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*Master thesis:*

***Contemporary Dance for Cultural Policy***  
(New models of institutions and reforms of cultural policy  
through regional contemporary dance practices)

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## **ABSTRACT**

The focus of this thesis/research is put on detecting the potentialities of the regional collaboration for inducing qualitative changes of the cultural policy and the environment within which contemporary dance operates in the region.

This thesis examines certain regional initiatives and explores their potentials through their analysis, as well as through analysis of, historical influences, contexts, certain cultural policies, and interpretations.

I therefore had to locate and define the capacities and potentials of regional collaborations and the possible ways in which these collaborations could initiate constructive systematic changes in the field of contemporary dance on the national and regional level.

My research was engaged into the inquiry how these regional collaborative potentials could influence local context developments and in addition I attempt to define new strategies, institutional models, or strategic partnerships that would intensify the development of the field and would increase the possibilities for standardisation and professionalisation of contemporary dance, choosing Macedonia as a local example.

The research process raised certain questions and developed arguments: Can these projects and initiatives (re)form the systems and cultural policies in which contemporary dance operates? How bottom-up driven cultural policies can contribute to the contemporary dance structure development? What are the other roles of the NGOs in culture and the artists in the region today?

Finally the emphasis is put on the grassroots organizations' collaborative efforts that induce positive or qualitative cultural policy changes on the national/local and regional level. The question, what are the potentials, and how should be used, is answered through the analyses.

## INTRODUCTION

The analyses and texts in the thesis resulted from different experiences, studies, and practices and combine my past and recent engagements, experiences and knowledge in different fields of art.

In this moment I work on realizing strategies and projects for developing the contemporary dance scene regionally. Encountering various, although somewhat similar, contexts and dimensions, I discovered that many issues still require resolving. Methodologies on approaching the problems and what needs to be developed were part of my interest.

This thesis/research is coming as consequence of the previous interest and experience.

In the research, I only partially examined certain situations, since I have so far not had better access to information, such as the possibility for extended field research, for instance. I nevertheless detected certain needs and potentials from the information I did receive, and noticed that deeper engagement and analyses in the field are required.

I do not analyse comprehensive regional information regarding contemporary dance and its progress because extended research and analyses information are lacking so such analysis would require a much longer and more extensive team project. In one of the interviews I did for this thesis it was suggested, and would be easy to agree on this, that we also lack comprehensive research in regional dance history including all the effects, mechanisms and policies influencing its development.

In this research, I considered some of the very recent movements and collaborations in contemporary dance. I found them motivating since they came from the bottom, representing different types of dance discourse and functions.

In some of the countries, contemporary dance has longer development, in some has only recently been (re)discovered, as has the collaboration between the actors in the field.

Intense networking and regional actions emerge as evidence of the re-establishment of regional collaboration: new networks have been established, as well as mutual projects between organizations, individuals, etc. When mentioning regional collaboration, I refer

to the collaborations in the civil sector or the NGOs in culture. This is the perspective that I will advocate.

Other regional collaborations, such as ones between national institutions, are on bilateral grounds and are not included in this research, since I do not consider them even relevant enough to be observed as mechanisms potentially provoking the cultural changes I will refer to throughout this thesis. The Civil Sector in the Region is the generator of new movements and formats, but in most regional states it is still struggling for a its within the society.

When discussing contemporary dance, I will refer to the latest contemporary performance art researches and movements in the region, including different dance and performance techniques, research of the body and mind-and-body interrelation, experimenting with different media and developing new performance practices.

As an observation of the “Region”, I refer to the countries of former Yugoslavia. I am considering this region because these countries were developing together under the same system, but over the past 15 years there have been evident changes in some, and very few in others. I regarded four countries – Slovenia, Croatia, Serbia and Macedonia. I will mention the situation in Bosnia and Herzegovina through projects examples/case studies. When I analyze the local impacts of the regional collaborative potentials in the contemporary dance scene development, I will consider the local Macedonian context.

In this *introduction* I propose the standpoint from which I intend to approach the thesis. I give an overview of the methodology that was used in building of the thesis. In the second chapter *Historical and social aspects in development of dance in the world*, an overview of the historical moments and development of dance in the 20<sup>th</sup> century, up to this today will be given. It will offer analyses of the evolution of dance as an art form, pointing to certain social changes influencing it. The following chapter *Historical and social overview of the dance development in the region* will present an overview of the development of contemporary dance in the region in relation to certain contexts. In the next chapter, *Regional Collaborative Platforms*, different collaboration formats in the region will be examined, pointing to the position of the Region in the 90s – a time when the region was under deconstruction. A view on certain new examples of initiatives

relative to contemporary dance, building a system supporting the development of contemporary dance as an art form in the same Region will be appointed. In the chapter entitled *Cultural Policies* will be analyzed existing cultural policies in the chosen and presented contexts from the region in order to clarify the position and the system in which this art form operates. In the next chapter, *Macedonian Dance Structure* will be presented local contextual analysis of Macedonia, the environment where I live and work, thus being able to offer deeper insight into the situation. I will give an overview of the cultural policies. Through certain examples will be discussed how regional initiatives influence the local changes, and contemporary dance is positioned within the public and civil sector in Macedonia. In the last chapter, *Reflection Instead of Conclusion, or Explicit Cultural Policies vs Implicit Cultural Policies*, I will summarize and position regional contemporary dance initiatives within the system, suggest whether the actors could raise this art form on a professional level and how/if they could become part of the system, and how contemporary dance can contribute to the system and cultural policy. . In addition, set of cultural policy recommendations for Macedonia will be offered, as well as for the foundations supporting the cultural development on the region.

### **- Methodology**

#### **Sources used for this study**

The information contained in this study was collected using four different sources:

#### **a) Books, essays and researches on cultural policy, contemporary dance, performing arts theories, management strategies**

Different resources that will be listed in the bibliography

#### **b) Face-to-face interviews, questionnaires with professionals working in the contemporary dance field**

Some information for comparative qualitative and quantitative analyses was collected through interviews with different professionals from the dance field, cultural policy makers and managers, theoreticians and cultural operators from Macedonia, Serbia, Slovenia and Croatia.



Some interviews were done through questionnaire and some through video recording. Names of the interviewed people are mentioned in the thesis and are listed at the end of the theses.

**c) Every-day-work - participation in the field**

I work and develop projects concerning development of contemporary dance in the region for the past years. As part of my work I developed many local, regional and international projects in this art-field. As part of the organization or as individual I participated on conferences on regional collaboration, cultural policies in the region, and other issues that are subject matter of this thesis and analyses. Some of results and conclusions of those conferences, workshops are used in this thesis.

**d) Existing projects, studies, reports and research done on contemporary dance policies and programmes**

Existing studies, analyses, reports, research papers on cultural policies from different web sites

## 1. HISTORICAL AND SOCIAL ASPECTS IN DEVELOPMENT OF DANCE IN THE WORLD

(An overview of the socio- historical development of the dance in the 20 and 21st century- context relational analyses)

Brief overview about the *written*<sup>1</sup> dance history will be given in this chapter as an introduction of historical moments and social aspects that made impact on the development of the contemporary dance context.

For this chapter are used information from dance history books, as well some biographies, periodicals, critics, newspapers, journals, magazines and web sites on world dance history. This region is rarely mentioned. Important environments where dance was born and developed were Europe – especially Italy, France, Germany and later UK, as well in the 20 century USA where many diverse dance movements were born. However, this is from the records from recent history, it may be described like that, but dancing, dance as a form may be as long as the history of mankind. The history of dance, as well dance as form, or an art form can be interpreted in a different ways through many different approaches.

I will try to sublime and transfer different approaches in an introduction, an overview of the dance evolution, accenting some individuals that have transformed notion, perception and function of dance. Several important historical moments from the *recent history* and names that played important role in the development of dance will be illustrated. It is important to see how dance evolves in relation with the social changes. Also it will be illustrated the influence from these environments on the dance development in the region through different choreographers, dancers – *goers* that studied abroad and brought the knowledge and experience in the region.

As mentioned dance can be traced in the very ancient history, we can find evidences - dancing elements-figures on the ancient Greek vases as on many archaeological artefacts. From those artefacts as well myths it is known the dance of the Erinyes or Eumrioides (the Romans called them the Furies).

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<sup>1</sup> I use written as an expression for an accessible or “official”, having in mind that there are ongoing researches that are posing some new points of view of development of dance in different contexts.

Throughout history we can map prehistoric documents that are explaining that people have dances as part of the religious rituals, social celebrations. Notion of dance has different transcriptions and meanings through history. There is no simple or only one identity. “ On the contrary: it is about various performing which may be very different – from magic, ritual, ceremonial, playing (as ludus or gambling); as seduction, as entertainment, as dance, as ballet, white ballet, gymnastics, body plastic, as performing, performing arts etc...- observed, interpreted, but also deconstructed’’<sup>2</sup>

### **1.1. Early periods of dance**

Ballet, which originally referred to dances performed in courts, ballrooms, was firstly developed in Italy and France. It was developed in court spectacles that combined music, drama, poetry, song, costumes and dance.

'Circe' or Balet Comique de la Royne, which sometimes gets modernized into Ballet-Comique de la Reine and is freely translated as Queen Louise's Ballet, a unified dance spectacle that we would today call a ballet was created in 1581. Baldassarino da Belgioso, called Balthasar de Beaujoyeux in Catherine's court, the Italian violinist and dancer turned French dance master gets credit for establishing the “unified dance spectacle we would today call a ballet’’.<sup>3</sup> In 1589, a few years after 'Circe', a book important in the development of ballet, 'Orchesographie' by Thoinot Arbeau, was published. It set dance steps and rhythms that became the ballet postures and movements in the 17th and 18th centuries.<sup>4</sup>

During the reign of Louis XIV dance became more codified. Professional dancers began to take the place of court amateurs, and ballet masters were integrated in the court life. Italian-born Frenchman, Jean-Baptiste Lully, who was born in Florence served Louis XIV at Versailles established first ballet dance academy was the Académie Royale de Danse (Royal Dance Academy), opened in Paris in 1661.<sup>5</sup> Shortly thereafter, the first institutionalized ballet troupe, associated with the Academy, was formed. When this

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<sup>2</sup> Bojana Cvejic, Tanja Markovic, Ljubica Matic, Maja Mirkovic, Misko Suvakovic, Ana Vujanovic; Fragmentarne istorije plesa u XX i pocetkom XXI veka: DISKURSI, POZE I TRANSGRESIJE PLESA; Tkh, br.4; Beograd, 2002, 8 (text is translated from Serbian by the author)

<sup>3</sup> Robert Greskovic, Ballet 101, A Complete Guide to Learning and Loving the Ballet, Books, The New York Times on the web. Retrieved from: <http://www.nytimes.com/books/first/g/greskovic-ballet.html>

<sup>4</sup> <http://www.graner.net/nicolas/arbeau/orcheso01.php> (Site accessed March, 2007)

<sup>5</sup> Retrieved from Wikipedia

troupe has began only male dancers were included, but later on has opened to include women as well. During the 18th century, ballets were still primarily combined productions meaning performed alongside opera or poetry, as for example has started in Macedonia in the 20<sup>th</sup> century after the Second World War. Nevertheless, the idea of dance performance as separate from singing or speaking starts to be experimented with in the 18<sup>th</sup> century in France.

During the Pre-Romantic era in ballet, in the end of 18<sup>th</sup>, beginning of 19<sup>th</sup> century, and the art form changed rapidly. There were reforms in the costumes for women. This was related with the social reforms, the French Revolution. Heeled street shoes were replaced by slippers, corsets were abandoned, and tights were invented. “en pointe”<sup>6</sup> was introduced and the seven movements of dance (to bend, to rise, to stretch, to glide, to jump, to turn, and to dart) were codified in 1796.

The period between 1830 and 1870 is classified as the Romantic era of ballet. Ballet formats were developed in this period. Somehow the ‘formula’ for ballets was set where the first act is staged in the real world and the second in a supernatural or otherworldly setting. Otherworldly creatures such as wilsis, sylphs and nymphs were part of the ballets. Ballerinas were wearing long white skirts, today called Romantic tutus. Ballets choreographed during this time period included Gisele in 1841, La Sylphide in 1832, and Coppelia in 1870. The Romantic Era came to a close when ballet lost popularity in Western Europe due to competition by music halls and a lack of strong male dancers and choreography.

St. Petersburg became the centre of ballet during the second half of the 19th century. Ballet as an art form was under the patronage of the tzars. It was established the Imperial Ballet and its school (forerunner of the Kirov Ballet). For the development of the ballet development was central the figure of Marius Petipa. Many story ballets (The Nutcracker, Don Quixote, Swan Lake, The Sleeping Beauty, Le Corsaire) were produced during this period. The coming of the Bolshevik Revolution was lethal for the art form. Nicolas Sergeyev, last director of the Imperial Ballet, brought the ballet notes out of Russia and into the West. Hence many of the ballets crafted and staged that time survived, and are still performed today.

