City, Culture 2000, page 41

unknown commissioner ordered the demolition of buildings, which were promised to alternative and youth organizations. Since then the center is still on the edge of legitimacy and tolerance, a plaything of various group's interests. For example, one office of the municipal administration subsidized the construction of a little summer lodge, while another office reported it to the state inspectors demanding its demolition. Besides the amusing rivalry of various groups' interests, the conflict also has some very serious points, such as encroachment upon young people's rights to free assembly and to freedom of expression (Bibic, 2003).

Despite the bad treatment by the city and the state authorities, the Autonomous Cultural Zone *Metelkova mesto* contributes an incredibly important number of cultural events to the cultural offer in the city. It contributed, for example, 40% of all music events in November 2004. Among them, there was also Druga Godba Festival.

Besides the old problems, new ones are arising under the pressure of entrepreneurship. In their past, the local community was recognized as a self-managed decision-making body within the system of public management. It had the right to possess its own facilities.

In June 1991, Slovenia declared its independence from Yugoslavia, thus setting in train a whole series of secessions, first of Croatia, and then Bosnia and Herzegovina and spilling over into Macedonia and Kosovo. For ten years, the region entered a period of brutality and ethnic cleansing on a scale not seen in Europe for half a century. More than quarter of a million people died and seeds of hatred were sown that continue to flourish today.⁴³

In the cultural field, wars and break-up of Yugoslavia caused a strong advent of nationalism and an aggressive renewal of national myths and false histories. In the very beginning of transition in the ex-Yugoslav countries, and especially during the wars, all the cultural institutions

⁴³ De Wend Fenton R. and Neal L., *The Turning World (Stories from London International Festival of Theatre)*, Calouste Gulbenkian Foundation 2005, page 81

experienced radical deterioration of their social position - the decrease of financing, the loss of professional personnel, the first encounter with the market-oriented business logic, the rise of the nationalistic cultural myths, lack of self-criticism, the interruption of the cultural contacts with neighboring peoples and the oppression of the minorities' cultures (Cultural Transitions in Southeastern Europe, 2004, 2-3).⁴⁴

After the fall of the political regime in the early 1990s, public management was centralized and the local communities' property transferred to the municipality. From then on, the local communities suffered the loss of their common facilities. People complain that, together with the physical space, they have lost social contacts with their neighbors and access to all kinds of information. After the transfer of local communities' property to the entrepreneurial city administration, the city authorities decided to use these facilities economically, so they put them on at the disposal of business. In places where local communities held meetings, festivities, and cultural events, fitness clubs, business offices and the like have emerged (Dragos and Leskosek, 2003). The drain of local resources into the hands of an entrepreneurial administration along with the loss of influence on decision-making processes has put the culture under the control of a few entrepreneurs. Elite based on money, they established conditions where only two kinds of culture can blossom. The first type is the subsidized high culture, which, in the eyes of the business classes, forms part of European folklore and figures as an integral part of European "identity". Although this culture drains financial resources, it obliges everyone to treat it with respect and generosity. The second type of culture that is promoted by entrepreneurs is entertaining culture

⁴⁴ As observed by Dragičević-Šešić and Dragojević, the crises in cultural subsystems arise as a consequence of deeper economical and political crises. The external factors which have got a particularly strong negative influence on the cultural subsystem are the following:

- a) crises of public policies and public sector (lack of professional competence in cultural administration, creation of developmental policies which neglect the field of culture and its actors, inadequate privatization, poor coordination among different sectors and levels);
- b) underdevelopment of relationships among three sectors (public, private, civil)
- c) crises of institutions (their position and social role), highlighted by insufficient development of the staff, leading to de-professionalization (lack of competence and neglectance of own experiences and successful practices), especially in comparison to the demands of the world market and new relations in culture;
- d) crises of participation and cultural market, caused by the lack of interest of the potential audience faced with global market of entertainment and its vast offer, leading to change of tastes and values. The crisis of interest in cultural goods and contents, especially local ones, further deepens the crisis of cultural institutions and organizations, as well as the sector as a whole (Dragičević-Šešić and Dragojević, *op. cit.*, 23-24).

or, fashionably speaking, “cultural industry”. This is a recent contribution to culture, which brings leisure time, and entertainment to consumers and profits to its producers and investors. The first type – the elitist culture – is suspicious to the eyes of business classes as unreasonable expenditure, but is usually tolerated. The second type, “cultural industry”, is a big issue in the business world and is considered an important niche where foreign investors could be attracted. These great expectations helped to give birth to the idea of city regeneration policies.