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<sup>6</sup> It is French expression for the “point work” or the “point shoes” for ballet

The Russian Sergej Diaghilev was essential in bringing ballet back to Western Europe and allowing its evolution into a 20th century art form. He presented the Russian art to the world that he thought was in its peak.<sup>7</sup> Diaghilev was one of the foremost influences upon ballet in the new century, and he helped to launch the careers of such artists as Anna Pavlova, Michel Fokine, Vaslav Nijinski and George Balanchine, among the others. After Diaghilev's death, his company was disbanded. Many of his dancers settled in Western Europe and the United States. Michel Fokine joined American Ballet Theatre in 1940 as its resident choreographer; George Balanchine also came to America and founded the New York City Ballet in 1934. Balanchine was who developed what is now known as the "neo-classical" style of ballet. Form was attained through his student Jerome Robbins. This style is still nurtured, and these performances are part of the repertoire of the New York City Ballet. I had an opportunity to see several performances from Jerome Robbins on the stage of New York City Ballet in January this year, that probably as a style performed can't be seen on other stages around the world and are specific for this theatre and context as style but as well as technique. In the Jerome Robbins works there is much influence from the Broadway theatre that was a place where he began.

## **1.2. Innovations opposing the rigidity**

At the beginning of the 20th century, there was an explosion of innovation in dance style characterized by an exploration of freer technique that came as an opposition to the rigidity and constraints of the ballet.

In the early 20<sup>th</sup> century during the time of new thinking and exploration dance artists began searching the qualities of the individual, exploring the rituals and religion, the primitive, the emotional and the expressive. In this atmosphere, modern dance began its growth. There was abruptly a new freedom in what was considered acceptable, what was considered art, and what people wanted to create. All other materials, issues and topics were valued beyond the costumes and auto-reference of the ballet.

Most of the early 20th century modern choreographers and dancers were perceiving ballet in the most negative light. "The reaction of the technical and rhetorical elitist academism of the white ballet, is developed in the beginning of the 20th century through a few

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<sup>7</sup> Sonja Zdravkovska- Dzeparovska, Diskursi na tancovata umetnost na XX vek, Jugoreklam, Skopje, 2001, 22

completely different *ideospheres* of subversion to the white ballet: popular dance, exotic dance, gymnastics and expressionist dance.’’<sup>8</sup>

Technique in the European ballet was central and basic aspect of dance creation and research through codified rhetoric systems.

Isidora Duncan thought that ballet was ugly and nothing more than meaningless gymnastics. She threw out all the postures and steps of the ballet and introduced new, individual approach to dance. She inspired many others to express themselves through dance. If it can be said, she is one of the pioneers of the modern dance. Others were Ruth St. Denis with her ‘‘eclectic expression’’<sup>9</sup> and Ted Shawn. In 1915 Ruth St. Denis founded the Denishawn school and dance company with her husband Ted Shawn. Ruth St. Denis was responsible for most of the creative work; Shawn was responsible for teaching technique and composition.

At the Denishawn School students were Doris Humphrey, Loie Fuller, Charles Weidman, Martha Graham and also they have been members of the Denishawn dance company. The early modern dancers have learned the bases of the techniques and compositional methods of their teachers and developed their own methods, ideologies, dance techniques and their own styles of free dance that became the foundation for modern dance practice.

‘‘The modern dance pioneers of the 1930s and 1940s [...] wanted to reveal the struggle against gravity. Martha Graham and Doris Humphrey repudiated ballet, its elitism, its femininity, and the emblematic satin slipper which represented constraint and an emphasis on beauty and delicacy. Instead, they danced about woman as a pioneer, a leader, a passionate being, mythic, heroic, powerful: Clytemnestra, Joan of Arc, the archetypal matriarch. They danced barefoot for control, economy, immediacy.’’<sup>10</sup>

Martha Graham saw ballet as European and imperialistic, which had no relation with the modern American people. She was one of the most influential for the development of the American modern dance. She was a student of Denishawn, she invented a style of dance that contradicted the traditional ballet steps. Graham's technique denied the primary importance of the classical positions of ballet. For her the source of interest and energy

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<sup>8</sup> Bojana Cvejic, Tanja Markovic, Ljubica Matic, Maja Mirkovic, Misko Suvakovic, Ana Vujanovic; Fragmentarne istorije plesa u XX i pocetkom XXI veka: DISKURSI, POZE I TRANSGRESIJE PLESA; Tkh, br. 4; Beograd, 2002, 9 (text is translated from Serbian by the author)

<sup>9</sup> Ibid, 10

<sup>10</sup> Joyce Morgenroth, Footnotes: The Shoes Make the Dance- Arts & Sciences Newsletter , Vol. 18 No. 20, 1997

was the centre of the body, not its extremities. “New or Modern American dance was derived not from the search for internal source, but from the behavioural, universal and beyond, i.e. the trans-cultural modes for construction of bodily gestures, movement, appearance and behaviour, which imply to the body back in the archaic rituals and ceremonies. As on one hand Jackson Pollock adopted the concept of expression from European expressionism and then reconstructed it.”<sup>11</sup>

The American dance was new expression that corresponded with the cultural environment.

“Martha Graham and Doris Humphrey, as well as Erick Hawkins, rejected the universal spirit in American dance, which is expressed in/through the body from European expressionist dance, and offered a particular body that reconstructs universal archetypical gestures, movements and models of behaviour as symbolic traces of human existence. For example, Martha Graham expressed her modernist position very explicitly with the following attitude: I’m a dancer. My experience results from dance as art. Every art has an instrument and a tool for expression. The instrument of dance is the human body: and the tool is the movement”<sup>12</sup>

Through her company and her school, which trained successive generations of disciples, Graham influenced many modern dancers such as Merce Cunningham, Jose Limon, Paul Taylor, Twyla Tharp etc.

Merce Cunningham, while using some of the foundations of the ballet technique in his teaching, approached choreography and performance from a totally radical standpoint compared to the traditional ballet format. He was a former ballet student and he was performing with Martha Graham. He presented his first New York solo concert with John Cage in 1944. He was influenced by Cage, using a post-modern processes he introduced chance procedures and pure movement to choreography and Cunningham technique to the cannon of 20th century dance techniques. He set the bases for post modern dance with his non- climactic, non-psychological, his non-linear abstract work. The observer in large part determines what it communicates.

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<sup>11</sup>Bojana Cvejic, Tanja Markovic, Ljubica Matic, Maja Mirkovic, Misko Suvakovic, Ana Vujanovic; Fragmentarne istorije plesa u XX i pocetkom XXI veka: DISKURSI, POZE I TRANSGRESIJE PLESA; Tkh, br. 4; Beograd, 2002, 11 (text is translated from Serbian by the author)

<sup>12</sup> Ibid, 15

“Cunningham in his dances related the representations of *ready made* (the application of the non artistic as artistic) to the liberation of dance techniques from the metaphoric pledge in a paradox manner. According to him, (regulation and deregulation of the intensity) the technique itself becomes the issue of dance.”<sup>13</sup>

He was pointing another view, breaking the definition; it was different direction he was giving. He is interested in kinaesthetic research of the body movement.

The twentieth century was indeed a period of breaking away from everything that ballet stood for. It was a time of unprecedented creative growth, for dancers and choreographers. It was also a time of shock, surprise and broadening of minds for the public, in terms of their definitions of what dance was. It was a revolution in the truest sense.

In Europe, Francois Delsarte, Emile Jaques- Dalcrose (Eurythmics), Rudolf von Laban, were those marking the beginning of the modern dance.

Rudolf von Laban is one of the most important figures that brought new theoretical approach and methodology in choreography. “Rudolf Laban, a developer of a pioneering dance notation called Labanotation, talked about Space Harmony in concordance with Choreutics, Eukinetics and ballet. Dramatic space, according to Laban, is established by equilibrium between the orientations of the dancer’s body to the orientation of a surface. In other words, dramatic space is an interaction between all the participants of a performance; at the same time it’s a relationship of these participants to their ambiance, whether that ambiance is represented by nature or by physical man-made structures.”<sup>14</sup>

Rudolf von Laban developed a theories and methods that led to development of European Modern and expressionist dance. “Expressionist dance originated almost outside the general processes of expressionist arts (poetry, painting, music, drama theatre and film) in the first decade of the 20th century. [...] The distinguishing feature of expressionism is

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<sup>13</sup> Ibid, 13; It is explained that the dancer, with the help of the technique, does not make something new from the technique (for instance: a performance, a story, an emotion, or something beautiful, mythological, sexual), but presents the technique essentially as the technique, as the minimum rational, as well as sensual, on the basis of which dance is distinguished as dance, different from everyday behaviour, as well as the artistic and aesthetic products of the artificial world of modernism or psycho-therapeutic body language. The performance technique of movement or non-movement, according to Cunningham, is the only objective aspect of dance which he separates from piles of significances, isolating it to the important essential feature of research. For example, he writes: “ I am interested in how to create a movement. I’m interested how it looks from this or that angle, in what is kinaesthetic, how to perform it and what will attribute to the kinaesthetic or rhythmic sense. I’m interested in research of something, as it is posture of hands”; (text translated from Serbian by the author)

<sup>14</sup>Margarita Meklina, Random Notes on Dramatic Space, 1989(?). Retrieved from <http://www.geocities.com/meklina/random.html> (Site accessed February, 2007)



the strive for liberation of the body from the mimetic and rhetoric technical constrains of the white ballet. What is proposed instead of the mediatory role of the technique is direct gesture and direct body movement released from constrains (such as costumes, point shoes, but also technique conventions). Direct gesture and body movement are recognized as expression.’’<sup>15</sup>

Laban’s theories and methods were spread beyond Europe through students, disciples, subsequent generations of performers, teachers. Followers were Kurt Jooss, Mary Wigman, Herald Kreutzberg and many others...

Through their works these choreographers rebelled against the rigid formalism, artificiality, superficiality of classical academic ballet and against the banality of show dancing. Each wanted to inspire audiences to a new awareness of inner or outer realities. It was a goal shared by all subsequent modern dancers.

‘‘As a matter of fact, the technique in the European ballet was the central and basic aspect of dance creation and research through codified rhetoric systems. In European avant-garde (from Isidora Dancan through Mary Wigman, Oskar Schlemmer or the performers at the Praris *Paradi* and *Relâcheu* etc), the notion of ballet technique is destructed or deconstructed into ‘‘open techniques of performing’’ (technique that involves possible interpolations of everyday gestures or gestures, figures, other dance traditions, popular dances or gymnastic exercises), to anti-technique (emancipation, relaxation or even uncontrollable and comic liberation of the dancing body).’’<sup>16</sup>

There were other postulates and difference in the American style.

‘‘ On the contrary, in the American modern dance from the 30s up to the early 60s, the dance which begun as a search for individual behavioural expression through extreme aesthetic strive, became again codified to characteristic figures and systems of transfer/movement of the figure. Modernist academism in American dance is set as a relation between different dance schools, which were canonizing dance from autonomous art of the behavioural bodily expression into its exceptional master and stylistic characteristics.’’<sup>17</sup>

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<sup>15</sup> Bojana Cvejic, Tanja Markovic, Ljubica Matic, Maja Mirkovic, Misko Suvakovic, Ana Vujanovic; Fragmentarne istorije plesa u XX i pocetkom XXI veka: DISKURSI, POZE I TRANSGRESIJE PLESA; Tkh, br. 4; Beograd, 2002, 10 (text is translated from Serbian by the author)

<sup>16</sup> Ibid, 12

<sup>17</sup> Ibid

### 1.3. From ‘No’ to postmodern in the late 20th century

After the explosion of modern dance in the early 20th century, the 1960s saw the growth of post modernism. Post modernism changed the direction towards simplicity, the beauty of small, simple things, the beauty of untrained-no-ballet- bodies, and unsophisticated movement. The famous Yvonne Rainer’s ‘No’ manifesto – ‘NO to spectacle, no to transformations and magic and conviction, no to glamour and transcendental representation of the *stars*, no to the heroic, no to the anti-heroic, no to bad images, [...] was rejecting costumes, stories in favour of unpolished movement.’<sup>18</sup> ‘As articulated in Yvonne Rainer's infamous "No" manifesto, the new work of the period deglamorized the body and rebelled against theatrical traditions of magic, make-believe, illusion, the star system, and emotional manipulations. Instead of a display of virtuosic technique, dance was ‘movement’.’<sup>19</sup>

By the 19’80s dance had come full circle and Modern dance was clearly still a highly technical and political vehicle for many practitioners. Existing alongside classical ballet, the two art-forms were by now living peacefully next door to one another with little of the rivalry and antipathy of previous eras. It is actually still depending from the contexts, tradition and the dance history how these two art forms are treated. In many contexts, ballet is art-form recognized and institutionalised, and contemporary dance not, or not significantly. There are no specific forms of its support as an art form, especially in the ex-Yugoslavia region of which we will talk further on.

New generation, the radical dancers, students of the founders of Modern dance, saw dance as a potential agent of change. Disturbed by the Great Depression and the rising threat of fascism in Europe, they started being politically engaged by raising consciousness on the economic, social, ethnic, gender, political crises of their time.

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<sup>18</sup> Ibid, 13

<sup>19</sup> Joyce Morgenroth, Footnotes: The Shoes Make the Dance- Arts & Sciences Newsletter, 1997 Vol. 18 No. 20; Author explains the ‘movement’ explaining that: Anyone could do it; in fact, the simplicity of an untrained body was preferred to the affectations of a trained body. The performance shoes of choice were sneakers, the everyday shoes of the informal life of the artists. Eventually work boots, harder to dance in, but able to make a more emphatic political statement, also made appearances. Performances were held in lofts, galleries, and churches-spaces curiously similar in layout to those used in the seventeenth century and placing the performers and audience in close proximity. Ironically the more unpretentious the dance aimed to be, the more elitist it was in effect, alienating the traditional audience that expected to see "real" dancing in a dance concert, appealing more to an intellectual group for whom the artistic/sociopolitical message was at least as compelling as the medium of dance.