4.5 Reflections on the Druga Godba Festival

As previously seen, the Druga Godba Festival was growing under very difficult circumstances and turbulent times, facing many obstacles and problems. After having analyzed those problems that festival faces even today, the first step in the strategic thinking of the future of the festival is the choice of appropriate strategies of the programming and organizational development, in concordance with the needs of the event. It is not easy to predict what will happen with this festival in the future. However, one of the strategic options could be the commercialization of the programs and broadening of the services. The producer must develop its activities in two directions: towards the *audience development*, in order to increase the income from the box offices, and towards the focusing of the program and getting the size right. Furthermore, more attention could be given to the promotion of young talented musicians and in such way *the educative aspect of the festival* would gain ever more importance. Another possible program strategy could be the decentralization of activity, namely spreading the festival’s impact onto the wider territory of Slovenia through concerts of the well known artists. Finally, *the strategy of diversification of the resources* is almost necessary in order to prevent the 2008 loss scenario. Fundraising should play a more important role in the financing of this festival, and the Druga Godba World Music Festival could be particularly interesting to the international foundations because of its social significance and message (spreading of multiculturalism, international co-operation, creating a good image of the city and the republic, and similar). Also, *the strategies of public action (re)positioning in the local communities, being recognized and visible, lobbying and obtaining support*, as well as the strategy of public action and change engagement of the

public space should be considered. The positioning and lobbying should be carried out with an emphasis put on the touristic potential of Ljubljana. The key to the success of this strategy is in its recognition by the local authorities of the community of Ljubljana and also in a serious and devoted work on the promotion of the new image of the town and its surrounding. Should the Festival be supported and repositioned in such a way, the benefits for the region could be considerable. Therefore, it is easy to see that the main task for the Ministry of Culture of Slovenia should be the *cultural decentralization* as one of the top priorities and objectives of the future Slovenian cultural policy. Druga Godba Festival could also make use of some of the binding strategies (orientation towards partnerships and co-productions, networking, internationalization, intersectoral connections...) that could facilitate the production of its highly ambitious programs.

In order to get a clear picture about the present position of the festival and to identify the best possible strategies to overcome acute problems and boost future developments, managers of the Druga Godba Festival must do their institutional positioning, as well as autoevaluation and organizational diagnostics, independently or with the help of experts in the field. According to Milena Dragicevic-Sesic and Sanjin Dragojevic, autoevaluation and organizational diagnostics represent the first step in the analytical approach, and their aim is to increase the managerial efficiency and functioning of any organization (artistic as well). For the moment, the festival is showing a tendency to stick to the same procedures that were successful at the time when they were founded, but which are unsuccessful or even dangerous to use in the present circumstances (for instance, depending on only one source of financing /mainly from the public budget/, keeping the same program structure and similar). The reasons for this are often found in the fact that the staff members are not qualified to perform the organizational diagnostics, institutional positioning and strategic planning. Therefore, *human resource development plan and the education policy of the organization* should be also considered. A festival cannot survive without a team which is responsible for it, and which includes permanent staff, contractual workers and volunteers. The motivation of the team represents the main source of the festival's energy, and it must also be well organized in order to carry out the planned program in all its details.