Parallel, the founders on Modern dance continued to make works based on myths, legends, following a narrative structure, their students.

Post-modern and contemporary dance are built upon the foundations positioned by Modern dance. Post-modern dance was a direct and opposite response to Modern dance, a reaction to the compositional and presentation constraints of Modern dance, post-modern dance welcomed use of everyday movement as valid performance art and advocated new methods of dance composition.

The post-modern dance movement rapidly developed to embrace the ideology of postmodernism which was reflected in the wide variety of dance works.

#### **1.4. Postmodern and postmodernism in dance**

The term post-modern dance, as it is described in the texts of TkH4 according to Michael Kirby, is a symbol of critical development and transformation of the new dance from 1962 to 1975. According to Kirby, *The New Dance* was one of the most radical innovations in the performing arts of that time, but it is not new anymore. It started in 1962, and was published in the magazine TDR (T30) in 1965. He suggested that it was better to use the term *post-modern* when referring to newest works. As it is explained in the text below, it seems that this creates an impression of emphasis of the historical point of view, i.e. post-modern dance is what followed after the modern dance. As regards the postmodernism in American dance, post-modern dance signifies “post-minimal dance”.<sup>20</sup>

It is pointed by text authors in the TkH journal that European post-modern dance has developed in few directions. Pina Bausch and her Tanz Theatre practice were dominant in Germany. In the popular non-experimental Anglo-American tradition, dance obtained its micro- and macro- political characteristics through ironic and parody provocation of gender identities (Michael Clarrk) or social norms and patterns of public institutional behaviour of theatre and culture (William Forsythe). In Belgium, Jan Fabre began the productions of the Trans avant-garde – parallel to Trans avant-garde in Italian paintings

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<sup>20</sup> Bojana Cvejic, Tanja Markovic, Ljubica Matic, Maja Mirkovic, Misko Suvakovic, Ana Vujanovic; Fragmentarne istorije plesa u XX i pocetkom XXI veka: DISKURSI, POZE I TRANSGRESIJE PLESA; TkH, br. 4; Beograd, 2002, 14 (text is translated from Serbian by the author)

in the '80s – theatre which collected the erased traces from the history of theatre, dance, opera and painting in an eclectic manner. Anne Teresa De Keersmaecker with the troupe *Rosas* established "cold" post-modern dance in the '80s and 90s, by working on inter-dance relations between the European Tanz theatre and the American minimalism and post-minimalism. Other Belgian authors were also working within this frame.

American post modern choreographic "pioneers" and others in the early 1960s-70s were busily deconstructing/reconstructing dance conventions, developing radical new approaches to movement and choreography, and questioning what it is to dance and who can be a dancer.

Some of the post-modern dance founders, are Merce Cunningham (used a post-modern choreographic process) Robert Dunn, the members of the Judson Dance Theatre, Awin Nilolais and others.

Post-modern dance also had a different approach to space as to the audience. Very often in the post-modern theatre and dance, performances were staged in the space that is not theatre. As mentioned before they were performed in different public spaces, environments from streets to churches. It was important to move and destroy the border existing between the performers and the audience. For them it was important to offer a different point of view and position to the audience. Yvonne Rainer, Deborah Hay as well as Trisha Brown were those that moved the line between audience and performers, in different spaces. "That step, not only was enabling direct contact with the audience, but in the same time was liberating theatre from the clichés and market oriented relations. Performances were collective act, event that affects the participants; new art structure has situated the audience in new context. Audience stopped being passive admirer of the art work."<sup>21</sup>

Contemporary dance draws on both modern and post-modern dance as a source of inspiration and it is collection of systems and methods developed from modern and post-modern dance. The development of contemporary dance was parallel but separate to the development of New Dance in UK. There are distinctions between European, American and other contemporary dance.

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<sup>21</sup> Zdravkowska - Dzepravovska Sonja, Savremeni igracki rituali, Orchestra No.40/4, Orchestra Plus,2006, 6 (text translated by the author from Serbian)

Under the term contemporary dance are used wide range of techniques and styles and it is characterized by its diversity, and its diversified approach towards music, scene, space etc.

### **1.5. Versatility through techniques that are no technique per se**

Rather than emphasising technique per se, which is seen more as a tool for the dancer and as a mean through which can be increased flexibility, strengthen the body, contemporary dance choreography is exposing dancer to a wide range of techniques to ensure versatility of the movement.

Contemporary dance as an art field is more concerned with examining the choreographic and performing process. Contemporary dance draws on modern dance techniques (developed in the first sixty years of the 20th century) and an display and select still developing philosophies of movement based on study of the human body and body/mind inter-relationships that are including some as: Alexander Technique, Bartenieff Fundamentals, Body-Mind Centring, Cunningham technique, Graham technique; Improvisation, Contact improvisation, Feldenkrais, Humphrey/ Limon technique (named after Jose Limon), Laban Movement Analyses, Release Technique and many more .

### **1.6. Conceptual dance at the end of XX and beginning of XXI century**

Conceptual dance (so called *think-dance*)<sup>22</sup> as it is explained in the already mentioned text from TkH journal is the name of critical research, deconstruction and simulation of the dance/ballet institutions in the Western art in the end of the 20th century. The image of conceptual dance refers to the work of the European choreographers, dancers and performers, such as Jérôme Bel, Boris Charmatz, Xavier Le Roy, Thomas Lehmen, Tom Plischke, Tin Sehgal. They belong to another époque, following the post-structuralism and the studies of culture, which means that they chose to move the attention from the interest in imminent questions in dance to “external” or “political” questions about dance as an art institution. It is also possible to talk about conceptual dance in relation to

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<sup>22</sup> Name is used and concept is described in the text by Bojana Cvejic, Tanja Markovic, Ljubica Matic, Maja Mirkovic, Misko Suvakovic, Ana Vujanovic; Fragmentarne istorije plesa u XX i pocetkom XXI veka: DISKURSI, POZE I TRANSGRESIJE PLESA; TkH, br. 4; Beograd, 2002) (text is translated from Serbian by the author);

the American minimal dance of the 60s and early 70s, mostly in relation to the dance research of Yvonne Rainer, Trisha Brown and Lucinda Childs.

## **2. HISTORICAL AND SOCIAL OVERVIEW OF THE DANCE DEVELOPMENT IN THE REGION**

(Ex-Yugoslavia region through examples of the context in Slovenia, Croatia and Serbia)

While researching and writing about the development of the contemporary dance in the Region I found very reluctant information. Most of the information is studied and extracted from the cultural policy papers, web sites, study papers, reviews, biographies and books. New, unpublished information subtracted from the interviews was used as comparative to the accessible once.

Contemporary dance in the region is not systematically documented; there is insufficient information on the recent developments, and not enough has been studied and observed what was happening in the past 15 years. In some counties there is more systematic information on historical development of the dance scene in the last century in some less. Information on newest developments can be found in the journals and magazines from the region. In Croatia there is systematic information on the modern and contemporary dance development over the past 15 years. Information is published in the journal *Kretanja*, where it is elucidated the development of the modern and now contemporary dance. Information on recent developments of the scene in Slovenia can be found in some texts in *Maska* journal, as well as in *Frakcija* from Croatia that is following the development of the scene nowadays, in *TkH journal* and *Orchestra* from Serbia.

All information is sublimed and in the following chapter will be given an overview of the dance scene situation in the 90s and influences on it from the past.

Dance scenes in Slovenia, Croatia and Serbia will be introduced as separated examples. In the last fifty years these scenes were functioning as part of the same system. Macedonia will be introduced and analysed separately.

In the following chapter will not be introduced or interpreted the history of contemporary dance in the Region from aesthetic point of view. These analyses will try to give an overview and detect some important points, social events, institutions, individuals or

organizations that made impact on the dance scene development. Therefore these analyses will try to position the contemporary dance scene and to give indications of the needs, potentials, lacks, weakness and strengths of the contexts where it is developed.

## 2.1. Slovenia

In the history of modern dance of Slovenia as a year of the beginning of the modern dance is mentioned 1922,<sup>23</sup> and it is in relation with the dancer/choreographer Lidija Wisiakova. Many visiting choreographers' names are mentioned performing that time in Ljubljana.

From the Slovenian names as significant and as one that brought knowledge of modern dance to Slovenia is a student of Mary Wigman, Meta Vidmar. He established a school of modern dance in 1929. As other influencing personalities before Second World War are pointed choreographers and dancers Pia and Pino Mlakar, Katja Delak (that also has established her own school), Marija Gradnik and Marta Paulin, who trained two influential Slovene dancers, Lojzka Zerdin and Ziva Kraigher.<sup>24</sup>

In the interviews there is a respond from Rok Vevar, free lance journalist, dance and theatre critic, that actually has a different historical discourse about the contemporary dance in Slovenia. In the interview he comments: "I have been working on the history of contemporary dance in Slovenia for few years now and I could start this story with: "Contemporary dance in Slovenia is this year (2007) 80 years old. The whole story started in Ljubljana in 1927 when dancer and choreographer Meta Vidmar got back from Germany from Mary Wigman school and established its own dance school in Ljubljana etc." But the question is, whether that paradigm (if it is paradigm) has anything to do with the present moment. From which context it grew? From which motifs? Where its influences show? Is the history of contemporary dance in Slovenia one phenomenon or it is a multiplicity of different, unconnected phenomena? It is very much Foucaultian approach. What I would really like to know on the larger – let's say balkanian – scale:

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<sup>23</sup> <http://www.culturalprofiles.net/> Information is retrieved from Visiting Arts Cultural profiles project. Visiting Arts purpose is to strengthen intercultural understanding through the arts. *Visiting Arts provides information and intelligence in order to strengthen intercultural dialogue.* Site for Slovenia was developed in collaboration with Ministry of Culture in Slovenia. Helena Pivec is person that was responsible for creation the Slovene cultural profile. I have found information about Helena Pivec in one report from the intern in Bunker productions as part of the Balkan Express programme. (site accessed April 15, 2007)

<sup>24</sup> Ibid

what was the moment that produced an appearance of contemporary dance in these countries? What was the social, political and artistic context that “pulled the trigger”? And when? “And which context contemporary dance touched during “its time”? In Slovenia we’ve got an example of contemporary dance solo in the 40’s in the middle of the battlefield between Germans and Slovenian partisans. Ziva Kraigher, dancer and choreographer, made a solo called “Revolt” in the battlefields and presented it to the other comrades. A communistic example of contemporary dance. Then we’ve got an illegal period of contemporary dance – a hilarious paradox – which was going on in the 50’s in the very houses owned by the people that prohibited it. “Sisters” of political elite “illegally” opened up studios and were giving and taking classes before the eyes of the politicians (their brothers) that prohibited it. In the meantime those politicians would prefer ballet. Actually I’m far more interested in that sense to think and write and conceptualize an impossible history (as Serbian theoretician Misko Suvakovic would call it) more than history itself. Or impossible histories. Or history of phenomena that couldn’t/ can’t happen. What/ where represents something that can’t go in terms of contemporary dances. “

What I believe is important that Vevar is pointing out is that the moments that pull the trigger of the development of the contemporary dance are still not explored. The social and political contexts were producing and writing the historical moments that might not be relevant as moments that influence the contemporary dance situation. Vevar is mentioning the contemporary dance “illegal” position that political and social context was imposing. We will see later on also in the Serbian context, that Maga Magazinovic efforts to introduce the “ new dance” were not supported, even were very much criticized in that time. Is it today time when the political EU context started recognizing the “democratic form” of expression and developed means to support it? And why “our” contexts even recognizing it still don’t developed means to support it?

In another presentation of the Slovenian performing art scene today it is presented that performing art scene is very vivid, especially drama theatre is very active. In the same source is presented that “ Theatre is an art that has been shaping Slovenia's image abroad, with several successful guest appearances and individual artists gaining



international acclaim [...]Slovenia has also gained international recognition for performing arts theory, research, publishing and documentation initiatives”<sup>25</sup>.

These sentences if translated in the language of the cultural policy – suppose to notify that there is an active international cultural policy that supports the performing art scene.

This will be searched and explained in the chapter below which will give an overview of the cultural policies of these countries towards performing arts.

In Macedonia there is a theatre festival MOT (Mladinski Otvoren Teatar), a festival that when I was a student made a great influence on me, and on many other young individuals. Unfortunately that is not case nowadays, but in that time – 90s Macedonian audience with great pleasure was expecting the performances from Slovenia, especially the physical theatre, experimental drama theatre and interdisciplinary theatre forms. Such theatre forms in the ‘80s and 90s were produced by the very active Slovenian independent sector that has been developed in those years. Slovenia has a long tradition of independent cultural production dating back to the 1960s (the Ljubljana Experimental Theatre, Stage 57).<sup>26</sup>

From the interviews done with several professionals from Slovenia, we can notify that in the eighties, an independent art movement with new artistic concepts and ways of presentation was developed, when new settings for the production and organisation of culture were established. Thus, the alternative art of the eighties can also be seen as political avant-garde in interpreting and manipulating ideological and artistic liberalism.<sup>27</sup>

Institution that supported new art forms and presenting contemporary theatre in the ‘80s was cultural centre Cankarjev Dom. In the programme were presented established and emerging artists from Slovenian scene, as well many international.

Cultural centre was collaborating with the independent scene also in 90s and nowadays. In the frame of Cankarjev Dom there were initiated new events supporting the contemporary dance. Fico Ballet – an independent dance-theatre organization and one of his founder Goran Bogdanovski was an initiator of a first Slovenian Contemporary Dance

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<sup>25</sup> Ibid

<sup>26</sup> Ibid

<sup>27</sup> Ibid

Festival (platform) *Gibanica (Moving cake)*,<sup>28</sup> in 2003 with partners: Cankarjev Dom, Bunker Productions, -Slovenian Association of Contemporary Dance, Plesni Teater Ljubljana, Vitkar, En-Knap, Ministry of Culture of Slovenia, City municipality of Ljubljana, Department for culture and many individuals . Name Gibanica was made up by Gregor Kamnikar.<sup>29</sup>

Cankarjev dom as well supported the Exodos - an International Festival for Performing Arts organized by Exodos – theatre and dance production centre<sup>30</sup> that at this moment is also an executive producer of Gibanica. Gibanica is festival that is organized each two years and which is common project of almost all dance production house in Ljubljana<sup>31</sup> . Exodus- International festival for performing arts is established in 1995. In the festival programme besides presentations they also are supporting new productions by young choreographers and directors, and are presenting/touring their performances in Slovenia and internationally.

Besides these two festivals in Cankarjev Dom, cultural centre has different programmes supporting the collaboration of the independent performing art scene. In 2003-2004 a new series called *Temporary Autonomous Zone* was introduced, offering eight new works of Slovene and international choreographers per year with Cankarjev dom co-producing some of these productions.<sup>32</sup> Other programmes and smaller venue in the cultural centre are reserved for new works varying from dance to multimedia performances.

In the interviews it is to be found that contemporary dance production in Slovenia takes place mainly in the capital Ljubljana, even though there is also lively scene developed in Maribor and some other towns in Slovenia. Katja Praznik, an art critic and editor in chief of performing arts journal *Maska* mentions: ”The basics problem of the contemporary dance scene is its lack of institutionalisation. Most of the choreographers that have emerged and been very successful internationally have their own private organizations. There is only one dance scene that is dedicated to dance production exclusively - i.e. Plesno Gledališče Ljubljana (PTL) (Ljubljana Dance Theatre)”

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<sup>28</sup> <http://www.cd-cc.si> – the official site of cultural centre Cankarjev dom where all programmes and activities are listed.

<sup>29</sup> <http://www.ficobalet.org/castgibanica.htm>

<sup>30</sup> <http://www.exodos-festival.si> – official web site of the Exodus – theatre and dance production

<sup>31</sup> information retrieved from <http://www.exodos.si/index.php?v=1> and interviews

<sup>32</sup> <http://www.cd-cc.si>

PTL was founded in 1984 by a Damir Zlatar Frey, Sinja Ozbolt and now-deceased Ksenija Hribar that is considered to have the firsts professional dance company in Slovenia, and who was also a founder member of the London Contemporary Dance Theatre. In the interviews it is also mentioned that Ksenija Hribar was the one that in '80s was fighting for the institutionalisation of contemporary dance.

PTL is considered to be the pioneer of Slovenian contemporary dance that has trained the country's most acclaimed dancers and choreographers<sup>33</sup> and throughout the eighties played a pioneering role in the development and promotion of the contemporary dance form in Slovenia and abroad. Most of today's contemporary dance choreographers and dancers have collaborated with PTL; some of them founded their own companies in the 90s such as mentioned in the interviews Sinja Ozbolt, Tanja Zgonc, Iztok Kovac, Matjaz Faric etc.

Rok Vevar, is making deeper analyses on the development of the contemporary dance scene in Slovenia in the 90s, concerning the various impacts and aspects that were influenced the scene.<sup>34</sup>

Nowadays, the PTL serves as an umbrella production house to several established choreographers with very different aesthetic expressions as well as to ones staging first choreographies. Through it programmes provides continues contemporary dance

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<sup>33</sup> Retrieved from the Government communication office <http://www.ukom.gov.si/eng/slovenia/publications/slovenia-news/1584/1603/>

<sup>34</sup> Rok Vevar is listing the four phenomena of 90s in Slovenia: *Forces of continuity* – the choreographers that grew in the context of 80's and were very important for the whole dance outburst that started at the time with "Dance Theatre of Ljubljana" (1984). Aesthetically they understand dance strictly in the context of emancipation of democratized movement in the space. Body is more or less strictly aesthetical category (no social or political inscriptions etc.). High quality productions though: Ksenija Hribar, Sinja Ozbolt, Tanja Zgonc, Matjaz Faric etc.; *Physical theatre groups* - that were accepted more in the context of contemporary dance as in the context of theatre – such as "Betontanc", "Fourklor" etc. I'm reading them as a consequence of speech and language inflation and devaluation that happened in the 80's in the field of "political". They were perceived as pop art phenomena. Very basic stories of urban tribes fighting and trying to establish some spontaneous social hierarchy. Very much influenced by the Brussels' dance scene (Ultima Vez, Fabre, Rosas). Theoretical tools for understanding that phenomenon would be – that's my opinion – "theory of games" in the humanistic horizon (not economical or mathematical!): Johan Huizinga, Roger Caillois, Bruce Fink etc. *From choreography to improvisation*: which was the case of group "En-Knap" (chor. Iztok Kovac). Iztok Kovac who is the most important name in the recent history of Slovenian contemporary dance, has developed tools to democratize hierarchy of dance and to establish dance performance as a process, after being recognized and critically acclaimed with his choreographies on the international scale. He established a form of improvised dance performances, depending on the (a) theme and (b) on various rules that organize a participation of dancers on the scene that's taking place etc. *Concepts*: I would say that this is a temporary name for the last and for me the most interesting phenomenon in the field of contemporary dance in Slovenia form 90's until now. They try to reconsider the function of art in the society and art field itself as well as establish the new ways of methodological and production tools. They bring the technology in as well as new contents. This art is many times interdisciplinary (dance – theatre, dance – computer/digital arts, dance – performance art etc.) and also interactive (the role of spectator is always considered and included somehow). Names: Dragan Zivadinov – NSK, Mateja Bucar, Emil Hrvatin, Nina Mesko, Snjezana Premus, Muzeum theatre group etc.).

education, and collaborates on international co-productions, with guest choreographers and with dance festivals. In 1996 PTL obtained the required premises for professional and artistic creative work. In its theatre PTL shows its own productions as well as innovative domestic and foreign performances.<sup>35</sup>

In the 90s, independent scene was still very active but also a new generation of directors started introducing new concepts into the theatre repertoires which can be understood as very positive change of the theatre policy towards new and innovative creations. In the Slovenian National Theatre on the Small Stage (Mala Scena) are staged productions including Neil LaBute's "Shape of Things", and Sarah Kane's "Cleansed". These kind of contemporary pieces are rare to be seen on the stages of the National theatres in the region.<sup>36</sup> As I mentioned before, while introducing the activities of Cankarjev Dom, an independent producers also have started establishing their production houses/organizations and initiating different new concepts and activities such as festivals. I have mentioned Exodus and Gibanica before, and another one that I would mention as important in the development of the contemporary dance scene, but also contemporary theatre, is Mladi Levi organized by Bunker Productions since 1998.

Bunker Productions is a private non-profit cultural organisation established by Nevenka Koprivsek. Bunker is very active NGO in the country as well as internationally. *Bunker productions* is also very active internationally as well as regionally. I was recently in Ljubljana, on the Balkan-Mediterranean reflection meeting hosted and organized by Bunker and European Cultural Foundation ECF. This was a part of the initiative of ECF, the wider project- reflection process on the context and conditions of cross Mediterranean cooperation projects in the field of contemporary arts. I will talk more about this initiative and collaborations in the next chapter where I will identify regional collaborations that are supporting the development of the contemporary dance scene in the region. Bunker is part of many different international networks such as IETM (International network for contemporary performing arts), Junge Hunde international network that stimulates mobility of young and promising artists, also one of the founders of Balkan Express network that played a role in enhancing the regional collaboration among dancers and

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<sup>35</sup> Retrieved information from <http://www.culturalprofiles.net/Slovenia/Units/4680.html> where the profile of PTL is presented. There is no official site of the PTL where presentation of the centre can be found.

<sup>36</sup> From the report of the intern Monica Anastase from Romania, in the Bunker as part of Balkan Express internship programme

choreographers. Balkan Express is a network of contemporary performing arts operators from South East Europe and from other regions interested in collaboration in and with the Balkans. I will come back also to Balkan Express network and other initiatives, as well as the support that Bunker has provided for the contemporary dance in the region in the chapter where regional initiatives will be identified.

Bunker is a performing arts producer; it has produced physical theatre performances by Betontanc, a group led by Matjaz Pograjc, some dance and multimedia performances by a ballet and contemporary dancer Sanja Neskovic Persin etc. Since 2004 Bunker has been running the programme at the Stara Elektrarna – Old Power Station, a venue for performing arts performances opened recently in the centre of Ljubljana. The programme consists of production, education and presentations. Space facilities are used for rehearsals, education (dance, art management and other workshops) and stage performances.<sup>37</sup>

Other festival that supported presentation and development of the contemporary dance scene is Ex Ponto International Festival organised by B-51 Cultural Society- a non governmental association engaged in production of theatre and dance projects since 1991. Many non-governmental organizations in Slovenia that has been active in 90s and post 2000 have extended their activities. They are very active in educational and training programmes, networking, publishing etc. One of the most active journals for performing arts is Performing arts magazine *Maska* that is published three times a year. *Maska* has extended its publishing to production activities. Performing arts journal *Maska*, book series *TRANSformacije* and *Mediakcije*, are the foundations of the *Maska* publishing programme. The field of reflection comprises the broadest area of contemporary performing arts, from theatre, contemporary dance and new ballet to performance, multimedia and new-media art.<sup>38</sup> *Maska* -Performing arts journal is mostly topic related (eg. genetic art, dramaturgy of dance, theory on stage, Gestus, postdramatic theatre, eroticism, the new art and theory from the East, Visuality). The *TRANSformacije* ('TRANSformations') is book collection that covers contemporary performing arts theory introducing some terminology and new concepts frameworks by Slovene or foreign authors. *Mediakcije* ('Mediactions') that introduces critical writing on media and society.

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<sup>37</sup> Information retrieved from <http://www.bunkerproductions.org> and interviews

<sup>38</sup> <http://www.maska.si/en/?redirect=41>

They have published *Fama* magazine as first in the line of collaborative magazine projects: with the Zagreb *Frakcija* magazine, *Maska* prepared the issue in collaboration with the Munich Dance festival. It was dedicated to the thematisation of the status of the body in different cultures and artistic practices. It was published in English and German.<sup>39</sup>

Other to mention is Muzeum Institute that is expanding the performing arts by producing performing arts works by architects, visual artists, and theoreticians. Muzeum Cultural Institution is an independent non-profit cultural institution for art production, distribution and publishing established in 1996. Since 1999 the Muzeum's flexible strategy has resulted in a production of innovative theatre projects, some cultural policy projects, international projects and others focused on visual installation, inter-media and sound projects.<sup>40</sup>

One of the most known names from Slovenia related with contemporary dance is Iztok Kovac and En-Knap dance company that Iztok Kovac established with Maja Delak, also an important figure in the Slovenian dance scene. They worked on their pieces, but also produced works of other choreographers such as Andreja Rauch, Mala Kline. Maja Delak was the main force to establish a high school program for contemporary dance that is part of the official curriculum. She also established AGON program which is offering education and research program for semi-professional and professional dancers.<sup>41</sup> Maja Delak has later established her own organization EMANAT which took over also the educational program AGON and book publishing (for contemporary dance). Another important name that emerged in 90s is Matjaz Faric who was first working in the frame of PTL and then later established his own organization Flota. Few other names from 90's are Branko Potocan and his group Furklor. In late 90's dance scene got a few younger choreographer like Bara Kolenc, Irena Tomazin, Snejjana Premus, Magdalena Reiter, Andreja Rauch, Mala Kline, Matej Kejzar, Gregor Lustek, Rosana Hribar, Tanja Skok, Jana Menger, etc. They work within different organization as dancers or choreographers. Interviewed has expressed opinion that there was a gap in regional collaboration during the war time in 90s. There was no information flow about the development of the dance

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<sup>39</sup> <http://www.culturalprofiles.net/Slovenia/Units/4053.html> (Site accessed April 16, 2007)

<sup>40</sup> <http://www.muzeum.si> (Site accessed April 16, 2007)

<sup>41</sup> Retrieved from the interview with Katja Praznik

scenes, except from Croatia. En-Knap had CIMET program that have included some of the regional partners but only few dancers and choreographers were included. There wasn't an overview of people/ organizations working in contemporary dance in the region. There was information about the international scenes, mostly presented on the festivals mentioned.