Another very important issue is *development of public relations, marketing concept and strategy*. The goal of this activity is to create a good climate for advertizing, addressing to the present and potential audience. Public relations can rarely do the entire job of persuasion on their own, but they represent a powerful means because they can direct attention of the existing audience to a certain topic and create an impression that it is something that the audience *must* experience; at the same time, they are tempting the potential audience to become the actual audience. In practice, however, in the case of Druga Godba Festival, organizers only apply very rudimentary marketing techniques (billboards, radio jingle and TV spot, advertisements in the local daily papers and periodicals, creation and hosting of a web site), and there are several reasons for that. Above all, it is the lack of knowledge and ideas in the field; then, there is often a belief that the more aggressive promotion will do damage to the artistic products.

Finally, in the process of development of arts and culture as a whole, in the process of development of Druga Godba Festival, the organizers will have to give their maximum – as for the quality of their production, as for the marketing and promotion of their programs, careful fundraising, animation and education – in order to enlarge the market and become more selfdependent.

5. CONCLUSIONS

The increase in the numbers and importance of festivals is a world phenomenon. Those in cultural professions, the public authorities involved in cultural policy and funding decisions as well as the public are all interested in the artistic, social and economic background of festivals.⁴⁵

However, before I continue my conclusions, I would like to go back at the very beginning – definition of the term *festivity*, and present an interesting thought of Harvey Cox from *The Feast of Fools - A Theological Essay in Festivity and fantasy*:

“Festivity is not an easy term to define. It is something we all enjoy but rarely think about it at the same time. Celebration demands a kind of unselfconscious participation that prevents our analyzing it while it is happening. If we begin analyzing our experience of festivity during a celebration we stop celebrating-and the object of our examination vanishes. If we try to analyze it at another time, we can do so only through memory or anticipation. If we try to scrutinize someone else’s festivity, we can never be sure we know what he is feeling, and we may even dampen his spirit. No one welcomes the guest who dissects the party while it is in progress, or observes the mourners without himself shedding a tear.”

Some research questions I have started with: “What is the universal character of festivity in human life” and “What role the world music festivals play at local and global cultural market”, have been closely studied from many different aspects in order to make the full insight into this matter.

Festivity, with its essential ingredients-excess, celebration, and juxtaposition-is itself an essential ingredient in human life. Its loss severs man’s roots in the past and clips back his reach toward the future. It dulls his psychic and spiritual sensibilities. These three elements of festivity help us

⁴⁵ Peter Inkei, *Festival World Summary Report*, National survey on Festivals in Hungary, KulturPont Iroda and Budapest Observatory, Budapest, 2006

to keep alive to time by relating past, present and future to each other. Man is in his very nature a creature who not only works and thinks but who sings, dances, prays, tells stories, and celebrates. He is *homo festivus*, and this is universal character of festivity. No culture is without it and when festivity disappears from a culture, something universally human is endangered.⁴⁶

5.1 General benefits from the festival

Festivals represent organizational frame for variety of programme and activities, and as such they can integrate different cultural segments: customs, believes, heritage, creativity, etc. In one word, they affect and create image (identity) of the city, enrich cultural offer and develop the feeling of togetherness among the citizens.

My analysis of festivals and the role they play in cultural life was based on:

1. Systematization of festivals
2. Elements of success
3. Artistic and Audience mobility
4. The importance of festivals

Bearing in mind those characteristics I have concluded that festivals influence directly (culturally) as well indirectly (sociologically, economically, politically) the cultural life of the environment they are taking place. Festivals accomplish several important functions.

⁴⁶ Harvey Cox, *The Feast of Fools*, Harvard University Press, Cambridge, Massachussets, page 11

They enrich the cultural life and ‘Cultural City Identity’. In addition, they gather different artists, present trends, introduce innovations and experiments. Festivals animate creativity, advance cultural needs, engage cultural capital and influence on cultural ambient and atmosphere.

They contribute strengthening of togetherness, feeling of belonging and collective identity. During the festival, local community is engaged in the preparations, and in that, way we can say that they develop creativity among the citizens. The atmosphere of celebration, excitement and joy among the people make festivals accessible and interesting to wider population.

Festivals are also part of educational programme and offer. They play an important role in the process of life-long learning. As messengers of innovations, they advance exchange of knowledge, influence, thoughts, information, and experience, creating new values by interaction of these elements.