## 2.2. Croatia

I'm starting to write this chapter on the International day of dance, and I decided to begin the analyses and introduction of the Croatian dance context through relation with this internationally recognized event. In 1982 the International Dance Committee of the International Theatre Institute, UNESCO, created International Dance Day to be celebrated every year on the 29th April. The date commemorates the birthday of Jean-Georges Noverre (1727 - 1810), the creator of modern ballet. Every year a message from a well-known dance personality is circulated throughout the world. The intention of International Dance Day and the message is to bring different dance together on this occasion, to celebrate this art form and revel in its universality, to cross all political, cultural and ethnic barriers and bring people together in peace and friendship with a common language - Dance. The International Dance Committee of ITI is collaborating with World Dance Alliance for the celebration of International Dance Day.<sup>42</sup>

This information was published on the web portal culturenet.hr and the day was also celebrated in Croatia with spreading of this year message by Sasha Waltz:<sup>43</sup> "One dances on birthdays, at weddings, on the streets, in living rooms, on the stage, behind the scenes. To communicate joy, sorrow, as ritual and borderline experience. Dance is a universal language: emissary for a peaceful world, for equality, tolerance and compassion. Dance teaches us sensibility, consciousness and to pay attention to the moment. Dance is the manifestation of our being alive. Dance is transformation. Dance locates the soul; dance affords the body a spiritual dimension. Dance enables us to feel our body, to rise above,

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<sup>42</sup> <http://www.iti-worldwide.org/pages/idd/idd.htm#A.3> The International Theatre Institute (ITI), an international non-governmental organization (NGO) founded in Prague in 1948 by UNESCO and the international theatre community. ITI aims "to promote international exchange of knowledge and practice in theatre arts (drama, dance, music theatre) in order to consolidate peace and solidarity between peoples, to deepen mutual understanding and increase creative co-operation between all people in the theatre arts"

<sup>43</sup> <http://www.iti-worldwide.org/pages/idd/idd.htm#A.3> *International Dance Day Message - Biography of Sasha Waltz*

to go beyond, and to be another body. To dance is to participate actively in the vibration of the universe.’<sup>44</sup>

Since 1999 International Dance day in Croatia has been celebrated with the initiative of informal group Ilinkt.

In June 2000, it is established the Dance Committee of the Croatian Centre of ITI and it took over the organisation of the celebration and the distribution of the dance message throughout Croatia. Both the international and national messages are read on that occasion. To date, the message has been written by names from the Croatian dance scene such as Milko Sparemblek, Milana Bros, Sonja Kastl, Mirna Zagar, etc.<sup>45</sup>

Dance in Croatia has a long tradition, and year 1876 is listed as beginning.<sup>46</sup> In 1921 as part of the Zagreb Ballet were educated first generations of local dancers. In the period between two world wars there was establishment of new dance schools, dancers being on studies, or dancing abroad were bringing back their knowledge and experience, were establishing schools, their dance groups, or some of them were continuing their abroad work abroad etc. Dance personalities of that time were Alma Jelenska and Fritzi Vall, Vera Milcinovic Tashamira, Mirjana Janecek- Stropnik, Mercedes Goritz Pavelic, Mia Corak Slavenska, Ana Miletic, Sofija Cvjeticanin etc.

Some of the dancers choose to study and graduate in the neighbourhood in Serbia and Belgrade school of Rhythmics and Plastic under Maga Magazinovic mentorship.

Laban techniques were brought to Croatia through the choreographers, dancers studding and dancing aboard, but also Laban’s concept of dance art took root in Croatia through the National Ballet as well. Laban’s Slovenian students Pia and Pino Mlakar were dancing and living partners. Pino Mlakar had a long and fruitfull life, he passed away on first of October 2006 in his 100 year, and Pia 6 years ago<sup>47</sup>. As we saw before they were very active in Slovenia as well through education. Besides having international recognition and being active in Slovenia, they influenced the development of dance in Croatia, but as well in Serbia. They staged in Zagreb numerous performances that derived style-wise from dance Expressionism. The most famous performance, the celebrated

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<sup>44</sup> <http://www.culturenet.hr/v1/english/read.asp?id=1264&cat=12>

<sup>45</sup> [www.hciti.hr](http://www.hciti.hr)

<sup>46</sup> Dzurinovic Maja, Croatian dance scene then and now, Kretanja/Movements Magazine for Dance Art, special edition 2003, 58

<sup>47</sup> <http://www.teatar.hr/vijesti/ples/121>



*Devil in the Village* (Lhotka), premiering in Zurich with immense success in 1935, was staged in Zagreb in 1937 and since then is a regular comeback to the repertoire of Croatian National Theatre. Mlakar's legendary *Devil*, Zagreb artist Oskar Harnos, later on became the leading dancer in Kurt Joos's troupe and, among other, danced the role of *Death* in *The Green Table* (*Der grune Tisch*).<sup>48</sup>

Oskar Harnos together with Ana Roje, gain the strong international status, and in the post-war Yugoslavia twice initiated and led the International Ballet Summer School - once in Kastel Kambelovac and the second time in Primosten - which obtained numerous international awards; yet this was insufficient to gain a steady support of local authorities and to be established on a permanent base.<sup>49</sup>

They might do not succeed back then, but they made the base and path for successor choreographers and dancers in Croatia nowadays.

Wars are always destroying relations, dividing people, changing and building new identities depending who are the winners.

Many of initiatives were destroyed and were built new as well in Croatia after the Second World War. 'New was the remaining school for classical dance based on the methods of Russian school that was founded as an independent institution in 1949, but of all mentioned artists of contemporary dance expression who were active in Zagreb between two wars, only Ana Maletic survived the change of political power hand system. Her School for Rhythmics and Dance became a state institution in 1954. This school, later in 1999 <sup>50</sup>named by its founder Ana Maletic *School for Contemporary Dance*, bred the majority of Croatian choreographers and dancers of contemporary dance [...] This programme, however, has never been approved by higher cultural instances; thus dance was kept on the level of artisan skill while the title of dancer, in spite of an 8-year education (both for ballet and contemporary dance), is equal with high school degree.'<sup>51</sup> With merit of Ana Maletic, nowadays Zagreb is important centre of contemporary scene movement, and not only in the country but beyond the country borders.<sup>52</sup>

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<sup>48</sup> Dzurinovic Maja, Croatian dance scene then and now, *Kretanja/Movements Magazine for Dance Art*, special edition 2003, 59

<sup>49</sup> Ibid

<sup>50</sup> Ana Maletic web site: [http://www.anamaletic.com/hr/skola\\_ritmika\\_ples.html](http://www.anamaletic.com/hr/skola_ritmika_ples.html)

<sup>51</sup> Information from the texts published on Ana Maletic site

<sup>52</sup> Dr. Vladan Svacov, in foreword of the book of Ana Maletic, *Knjiga o Plesu*, Zagreb: Kulturno-prosvjetni sabor Hrvatske, 1986

Many of the National Ballet dancers, choreographers after the Second World War decided to go abroad and try to build careers.

Ballet obtains its independence within Croatian National Theatre in 1965.<sup>53</sup>

In that time there was an international flow in Zagreb. Limon and his group visited Zagreb at the end of 50s; a few years later, it was Martha Graham; and the Music Biennial in 1965 opens new perspectives through the works of John Cage and Anne Halprin.<sup>54</sup>

In the 60s new initiatives of contemporary dance ensembles appear. In 1962 Ana Maletic with her daughter Vera Maletic is establishing Studio for Contemporary dance in her School for Rhythms and Dance. It was the first ensemble of contemporary dance expression that is active up till these days.<sup>55</sup> Her daughter Vera Maletic also as her mother was learning the Laban techniques and she got certificate of The Laban Art of Movement Studio, she continued her education and she finished MA History of art and culture at the University of Zagreb and PhD in interdisciplinary studies at the Ohio State University where she is still a lecturer.<sup>56</sup> Another initiative was Milana Bros's Chamber Free Dance Ensemble (KASP).

Somewhat later, in 1970, a third ensemble appeared in what turned out to be a long-standing *triumvirate*: Zagreb Dance Ensemble (ZPA) that opened the doors to the next generation of choreographers. Those are Jasminka Neufeld, Nives Simatovic, Katja Simunic, Ksenija Zec, Mare Sesardic and Ljiljana Zagorac, Mare Sesardic launches *Studio Mare*, Rajko Pavlic *Liberdance*, Vesna Mimica *Vem*, and the group *Gesta* derives out of the third generation of KASP.<sup>57</sup>

Important event or turning point into the development of the contemporary dance in Croatia is the Dance Week Festival, initiated by Mirna Zagar. I have found different information about the year when it was established 1982<sup>58</sup>, 1983<sup>59</sup> and 1984<sup>60</sup>. However it

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<sup>53</sup> Dzurinovic Maja, Croatian dance scene then and now, Kretanja/Movements Magazine for Dance Art, special edition 2003, 60

<sup>54</sup> Ibid, 61

<sup>55</sup> Ana Maletic web site: [http://www.anamaletic.com/hr/koreografije\\_1940\\_1970.html](http://www.anamaletic.com/hr/koreografije_1940_1970.html)

<sup>56</sup> Official site of Ohio State University <http://arts.osu.edu/>

<sup>57</sup> Dzurinovic Maja, Croatian dance scene then and now, Kretanja/Movements Magazine for Dance Art, special edition 2003, 62

<sup>58</sup> <http://www.danceweekfestival.com/23tsp/>

<sup>59</sup> Dzurinovic Maja, Croatian dance scene then and now, Kretanja/Movements Magazine for Dance Art, special edition 2003, 62

<sup>60</sup> Nerina Sibila Iva, Croatian dance festivals, Kretanja/Movements Magazine for Dance Art, special edition 2003, 65

in early '80s this event was established. This event tore down the fences of the local dance ghetto and opened up new perspectives for the involvement of young artists in international projects and their education in prominent dance schools.<sup>61</sup>

I met Ivana Josic, dancer from Croatia in Skopje while she was performing on the MOT (Mladinski Otvoren Teatar) festival last year. While we were talking about the performance *Angel of Dead by Jan Fabre* that she performed in, we were talking informally about the Croatian contemporary dance scene. She is away for a long time and she dances in Jan Fabre's performances among others. She said that she can't comment much for today situation of the contemporary dance scene in Croatia, but what she can note is that the Dance Week Festival changed lives to many dancers in Croatia.

Mirna Zagar also established the Hrvatski institut za pokret i ples (HIPPI - Croatian Institute for Movement and Dance), and soon afterwards she participated in the setting up of the MAPAZ project (Moving Academy for Performing Arts, Zagreb). The two groups closely linked to the activities of HIPPI-MAPAZ are Studio Mare and Stereo, both of which have considerable experience in monitoring of and participation in the Week.<sup>62</sup>

Mirna Zagar is now engaged as an executive director at Scotiabank Dance Centre (recently renamed The Dance Centre) opened in September 2001 in downtown Vancouver, British Columbia, Canada.<sup>63</sup> She still works on the organization of the Dance Week Festival as well she is engaged in the restoration of the cinema *Lika* into new dance centre. Everyone in Zagreb knows her as dynamic and persistent person, and thanks to her persistence Zagreb nowadays is on the important place of the world map of contemporary dance, and only uninformed are considering contemporary dance as marginal art.<sup>64</sup>

It is apparent that many important figures in the Croatian dance history were fluctuating - going aboard and coming back bringing new experiences, knowledge, ideas. New ideas have been turned into new organizations, projects, researches etc. Dzurinovic Maja in her text is also mentioning Croatian dancers who established their careers abroad and

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<sup>61</sup> Dzurinovic Maja, Croatian dance scene then and now, Kretanja/Movements Magazine for Dance Art, special edition 2003, 62

<sup>62</sup> Blazevic Marin, Croatian Theatre at the End of 1990's: A New Generation on the Road Conquest of the Centre Stage, Krasnogruda magazine, No.8 <http://www.pogranicze.sejny.pl/>

<sup>63</sup> Pepper Kaija, Dance Magazine, A Canadian success story—one year old - News - the Dance Centre, January 2003 [http://findarticles.com/p/articles/mi\\_m1083/is\\_1\\_77/ai\\_95910266](http://findarticles.com/p/articles/mi_m1083/is_1_77/ai_95910266)

<sup>64</sup> Ozegetic Nina, Nacional – Plesna menadžerica u Kanadi s 1,5 mil. Dolara, Nacional- Neovisni News Magazine, 10.05.2005

occasionally appear on the domestic dance scene either with a creation of a new project or touring: Aleksandra Janeva, Marija Scekcic, Jasna Vinovrski, Ivana Muller, Nensi Lazic, Selma Banich...

The new companies and organizations that have been established, those which are shaping the Croatian contemporary dance scene, working on the development of the contemporary dance scene in Croatia are Group Ilinkt!, Dance Centre TALA that seven years ago initiated a Platform of Young Choreographers, BADco, Centre for Drama Art (CDU), group *MARMOT*, open-structure group named *EkS-scena*, the Association of Professional Dance Artists *Puls*, *Kelkope* Comapany, Trafik from Rijeka, Obepyu, Summer Festival of Dance and Non-Verbal Theatre in Svetvincenat (Istria) etc.

Nowadays Croatian dance scene is very active and vivid. In the 90s was communicating with international scene more then with the neighbours or ex-Yugoslavia. It is vivid scene that is full of new initiatives commenced by the individuals that have been self-organizing themselves into NGOs, informal groups that were working hard in the past years on the development of the scene. Besides it is vivid and there are many positive effects, there is real lack of the system and cultural policies still in Croatia as well. I will just reveal this issue here and continue to elaborate it in the chapter that will elaborate cultural policy.