International and local cooperation is developed thanks to their existence. They encourage connections between entities with different territorial and cultural background, producing intercultural interaction, connection of local and international dimension and cultural exchange.

Report on the state of cultural cooperation in Europe, commissioned by the European Commission from the Interarts (Barcelona) and EFAH in 2003, analyzed the strategies and instruments national governments in Europe develop in international cultural cooperation and concluded that most of them have a promotional orientation and seek to achieve political and economic benefits. The approach tends to be bilateral and based on some reciprocity, amounting to *exchange* rather than cooperation.

Exchange is a very rudimentary form of cooperation and in most cases no cooperation at all; equally, export stimulation usually leads to some commercial transactions rather than to cooperation. To seek to affirm own cultural values, talents and achievements internationally is a legitimate goal for individuals, institutions and governments. The

cultural consequences of economic globalization and especially the explosive growth of cultural industries, dominated by a few trans-national *oligopolies*, have endowed those strivings with more urgency. Large migration patterns and the EU integration process have further nurtured anxieties about the future of national identities, national cultures and their specific features. Yet identity anxieties and promotional orientation are not the best starting points for the international cultural cooperation. Cooperation processes – those that strive to go beyond simple exchange and reciprocal licence to manifest own culture across the borders – require each party to invest but also question, modify and further develop its own cultural investment and to create new cultural experiences, values and goods in the interaction with others.

Cultural cooperation encompasses the *exchange* of approaches, models, strategies and policies with the goal of learning from each other's experiences; pooling of resources, co-financing; *technical assistance, transfer of know how* and *training*; *joint reflection, debate, research* and *experimentation*; and in most complex forms, cooperation in the creative processes, the *creation* of new artistic works. In all these facets the international component implies also an *intercultural* relation and transaction, sometimes even a confrontation.⁴⁷

As an important factor of cultural tourism, festivals aim to attract tourists, participants and visitors (audience) which are not a part of local community. They are trying to position on the world market of cities – tourist destinations. Festivals can have direct and indirect role in this matter. First, they can be included, representing the tourist offer of the city. Second, delivering a festival can positively affect the city's image in the public what indirectly can increase and develop cultural tourism of a certain city.

Festivals play an important role in the city's marketing. They are an excellent instrument for making the city famous in the social consciousness. Also, as an excellent instrument for research

⁴⁷ Dragan Klaic, *The Stirring Passage*, International Cultural Cooperation in Europe, a handbook for users, first draft, December 2005

of cultural characteristics they contribute creation of brand. Successful festivals are among the most important marketing strategy instruments of the city.

Economical profit of the festival also influences the cultural identity of the city. There were always connections between art, culture and economic prosperity. The growing feeling of belonging also brings indirect economic benefits, as the look of the town improves, it becomes more attractive, people become more aware of such aspects, and it brings along changes ranging from civil activity to the local government's willingness to invest in the infrastructure. Festivals create jobs, which should be also considered as economical improvement for the city.

Finally, acknowledgement of cultural differences is viewed as a dynamic concept extrapolated in the two perspectives: "within": towards the citizens of the same state, and

"between/among": towards the citizens of different states in the same region. Both localization and internationalization (globalization) of the process of cultural diversity acknowledgement should promote better cultural policies.

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5.2 Suggestions regarding cultural policy progress for the purpose of festival development

Having analyzed the Slovenian festival “Druga Godba” one is able to conclude that it is a successful festival that has been traditionally organized for years. It is also a very highly regarded festival. Still, I have to point out that not all similar festivals are regarded to be that successful. One of the examples is the festival ETNOMUS. It originated in 1997. with the financial support of the Fund for an Open Society in Belgrade, Serbian Ministry of Culture, Pro Helvetia Fund, SO Jagodina etc. Modestly, yet significantly, Festival ETNOMUS has presented so far nearly 200 musicians of World Music orientation in twelve program evenings in Jagodina town. Its conception is based on presenting of the primordial music of the Balkans and of new artistic forms created by the union of the traditional and contemporary music. Artistic Directors of the festival believe that the Balkans can present to the rest of the world their high musical achievements thus bringing together different cultures and different nations globally. World Music is the right way to mutual understanding and peace among the peoples of the Balkans. However, since 2006. the festival ETNOMUS is not taking place. Due to inadequate and poorly developed cultural policy that could support such manifestation in long-term period, and financial difficulties, the festival is replaced by World Music concerts together with conferring of World Music Magazine ETNOUMLJE in Jagodina during the whole year.

If one wants to create a music-cultural life supported by governmental organizations within one society, it is necessary to define a purpose and goal of musical events, or in other words – what qualities should be included in such event. Current cultural policies in Slovenia as well as in Serbia are appropriate for chaos and unnecessary spending budget money given by foreign state institutions.

Should musical cultural events and their performers be left to the market only or they should be supported by the money from funds?

What is the basic goal of musical cultural events?

Music is also supposed to expand our cultural horizons in order to form a healthy society. Every self-conscious society should pay attention to its own cultural heritage that characterizes cultural self-importance. Music is a powerful method of creating a civilized image of a nation. Music has a significant part in the process of connecting one country's people with the rest of the world.

In Serbia, it is necessary that cultural events are accessible to all the citizens because the citizens living in provinces have the same right to be the part of cultural life. Since all the citizens are taxpayers, they have the right to spend budget money just like the people living in big cities. That's why it is necessary to work on decentralization in order to provide everybody with the possibility to have the access to cultural events. The fact is that the actions performed by the state are negligent and arrogant, which is why a part of the population has been turned into primitive inhabitants.

The state should not allow the festival selectors, who are supported by the governmental funds, to reveal and carry out their subconscious and conscious attitudes of antipathy by making the list of unwanted artists. The state should not allow the situation in which an artist, who has published 6 artistic CDs and whose musical group has attended numerous international festivals both abroad and in the country, to be regularly excluded from manifestations that are supported by the state, just because a selector reveals a too personal attitude toward him or her. One of the worst situations performed by the state is when the state provides the manifestation manager with the necessary money, and the manager humiliates the artists by refusing to pay the expected and agreed fee, although the mentioned artists carry out their job in a professional way. Every professional musician in Serbia dreads dealing with such situation – being not paid by the manager of an event. Those artists who keep fighting for their rights and for being paid are put in the lists consisting of unwanted and ignored artists. This is an obvious violation of human rights and the Constitution.

The state should not allow its national cultural treasure to fade away or disappear by performing euthanasia. A drastic example of unfairness and state pathology is the example of the queen of Serbian ethno music – Svetlana Stevic. Neither the state music-recording house PGP RTS nor any other recording house has so far issued or distributed a musical project. Still, the mentioned state recording houses has issued numerous absurd and worthless projects.

It is very important to mention that the state presents its culture all over the world by having the artists who perform interesting and valuable programs. The following should not be allowed – the constant and repeated practice meaning that only the privileged ones are given such opportunity. It also means that the artists who are very talented and who can present the culture in the proper way cannot take part in such process. Taking into consideration the above mentioned problems regarding cultural life, as well as many other problems that are not mentioned here, the Serbian government should support the idea of forming a council for culture, especially in this case – the council dealing with music world, in order to avoid the mentioned problems. Such council is supposed to consist of artists, first of all independent artists, who directly create cultural substance that is vital for culture itself. Those artists would take part in the process of cultural policies management. Current practice, which is nothing but bureaucratic projections separated from artistic life itself, should be abandoned because it is leading toward the climate of cultural absurdity and far away from European models.

In order to improve and develop cultural policies, World Music Association of Serbia has initiated legal provisions that would properly define the process of financing Serbian World Music. It would be either an integral part of the Law of financing music in Serbia or a separate legal provision because such issues have never been legally regulated here even though they are extremely important for everybody directly connected with World Music. The Association has suggested a Danish model for organizing music life in Serbia. Denmark is an example of a well-organized country having a 15-year-old experience in financing World Music in Denmark.