Ivana Ivkovic , dramaturg that is active in Center for Drama Art, BADco., and Frakcija journal from Zagreb is explaining the situation in the contemporary dance scene in the post 2000 in Croatia through one example: "One self-organizing initiative deserves special mention: the working platform EkS-scena. After six years of programmes they have almost single-handedly revitalized Croatia's contemporary dance scene education and production. They are now in a critical stage of possible disbandment due to burnout of the individuals that were the driving force. A self-organized working platform of young dancers and choreographers, EkS-scena stepped in to provide the educational and production programmes dancers and choreographers lacked. Six years later, exhausted to the brink of burnout, choreographers started to question working hours spent not producing dance, but filling in for institutions that are still not on the horizon."

If the situation continues like this we will face many burnouts and disbandment of many organizations, individuals in the Region not only on the vibrant Croatian dance scene.

Ivana Ivkovic is also underling the changes that were brought with the establishment of BADco. Changes that were introducing the new established organizations were concept and work changes. She is saying: “There is a key moment some 5 years ago in the field of contemporary dance - with the arrival of BADco. (established by 2 dramaturges: Ivana Sajko and Goran Sergej Pristas, 2 dancers: Nikolina Bujas Pristas and Pravdan Devlahovic; and 1 philosopher: Tomislav Medak; [www.badco.hr](http://www.badco.hr)) and several young choreographers (Nensi Lazic, Selma Banich, the llinkt! project, Irma Omerzo and others). Up until then it was expected that young dancers do not choreograph their own work, but work for those who no longer dance, within the then present few decades old companies (like the Zagreb Dance Ansamble, Studio for Contemporary Dance, or with authors like Mare Sesardic, Suzana Sliva, Vesna Mimica) - this changed with the first works of Nikolina Pristas, Pravdan Devlahovic and Aleksandra Janeva (all from BADco.) in 2000.”

I would add that the other working change that these organizations have introduced and they are active in is networking. One of the networks that most of the organizations are active in is the regional network, collaborative platform Clubture.

One of the organizations that is also very active locally as well in the regional collaboration is TALA. Besides regular training and production programmes they initiated the Platform for young choreographers, as well at the moment initiating establishment of the second dance centre in Zagreb. First one is, as I mentioned before, ZPC (Zagreb Dance Centre) that should be established in old cinema – Kino Lipa, and other one is in Kino Kalnik, as well old cinema building that city of Zagreb has bought and given to TALA for the dance space.<sup>65</sup> TALA is also active in the Balkan Dance Network that I will talk more about in the next chapter.

Throughout the development of the contemporary dance scene in the last fifteen years, emerges the first generation of dance critiques Romana Vlahutin, Ivica Buljan, Vladimir Stojavljevic etc, that has build the path for the new generation of dance critiques. They are already established and very active among whom Maja Dzurinovic, Iva Nerina Sibila,

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<sup>65</sup> <http://www.teatar.hr/vijesti/ples/160> n.k. 07.04.2007.

Goran Sergej Pristas and Natasa Govedic. There are also new, coming generation of promising critics. They write in the daily newspapers and magazine *Frakcija*.<sup>66</sup>

Frakcija Journal for Performing Arts (established in 1995, [www.cdu.hr/frakcija](http://www.cdu.hr/frakcija)) is a key publication (as a member of the current editorial board, I can tell you it also defined my education and creative choices) says Ivana Ivkovic. Frakcija will be introduced later, as very important generator of artistic international as well regional practices. Triangle of journals Maska, TkH (Teorija koja Hoda) Walking theory and Frakcija plays important role in the system, reflecting on the contemporary dance in the region.

Publishing concerning dance in Croatia is not consistent, but there are very important published books such as the book of Selma J. Cohen *Dance as Theatre Arts* published by Cekade in the beginning of 90s, A History of Dance of Ancient Civilisations I and II by Ana Maletic, published by Matica Hrvatska and few others. It is interesting to be mentioned library Gesta that was launched and edited by the dance critic Maja Dzurinovic in 1992. In 2000, the Croatian ITI UNESCO centre found the National Dance board that launches in 2002 the Dance Magazine Kretanja/Movements, the first specialized dance magazine in Croatia.<sup>67</sup>

Besides the new initiatives for Dance Centres in Croatia, there is an initiative for University for classical and contemporary dance that is an ongoing process in the moment.<sup>68</sup> Is this a reality or just a political campaign, we don't know, but history will confirm.

### 2.3. Serbia

Serbia got its ballet after the war. There were some guest performances in the National Theatre in Belgrade before that, and there were certain personalities such as Maga Magazinovic that made an impact and worked on the introduction of new approaches and principles of dance in that time. There is written record by Maga Magazinovic,<sup>69</sup> that in winter 1907<sup>70</sup> year in Belgrade, a successor of Isidora Duncan, Mod Alan had a

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<sup>66</sup> Turcinovic Zeljka, Writing on Dance, Kretanja/Movements Magazine for Dance Art, special edition 2003, 67

<sup>67</sup> Ibid 67, 68

<sup>68</sup> Miroslav Zec, Novi List, 30.01.2007. <http://www.min-kulture.hr>

<sup>69</sup> Maga Magazinovic, Moj Zivot. Edited by Jelena Santic, , Clio, Belgrade, 2000

<sup>70</sup> Maga Magazinovic, Moj Zivot. Edited by Jelena Santic, , Clio, Belgrade, 2000, 214; Maga Magazinovic wrote year 1906, which is not. Santic is explaining that some of the years might be wrong because she was writing her memories when she was 70 years. Jelena Santic that edited the book is correcting in year 1907.

performance. Kosara Cvetkovic, teacher of Maga Magazinovic in that time wrote first critic on dance.<sup>71</sup>

Maga Magazinovic was very impressive personality. She was living in time of Kingdom of Serbia, Kingdom of Serbs, Croats and Slovenians, then Kingdom of Yugoslavia, as well as in Federation Republic Yugoslavia. This was time between two wars, many changes, and new approaches in the arts, when canons and schemes established were demolished. Search for new expressions and art forms have marked this period.

Maga Magazinovic was very curious person, striving for knowledge. Besides studying at the University of Belgrade, she went to study abroad at Max Reinhardt drama school in Berlin. While studying there she learned about dances from different époque. She started learning dance, not as professional but to experience all dance styles. She was learning at Charlotte Schnitter<sup>72</sup> where she learned about ballet, but also new methods of English ‘‘callisthena’’, as compilation of ballet and gymnastics.

In 1910 she opened a school for ‘‘plastic dance’’ in Belgrade, since she noticed that there is a lack of systematic method for that she was filling as new dance principles.<sup>73</sup>

Later on in 1911, she went studying at Minette Wegmann that has taught Jaques-Dalcrose method. In 1912 she went in Dalcrose School learning from the Dalcrose itself. This period from social aspect was very important as moment of acknowledgement of body culture and dance theatre that will mark the XX century.

She also is having Laban’s influence. She do not writes that she has been studying at Laban’s but that she met him while he was performing in Belgrade in 1924. Laban writes in his book *One life*, that Maga Magazinovic was his adherent.<sup>74</sup>

All the knowledge she transferred to her students, which continued working, developing the dance scene. Some of them were the Croatian Ana Maletic, which we already talked about, who opened dance school in Zagreb, and made a great influence on the Croatian dance scene, as well as Lujo Davico by who is named the high school for classical dance in Belgrade.

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<sup>71</sup> Maga Magazinovic, *Moj Zivot*. Edited by Jelena Santic, Foreword by jelena Santic, Clio, Belgrade, 2000,18

<sup>72</sup> Ibid, 20

<sup>73</sup> Ibid, 21

<sup>74</sup> Ibid, 23

Maga Magazinovic school that has been opened in 1910 was the first contemporary cultural mark in Belgrade.<sup>75</sup> She writes in her notes ‘...must be a technical knowledge beforehand if we want dance art to be art...’<sup>76</sup>

She was not supported in that time; she was criticized, especially in the art world. She didn't get chance to transfer knowledge she gain in the National Theatre in Belgrade. She was the predecessor of the creative dance, contemporary dance.

In the National Theatre in Belgrade in that time parallel, first Ballet performance has been presented on 22 January 1923 after the First World War.<sup>77</sup> Theatre is established in 1868 as drama theatre. This year is mentioned as a year of beginning of the dance in Serbia.

Development of the dance, mainly ballet in Serbia is connected with the Russian dancers - emigrants. They were also teachers, besides dancers. Jelena Poljakova is mentioned as one of the first teachers in the Acting -dancing state school and School of Jelena Poljakov. Other teacher in that time was Margarita Froman that also was a significant figure for the Croatian dance. She was appointed as head of the Zagreb Ballet in 1921, and she educated many as one of the most significant Croatian prima- ballerina Mia Corak Slavenska. After many years in Yugoslavia (1917-1957) as Maitresse de Ballet of the Yugoslavian Croatian National Theatre and producer and choreographer for ballet and opera at the Yugoslav National Ballet, Froman immigrated to the United States in 1957 settling in New London.<sup>78</sup> While being in Yugoslavia she has thought many of Belgrade and Zagreb dancers.

In the last century history we can see evident exchange in the region.

Other important name for the dance scene in Serbia is Nina Kirsanova, that was also a dancer and choreographer who made a great significance in Yugoslavia and Serbia. She dedicated all her life on the development of the Ballet. She was also from 1954 – 1955

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<sup>75</sup> Ibid, 25 (translated from Serbian by the author)

<sup>76</sup> Ibid, 22 (translated from Serbian by the author)

<sup>77</sup> <http://www.narodnopoziorniste.co.yu> (site accessed on 2 May 2007)

<sup>78</sup> Margarita Froman Papers, Finding aid prepared by Marsha Day Smith. Archives & Special Collections at the Thomas J. Dodd Research Center 405 Babbidge Road, Unit 1205 Storrs, Connecticut 06269-1205© 2004 University of Connecticut <http://www.lib.uconn.edu/online/research/speclib/ASC/findaids/Froman/MSS19710001.html>



engaged in the Macedonian National Theatre in Skopje, where she was working on the establishment of the Ballet and Ballet School.<sup>79</sup>

One of her students is Milica Zajcev, one of the most active personalities in the field of dance critics up till nowadays in Serbia. Milica Zajcev was part of the dance ensemble of the post Second World War established Ballet in Macedonia. She had a difficult injury and stopped dancing. She graduated philosophy and did postgraduate studies of aesthetics. She has written several dance books. Two years ago was celebrated her 50 years of fruitful and dedicated work in dance. She has been rewarded with the Life achievement reward from the Association of Ballet Dancers of Serbia.<sup>80</sup>

Other exchanges between the choreographers and dancers in the region before, between First and Second World War were with Slovenian couple Pia and Pino Mlakar that we have already mentioned in the Slovenian and Croatian contexts. After the Second World War until 1980, Dimitrije Parlic was the figure that has expanded the already established policy of the ballet, through big choreographic opus. Other significant choreographers were Jelena Vajs, Mira Sanjina, Vera Kostic and others. Next generation choreographers were Dusan Trninic, Vladimir Logunov, Lidija Pilipenko, Aleksandar Izrailovski, Isidora Stanisic etc.

Important figure in the dance scene in Serbia, especially for the contemporary dance context was also Jelena Santic. She was dancer, dance critic and humanist that fought for human rights. In 1985 she was a head of the initiative for reforms in dance education, in which frame was initiated modern dance as part of the high school curricula. Also she undertook initiative that still is not realised by nowadays, is to establish a University for dance art.<sup>81</sup> She initiated many forums, lectures, international symposium as part of CID UNESCO on theme ‘‘Researches and works in all dance domains: art- society-philosophy’’.

Besides the National Theatre in Belgrade there was also Ballet activity organized in Serbian National theatre that was established in 1950, in that time Vojvodina National Theatre (Vojvođansko narodno pozoriste).

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<sup>79</sup> Marija Petricevic, Srpsko Nasledze, Istoriske Sveske br. 11, November 1998. <http://www.srpsko-nasledje.co.yu/sr-1/1998/11/article-15.html>

<sup>80</sup> B. B., Igra što život znači, 50 godina rada baletskog kritičara Milice Zajcev, Glas javnosti, Sreda, 15.06.2005 <http://arhiva.glas-javnosti.co.yu/arhiva/2005/06/15/srpski/K05061402.shtml> (site accessed on 1 March 2007)

<sup>81</sup> Jelena Santic biography, edited by Irina Subotic, Irina Ljubic, Grupa 484, Narodno Pozoriste u Belgradu, Belgrade, 2005

Before the establishment of the Ballet, in the Drama Studio of the Serbian National Theatre was established ballet department that has been developed in 1948 in the Ballet High School. This was a significant moment because there were educated new generations of dancers. Danica Zivancevic was choreographer and teacher and one of the most significant names in that period.

Many recognized choreographers were working in the Serbian National Theatre, such as Boris Tonin, Pia and Pino Mlakar, Maks Kirbos, also Lidija Pilipenko, Vladimir Logunov etc. Besides promotion of the classical ballet, also was created modern expression in the choreographies of Gjorgji Makedonski and Ike Otrina. Nada Kokotovic has introduced contemporary dance and Endru Piter Grinvud has introduced new contemporary techniques.