World Music Association of Denmark is a non-profitable organization founded in 1992 by a group of musicians, journalists, dancers and concert managers. The more visible presence of World Music in Denmark, the stronger need for such music. Jazz, rock and folk music had already been placed within their own organizations capable of financing music tours all across

Denmark and abroad. These organizations supported the groups in various ways but the musicians who were performing World Music did not fit into their music profile and that was the reason why they could not be given financial support. Because of that, it was necessary to form an organization that would support their interest. Namely, ten musicians belonging to World Music gathered and submitted a demand to the Danish Music Council, which had already financed other music organizations, to subsidize World Music musicians in the same way as they supported their colleagues. After some time, these negotiations turned out to be successful and that represented a starting point for founding World Music Association of Denmark.

The Law of Music, including World Music Association of Denmark, is 30 years old. The government finances the Ministry of Culture and the Ministry finances the Danish Music Council (the amount of 80 million crowns, which is more than 10 million Euros a year). The Danish Music Council analyzes the received applications, consisting of classical and rhythmical music, music schools, etc., and makes a final decision about subsidizing. The earmarked funds are usually less than the asked ones, but they grow regularly every year. The Association issues the brochures regularly. The brochures include the explanations regarding what type of support is given to the certain groups:

- Financial support for performances – subsidizing the professional tours performed by World Music groups that organize concerts in Denmark or abroad. The applications are submitted throughout a year.
- Production subsidizing – meant for arrangement and activities regarding promoting World Music – the applications are submitted throughout a year;
- Courses – meetings and workshops with internationally recognized instructors. Gatherings – Danish World Music groups and leading international musicians. Courses and seminars dealing with relevant topics;
- Festival – The Association is one of the founders of the annual festival “world.dk” and it also offers assistance while presenting Danish World Music at the festival;
- Advertising / promoting – CD: World Music of Denmark. The Association advertises CDs twice a year, offering a selection of leading Danish World Music groups. CDs are issued in cooperation with MXP (Danish music – export and import and popularization);

- Danish World Music catalogue – presents a huge number of World Music groups, musicians and dancers. The catalogue is regularly updated on the Web-site of the Association, the sections "kunstnerkatalog", i.e. "World music guide";
- Womex – the Association takes part in relevant fairs and promotes Danish World Music.

Although it is very difficult to reach the above-mentioned model here, in our conditions and transition period, World Music Association of Serbia has already formed its own plan for financing the Serbian World Music creative work and the plan is as follows:

Potential plan for financial support meant for World Music creators in Serbia. Suggestions regarding distribution of financial support on annual base

- 1) Sub-financing (50%) the expenses of studying meant for 10 reputable and non-affirmed music groups of World Music orientation, including additional expenses (issuing CD and CD cover, 1000 copies), the total amount up to 10.000 Euros,
- 2) Sub-financing (50%) travel expenses meant for 10 music groups performing in foreign countries. The priority is given to reputable European festivals and tickets are to be bought at national air-companies, total amount up to 12 000 Euros,
- 3) Sub-financing (50%) the expenses of Serbian musicians' fees at the festivals having World Music programs, total amount up to 10.000 Euros,
- 4) Sub-financing (50%) the organization of World Music workshops with national and international guests (presenting traditional instruments, lectures, promotions, collection of World Music editions), total amount up to 3.000 Euros,
- 5) Sub-financing (50%) printing (print-run -1000 copies), distribution, (to all who are interested in World Music in Serbia) and author's fees for four editions of the Serbian World Music magazine „Etnoumlje” (with accompanying CD) for the purpose of popularization, affirmation, theory, esthetics, history and critics of World Music in Serbia, total amount of up to 2.000 Euros,
- 6) Financing production expenses (printing CD and CD cover, 5000 copies) as well as distribution (the addresses of the institutions for culture and foreign recording agencies) of

promotion compilations „World Music From Serbia”, total amount up to 3.000 Euros,
7) Sub-financing (50%) Web portal maintenance, including all the facts about World Music in Serbia, total amount up to 1.000 Euros,
8) Sub-financing (50%) the author’s fee, distribution (to all who are interested in World Music in Serbia) and printing educational publications dealing with World Music, print-run 500 copies, total amount up to 1.500 Euros.
TOTAL AMOUNT: 42.500 EUR

We suggest the decisions regarding financial support distribution should be made by independent and objective official group whose members are familiar with the Serbian World Music scene. The application will be received throughout a year.