Another institution which is established in the recent times in Vojvodina, Novi Sad is Forum for New Dance (Forum za Novi Ples). It has been created in June 2002. Founder of the Forum for New Dance is Olivera Kovacevic Crnjanski. Main goal of this institution is to explore contemporary dance and theatre expression. They have detected the needs for knowledge in the contemporary dance and as answer to those needs was the establishment of the centre. The programme contents from training and lectures from which were developed choreographic miniatures and performances. They are collaborating with established choreographers from the county and the world.

In the 90s during the Milosevic time and the difficult situation in the county very important place where the contemporary dance was taking place was BITEF, BELEF, INFANT festivals. On this festivals are integrated guest and local contemporary dance performances. Another specialized festival that was oriented on promotion of the contemporary dance and establishment of the recent choreographic trends is Festival for Choreographic Miniatures. This festival is founded in 1996, and first one was held in 1997. The founders of the Festival of Choreographic Miniatures are the Association of Ballet Artists of Serbia and the Ministry of Culture of the Republic of Serbia, with big financial support of the City Secretariat for Culture of the City of Belgrade and 10 years of warm hospitality by the National Theatre, Belgrade. Since 2004, the Festival is

managed by the Festival Directorate appointed by the Association of Ballet Artists of Serbia (UBUS). Since 2006 Festival has appointed the artistic director.

The Festival of Choreographic Miniatures is an international competition of choreographers and it is presented annually. Other similar event in the region that is dedicated on the promotion of the young local, regional and international choreographers and promotion of the contemporary dance is the before mentioned Platform for Young choreographers from Zagreb, in the organization of the Tala Dance Centre. It was established three years after the Festival of Choreographic Miniatures.

On the Festival of Choreographic Miniatures, international choreographers from Holland, France, Canada, Italy, Portugal, Hungary, Austria, Romania, Macedonia, Croatia, Slovenia, Bulgaria, France, and Korea were participating or applying since nowadays. Since its foundation, the Festival has offered unique opportunity to a large number of young choreographers to promote their choreographic style, ideas and method of work. To many competitors, the Festival has created a chance to begin further independent choreographic work. Some of the first Festival laureates are today established choreographers, who set their choreographers successfully on stages throughout our country and take part in education of the forthcoming generations of dancers and choreographers.<sup>82</sup>

From the interviews I did, general conclusion can be made that contemporary dance through 90s in Serbia was not recognized as specific art domain or art context. Mostly, the contemporary dance was developed through independent theatres and festivals that are focusing on the body movement and exploring of new aesthetics rather than verbal theatre tradition. Dragana Alfirevic choreographer and performer is looking this way the development of the contemporary dance scene in the 90s and post 2000: "Contemporary dance was developing simultaneously in two directions: one branch coming from ballet dancers, who were taking their individual artistic path and the other from actors and artists in physical theatre. As it never had stable and systematic support from the state, all the achievements made in production and promotion of dance were depending on individual effort and personal strength of certain artists and organizers. BITEF Festival was for long time the only spot promoting contemporary dance and bridging the gap

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<sup>82</sup> Information retrieved from the official site of the festival: <http://www.koreografskeminijature.com> (site accessed on 25 April 2007)

between Serbian cultural field and this form of art. Much effort was made and still there is no cultural policy, there is no education in contemporary dance as such, there are several very young companies and artists bringing knowledge from abroad. It still needs to be worked much on awareness of state apparatus and audience development, as well as cultivating young generations and providing working conditions equal to those of other artists.’’

Ones that were emphasised from the interviewers as important in that relation were: Ister, DAH Theatre, Omen, Plavo pozoriste, ERG status – Sonja Vukicevic and CZKD, REX cultural centre, Theatre Dusko Radovic, Bitez theatre, Forum za Novi Ples, Per.art, Stanica, BITEF, BELEF, INFANT, as well individuals, new generation of Belgrade choreographers and personalities such as Boris Caksiran, Aleksandar Izrailovski, Bojana Mladenović, Dalija Aćin, Isidora Stanišić, Dragana Alfirevic, Dusan Muric and in Novi Sad Olivera Kovacevic-Crnjanski, Sasa Asentić.

Few years ago, Aja Jung has started Belgrad Dance Festival.<sup>83</sup> This festival is important for rising public awareness for contemporary dance. On this festival, big international names such as Netherlands Dance Theatre can be seen. Unfortunately, I couldn’t get more information from the founder about the goal and strategies of the festival, and its impact in the development of the contemporary dance scene in Serbia.

Ana Vujanovic, PhD in Theatre Studies, editor in chief of TkH journal in the interview is stating: ‘‘In the 2000s I see dance as the most popular and supported performing art. It is a common European trend, and dance has been replacing performance art, especially in so called alternative or independent scenes.’’

In the chapters on the *Historical overview of the dance development in the region- Slovenia, Croatia and Serbia* was important to relate the development of the contemporary dance scene with the local environment and to see how certain context in the Region corresponded to this art form. It was an attempt through examples of these contexts to detect some important points, social events, institutions, individuals or organizations that made impact on the national and regional dance scene development, as

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<sup>83</sup> [www.belgradedancefestival.com](http://www.belgradedancefestival.com) official site of the festival

well as lacks, potentials, needs, strengths and weaknesses of the contexts. What is a general overview is that contemporary dance development in the Region is not or insufficiently institutionally supported and was developed with the weal and energy of individuals and groups in all three contexts.

*In the chapter bellow examples on regional collaborations in the contemporary dance will be introduced as significant initiatives that are ‘pulling the trigger’ of the contemporary dance development in the present time.*

### **3. REGIONAL COLLABORATIVE PLATFORMS**

As we could have seen before, dance was always connected with a flux of ideas, changes in the societies and mobility.

The development of the contemporary dance scenes in the Region were influenced by the international scenes or Western Europe. As Dragana Alfirevic noted in the interview: “Regional dance cannot be observed without taking references from the Western Europe, where most of the dancers/choreographers were educated and where they received the information and knowledge about the basis of dance. These references were so strong throughout the history of regional dance, and it is now a difficult task to think of it as a purely autonomous form. It is though, possible to detect relations of regional dance with some art forms (theatre, contemporary visual arts) whose historical background gave conditions for development of contemporary dance.”

As we said, contemporary dance (is) was flux of ideas and knowledge and transfers through borders, countries and even continents that made this art form even more alive and being in the peek and present everywhere.

This art form, contemporary dance, is more present and it can be seen as trend in the European Union policies nowadays. It is treated as most democratic art form, diversity form, form that is socially engaged and corresponds with the diverse cultures.

What is the present situation in the Region, and how this continues international and regional flux or transfer is enhancing the development of the national or local dance scenes; it is a future issue to be discussed.

We can note that the fluctuation made the scenes in the Region more vivid, alive and strong. What are those regional initiatives that are making more vivid the national scenes, putting the Region on the world dance map; what are these collaborations driven by decision makers or the actors themselves, what are the new challenges of these collaborations are the answers that we should search for.

As we concluded before, contemporary dance development in the Region is not or it is insufficiently institutionally supported. There is no national cultural policy that is supporting contemporary dance as such, which will be discussed more detailed in the chapter where we will analyse the cultural policies in different regional context examples. As it was also mentioned and concluded before is that contemporary dance development on national level was enhanced by the weal and energy of individuals and groups in all contexts described.

Mainly, collaboration in contemporary dance in the Region is enriched and organized on ‘not institutional level’- between the alternative theatres, groups, NGO’s and individuals. Through the examples bellow we will identify which collaborations in the region are supporting the flux or ideas, knowledge and new approach to dance.

### **3.1. Formats of regional collaboration**

NGOs and individuals have started inventing new systems of collaborations that were not supported by the formal – state institutions. Collaboration is enhanced by networks and platforms. Networks established in the past years with the goal to improve the regional collaboration in this certain domain are Balkan Express Network, Balkan Dance Network and Clubture.

Ivana Ivkovic, on the Balkan Mediterranean Reflection meeting<sup>84</sup> said that she would rather not use name or format *network* anymore, and she proposed to be used term and format *collaborative platform* rather than network, explaining that network as format do not have any purpose or goal, and do not expect results and collaborative platforms are aiming for results.

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<sup>84</sup> Balkan - Mediterranean Reflection Meeting Ljubljana, Slovenia, 6-8 May 2007. This meeting was initiated by ECF as part of the wider project/reflection process on the context and conditions of cross Mediterranean cooperation projects in the field of contemporary arts.

This remark was put here because for me was important as indicator for the *need for action* on different level, no matter I disagree that we should change the term or format because I believe we are talking about different formats, and I would rather say that collaborative platform is the other level, level that comes after the network(ing). By definition network is set of links for the exchange of information, goods, services, between entities, persons, enterprises, institutions, but excluding strict contractual relations.<sup>85</sup> It is a place for exchange, and exists upon the motivation of the members. Each contributes selflessly for a common use. It is based on the strong motivation, and gathered around same goal, idea. Next step as part of the networking can be identification of collaboration and collaboration among the members. This is the moment when the network can get the attribute or become a different format – a collaborative platform in the sense presented. For instance, Balkan Dance Network was established in the region around one idea – to promote and develop the contemporary dance in it artistic and educational aspects. All network members share the same idea: Improvement and Professionalisation of the contemporary dance in the region.<sup>86</sup> Next step of the exchanging is collaboration on the artistic level and development of the common project Nomad Dance Academy. I would underline that Nomad Dance Academy is a project – and for me an example for collaborative platform based on the exchange or sharing of artistic, managerial competence and programme opting to enhance the development of the contemporary dance in the region. These collaborative platforms, to get back to the remark I put before as an indicator, are based on the need for a certain action on certain goal, actions and results.

This type of collaboration – collaborative platforms based on the need for a certain action, goal oriented collaborations are starting being developed in the Region. One of such is Clubture. ‘‘It was formed in reaction to the centralism of Croatian cultural production. Clubture (Klubtura) – a tactical network of independent cultural organizations from numerous Croatian cities – was formed in 2002 and based itself on programme exchange, decentralization of cultural production and intensification of cultural activity with the goal of raising visibility of the independent scene and thus enforcing influence on cultural policies on a national and more local level. A true catalyst

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<sup>85</sup> Networking culture, The role of cultural networks, Council of Europe publishing, 1999, 10

<sup>86</sup> <http://www.balkandancenetwork.org/>

of production and exchange, Clubture [...] is involving more than eighty organizations''<sup>87</sup>, as well as expanding the activities on the regional level involving organizations alike and practices with the goal to intensify regional cultural action.

There was initiated two day conference/ public discussion on 8 December 2006 Zagreb, concerning the regional collaboration and the role of the independent culture in its development, with the aim to establish collaborative regional platform.<sup>88</sup>

On the other hand a network that had an impact on creation on the above mentioned Balkan Dance Network is Balkan Express Network. It is the network that started gathering the organizations and people from the Region with the idea to strengthen the relations among the actors in the performing arts field.

In 2002, it was organized a Satellite Meeting in Ljubljana, upon the initiative of some contemporary arts professionals that were part of IETM network. On the meeting was signalled that it is necessary emergency response to the noted situation: lack of mobility in the region, lack of information and communication. As a respond to those needs it was established Balkan Express with the help of IETM.

Balkan Express is now a network of contemporary performing arts operators from South East Europe and from other regions interested in collaboration in and with the Balkans. It is an open and flexible platform for cooperation and exchange of experience and good practice, and is an active promoter and facilitator of mobility with and within the Balkans. It is currently animated by three partners – Bunker (Ljubljana), Ecumest (Bucharest) and *IETM* (Brussels) but is also open to any other interested partner.<sup>89</sup>

On one of the meetings organized by Balkan Express in March 2005 in Belgrade, was initiated a closer and more focused collaboration between the dancers, choreographers, managers in the region. Balkan Express has supported satellite meetings and artistic exchanges between these professionals. After some time of networking, the dance professionals have recognized the need to establish dance network. In that respect, it was established a Balkan Dance Network.

These examples are chosen as illustration in the field of performing arts but not only.

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<sup>87</sup> Ivana Ivković, Alliances in the Pedestrian Zone, *Maska* journal for performing arts, 2007, 1, 2 (text was given by the author before publishing. Should be published in the no.105 of *Maska* journal)

<sup>88</sup> <http://www.seecult.org/> posted by: seecult.org on Tuesday, December 05, 2006 - 04:41 PM CET (site accessed on 13 March 2007)

<sup>89</sup> <http://www.ietm.org/index.lasso?p=focus&q=SEE%2fBalkan%20Express> (site accessed 14 March 2007)



These different formats of regional collaboration - networks, flexible and open platforms, collaborative platforms, are established as response to the needs and, as well as to the old representative, not effective bilateral modes of collaborations established by the states and institutions. These collaborative formats are aiming to produce and offer new, effective, dynamic, multilayered models of collaboration and exchange that will contribute dissemination and generation of knowledge and experience, building of the competences for the Region, and further cultural and social impacts that are not enhanced by the formal state institutions, of national referent bodies, as well as are not enclosed in the cultural policies of the countries.