Editorial staff of the magazine *Etnoumlje*

5.3 Festivals as promoters of cultural diversity

The title of this thesis, *World Music Festivals - Unity of Diversity as Intercultural challenge*, reveals the importance of recognizing and respecting cultural diversity as a significant aspect of overcoming such diversity and differences. This work is concentrated on the process of analyzing festivals, influences and challenges within intercultural dialogue and cooperation. But, one should certainly not neglect all other aspects of art and cultural institutions – such as theatres, operas, cinemas, whose mutual influence and cause-and-effect relations reflect through the cultural identity of the city. Also, the characteristics of the festival induce a special influence imposed upon cultural identity of the city by those festivals. Due to the frame that allows various and different concepts (program structure, theme, duration, place, number of participants, etc.), festivals can differ one from another. This means that various festivals impose different influence on the cultural identity of a city. Still, what unites festivals is relevant (regardless the existing differences).

World Music festivals are only one aspect, one type of manifestation carrying the message and idea of cultural diversity and cosmopolitanism. In that sense, a special example is “*The Hamburg*

Festival of Culture”, an annual event that was started in 2003. Hamburg citizens of German and non-German origin work together to organize this festival of encounter and dialogue among cultures and to demonstrate their cosmopolitanism. The programme includes a crafts market, featuring projects and businesses, music events, dance, theatre performances and interactive artistic events, in particular for children and young people. The festival culminates in a colourful carnival parade with participants from German and immigrant communities. The festival brings together German citizens and members of the different immigrant community in a shared project and stresses the fact that all of them make up the community of people of Hamburg.

Certainly many other similar festivals regardless the way of artistic expression – music, visual art or drama, possess the same basic theme and leading idea – or in other word – finding unity within diversity.

In his speech *The Speech to the European nation (Govor evropskoj naciji)* (1933), Žilijan Benda wrote: «Going abroad makes us able to feel the differences in a more vivid and tangible way. People should be taught how to eliminate the feeling that they are different from others; they should give their best in order to feel above these differences, which can be realized if they stay at home. Peace is the result of internal life efforts and not the result of walking around the planet.» Eliminating the feeling of our differences is absurd, but one should have the acceptable and real goal – striving for reaching the level above these differences.

The paralel between biological and cultural diversity can be found in the report written by UNESCO in 1995, *Our Creative Diversity* (Naša kreativna raznolikost): »For hundreds of million years, Nature has been developing amazing shapes of living creatures that are closely connected: survival is necessary for everybody because of continual existance of natural eco-systems. In a similar way «cultural eco-systems», composed from rich and complex mosaics of more or less powerful cultures, should provide diversity in order to save and pass over the valuable heritage to the future generations. Just like various policies that are inevitable for protecting natural eco-systems and diversity of species, only appropriate cultural policies can be able to provide protection of cultural diversity while facing the risk of unique cultural homogenization within modern world.»

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During the studies she used to provide private teaching lessons – solfeggio, theoretical subjects and piano lessons. When she graduated in 1997, she worked in the Elementary School «Veselin Masleša».

During the period 1999-2002 she lived and worked at Cypress in «All Steinway School of Music», applying the program of the Royal Music School of England. Her lectures were in English and she managed to establish an outstanding contact and cooperation with her students.

In the period 2002-2004 she was teaching solfeggio in the music school «Davorin Jenko», having elementary and intermediate groups of pupils. At the 11th Republican solfeggio parade total sum of points placed her pupils among the first ten prizes.

During 2005/2006 she worked as a solfeggio professor in the Music School «Josip Slavenski» .

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Language skills: Diploma *First Certificate in English*, the British Council in Belgrade, French (DELF 1).

Also, active role of a pianist.

Working on computers, using the Internet.