### **3.2. Foundations**

In the past years, 90s and beginning of 2000s, Europe didn't recognize the "Balkan region" as possible party that would like to collaborate with, or to enhance its collaboration. Slovenia is the only country from the ex-Yugoslavia that is part of the EU. Other countries not much differentiate among others. Croatia is one to be next in the European family, and then the rest will be possibly as Western Balkan integrated in Europe. A Communication on 'Civil Society Dialogue between the EU and Candidate Countries' (2005) by the European Commission contains for the first time a cultural chapter, which applies to Turkey and Croatia, with an explicit willingness to extend it to the Balkans later on.<sup>90</sup> So far, there were no specific mechanisms to support the collaboration within the Balkans that would strengthen the region and the countries itself. The Stability Pact for South East Europe meant to strengthen regional collaboration. Yet, there was never clear postulate how culture is integrated in the plan of the Stability Pact. There was a lot of confusion about how Stability Pact does respond on the issue of culture in the region. Personally, I have an experience in collaborating with Stability Pact. The organization that I work with got support from Stability Pact for one regional cultural project, but it was gained through the collaboration and effort of Goethe Institute. Shortly, never was clear how cultural issues are addressed in this regional collaboration and strengthening of the region.

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<sup>90</sup> The Heart of the Matter- The role of the arts and culture in the Balkans' European integration, Gottfried Wagner - The Balkans – What Really Matters The Heart of the Matter, ECF, 10; This is a publication that is result of the a process of reflection that have been initiated by ECF. Upon this reflection process that took place in 2005, ECF set the Balkan Incentive Fund for Culture.

There was another regional attempt for support of culture, and that was the idea to be established Regional Ministry for Culture, but there are no results as far as I have the information.

Foundations that have directly addressed the issue of culture and regional collaboration in the region and found important to develop inclusive policies are European Cultural Foundation, Swiss Cultural Programme (SCP)<sup>91</sup> and Kultur Kontakt.

European Cultural Foundation set Balkan Incentive Fund<sup>92</sup> for culture that enhances regional projects collaboration. We will come back to SCP and European Cultural Foundation and their regional programme when we will introduce the examples of networks and projects of regional collaboration in the contemporary dance – Balkan Dance Network and Nomad Dance Academy.

Other positive instruments and positive signs for the region are the opening of the European programmes for Culture and Media. Croatia becomes a full-member of the Culture Programme (2007-2013). Agreement between the Croatia and the European Union about Croatian participation in the Culture Programme (2007-2013) has been signed on 4th May 2007 in the European Commission Headquarters in Brussels.<sup>93</sup> Macedonia can be associated partner until signing of the *Memorandum of understanding*, as well as Serbia. Bosnia and Herzegovina is still away from the procedures. ‘Entry fees’ for the EU programme(s) will be partially covered by the Instruments for Pre-Accession (IPA) programmes.

We will get back get back to present situation later on, but firstly we will briefly go through the situation in the 90s during the Yugoslavia conflicts and separation, and how it affected the regional collaboration.

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<sup>91</sup> Pro-Helvetia is the name that this foundation was using in the last years for its offices operating in the region; now it is the name used for the general office in Switzerland and regional programme is named Swiss Cultural Programme for South East Europe and Ukraine (SCP).

<sup>92</sup> <http://www.eurocult.org/we-support-cultural-cooperation/balkan-incentive-fund-for-culture/> The European Cultural Foundation (ECF), Hivos (the Dutch Humanist institute for cooperation with developing countries) and the Open Society Institute (OSI) have launched a fund for cultural cooperation projects in and with South East Europe. The fund is specifically aimed at cultural projects by applicants from Albania, Bosnia and Herzegovina, Croatia, Macedonia, Serbia and Montenegro and Kosovo/a.

<sup>93</sup> culturenet.hr newsletter at 11.5.2007

### **3.3. Collaboration in the region in the 90s**

During the 90s, artistic and cultural sensibilities and work was shaped addressing to the new formed circumstances in the ex-Yugoslavian countries. The new nationalistic discourse was emerging. Building of new identities was (is) an issue that mattered. Everywhere new 'idols' were arising. Streets started being renamed by new accepted heroes, language was (re)shaped, new cultural and social codes entered. It was time of nationalistic representative culture conceived by new history codes.

Culture goal was to promote national cultures, with national codes and identity. Opposition to invented values, and cultural identity was coming from the civil sector. Artists and cultural operators were gathering around small NGOs reshaping the existing policies through their projects and actions, and advocating culture. The collapse of Yugoslavia was collapse of the cultural connections, communications and market. The already established collaborations were taking place more outside of the region, on some neutral terrain, or more on the international spaces.

In that time different environments were corresponding differently the new situation. Rok Vevar is noting that "after high politicized situation in Yugoslavia of the '80s, contemporary dance and theatre scene in the 90s witnessed a huge outburst of creativity and production (continuation of things that happened in '80s). Because of the war in Yugoslavia, foreign producers found Slovenian theatre and dance groups suddenly very attractive in the 90s. That's why some of them toured the whole world with their performances. Foreign producers were constantly forcing them into the context of the dance and theatre from the war zone, although you can hardly consider Slovenia to be ever in the beginning of the 90s a war zone."

It is evident that Slovenian scene has opened towards the international – western spaces, as well the western producers and promoters were interested of the "new" Slovenian contemporary dance scene. It is an international productions outburst also on the Slovenian stages.

Rok Vevar is noting the festivals that were important for the international relations, connection, collaboration "In the 90s there was also a starting point of various contemporary arts festivals: "Exodos", "The City of Women Festival" (a festival that is somehow continuation of women movement from the '80s also connected with gay and

lesbian movement of the '80s and new civil movements of '80s), "Ex-Ponto" (established by political migrations from war zones in ex-YU), "Mladi levi" (Junge Hunde network festival, which is becoming one of the most important contemporary arts festival nowadays)."

Slovenia was in 90s with obvious focus on the West, collaborating with Croatia as part of the region, and not with the rest of the regional countries.

Tamara Curic from Tala Dance centre Zagreb, Croatia says that she was filling regional gap during 90s. Their work was mostly organized through local and international presentations on the festivals in Romania, CZ, Mexico, Austria, Bosnia, Italy, Portugal, Cyprus, and collaborations with Holland, Austria, Portugal, and Cyprus. Nowadays they have collaboration in the region. In Bosnia in 2003 they performed on theatre festival "Teatarfest", and she just did choreography work in drama performance in production of "East West Center", Sarajevo. Tala Dance centre has also become part of the Balkan dance Network and partner in Nomad Dance Academy project.

Ivana Ivkovic, from Zagreb, Croatia is noting: "the truth is that early avant-garde practices were just as present in Yugoslavia as were in the West. Projects like East Art Map (<http://www.eastartmap.org>) can give an insight into the development of such practices in the field of visual and live art. Perhaps the economic/political/existential turmoil of the 90s in the region brought a new flavour, but it only in fact hindered the advanced ideas of the lively '80s in Yugoslavia, a country with quite an interesting visual arts and theatre scene. Key festivals like the Dance Week Festival and Eurokaz were established in Zagreb in the '80s and local audiences had a chance to experience the peak of international production at the time. As I said, the turmoil of the 90s hindered most production. Many left the country. Later many returned. Existing systems (like networks of culture centres in city neighbourhoods) collapsed. The 90s were a period of nationalism, representative culture and emphasis of national heritage for state institutions. But, there was a strong culture resistance of a sort present through the activities of NGO's like the Center for Drama Art ([www.cdu.hr](http://www.cdu.hr)), Arkzin, Women's Studies Center, Peace Studies Center, Multimedia Institute ([www.mi2.hr](http://www.mi2.hr)) and many individuals and groups. These were relevant to the contemporary dance community in time of complete lack of state and municipal support." Katja Praznik, a dance critic from Slovenia is saying that

the gap of regional collaboration was present; she was filling excommunicated with other scenes in ex-Yugoslavia. She is saying: “We have been informed and had guest performance from other parts of Europe. I think this gap is still present as we don’t have to opportunity to see contemporary dance that form the region except form Croatia. But also this is not very often. En-Knap had CIMET program that has also included some of the regional partners but this way only few dancers were included. We don’t have a real overview of people in contemporary dance in the region.”

Dragana Alfirevic performer and choreographer from Serbia, is saying that “by the end of 90s, the collaboration in the Region was very much fostered by foreign institutes and their programs. After depending exclusively on personal (private) effort and interest, regional collaboration became enhanced and supported through a process of systematically spread travel grants, residency and exchange programs etc... This brought more to persistent search for partners and opportunities rather than a “natural” flow of interest and ideas. By this time, I was already a ‘nomad’ artists, living and working in different countries, and being the one linking all these cultural environments with Serbia. Ana Vujanovic theatre critic remembers that she couldn’t see performances from the region, read new books, neither travel around.

#### **3.4. Why the regional (cross – border) collaboration is important?**

Davor Bujinac senior consultant for culture in the city of Ljubljana thinks that regional collaboration will enrich local programmes, will result with better quality performances that will be provoked by the exchange and collaboration.

Tamara Bracic coordinator in Bunker Slovenia is reflecting that through cross-border collaboration they as organization gained a lot. On side of touring and presenting performances as well as on the side of inviting companies from neighbouring countries to their festival “Mladi Levi”. She reflects the pragmatic approach: “If we do invite artists from the closest countries we also lower the travel costs, which is a practicality but in the final consequence still important.” On the other hand she consider that they add the value in their activities through cross -border and regional collaboration by meeting people, that are very interesting, being insight the context and scene, knowing it, so they can invite them now to take part in some of their own projects, build the missing capacities. She is

appointing that they met Ana Vujanovic and Ivana Ivkovic through Balkan Express Network and invited them as guest critics in two Gibanica dance platforms.

Tamara Curic from Tala Dance centre believes that regional collaboration is important for development of regional art direction-picture. She believes that cultures with similar aesthetic and artistic sensibility should collaborate and explore together and enhance also the economic development in region and of each individual.

Katja Praznik concerning regional collaboration is saying that is important for the exchange of experiences and also on the level of brainstorming for establishing new modes and models for art production. Ivana Ivkovic notes that without cross-border collaboration we would be impaired in many research projects.

Dragana Alfirevic observes the importance of cross-border collaboration on different levels: “It is beneficial for developing new strategies towards better cultural policies, it helps us recognize good practices and build models for local collaboration, it enriches the practice of performance, theory and production by direct knowledge transfer, and finally, it gives us a different insight into our own position through working with others. On a personal level, by building new links and strengthening old ones, one gets richer for new experience, gets more flexible and at the same time develops new skills that could be as well transferred in the local context.”

Ana Vujanovic considers that regional collaboration is absolutely needed. She says: “we all live and work in so small countries and cultural contexts that the collaboration is a must for us.”

Sasa Asentic, a performer from Per.Art, Novi Sad, Serbia thinks that regional collaboration is important for development on all levels. He is saying that their aims in that direction are: “exploring phenomena that characterize a society in transition; establishing cooperation in the region; developing domestic and regional art scenes; developing the role of art in the process of social changes; improving processes of reconciliation, normalization and democratization in general; developing an open and tolerant society. He believes that main benefit is to understand that comparative approach is very important to understand one owns position and to act from it towards the “essential” cooperation and not “grant driven” project.”

All above interviewed are effective in the regional collaboration, some of them part of Balkan Express Network, Balkan Dance Network, Clubture, on different artistic projects, they collaborate on the level of collaborative publishing between Maska from Ljubljana , Frakcija from Zagreb, TkH (Walking Theory) from Belgrade, with plans to expand collaboration with Templum publishing house in Skopje.

### **3.5. Illustrations of the projects and initiatives in the Region supporting contemporary dance development**

In this chapter we will see examples of projects, and initiatives in the contemporary dance in the region. Through them we can identify the needs in the art field in the region. These initiatives, projects or creative platforms are responding to the needs of the contexts in which contemporary dance function in the region.

Professionals from the field (dancers, performers, choreographers, theoreticians, managers) are facing strong competition from the world market. That competition is strong as there is a long tradition and support in other environments. Western countries have a longer tradition of dance art. Through years, different systems, mechanisms, format of presentation, education, distribution of the contemporary dance were developed. This region does not have such a long tradition of dance art. As we could see, new initiatives were emerging but the states didn't acknowledged and correspond to the transformations and new needs which were arising with the development of the art form. Therefore contemporary dance is still not part of the system. There is not systematic planning, acknowledgement, consideration and certain comprehensive approach within the system of local cultural policies, and therefore the professionals have to build "parallel systems". As well they have to struggle for survival on one hand, and for audience development, recognition, publicity etc. on the other hand. Fast changes in society and artistic environment, as well as application of new standards, enable them to only detain what they are missing, without being invited to correct it and influence the situation.

Priority needs that can be identified through projects initiated in the past years in the region are: education in contemporary dance, support of production and presentation of the works from the region, and theoretician and practitioners' reflection.

Those needs are addressed through projects Nomad Dance Academy, Balkan Dance Platform, and constellation of performing arts journals like Maska, Walking Theory and Frakcija.

### **3.5.1. Regional educational model**

Bellow, a project Nomad Dance Academy (NDA), as project- a collaborative platform that is addressing the need of higher education in the contemporary dance, will be illustrated. Materials that will be used are part of joint work of the partners of NDA. I'm as well part of the Nomad Dance Academy collaboration and work. That's why in this illustration will not be given description from the observing position, but an overview and description from someone that is directly involved in the project development. I'm noting this to clarify my stand point from where I will portray the NDA project.

NDA is a project initiated by Balkan Dance Network and aims to fill one of the "blanks" or white points in the system in which contemporary dance operates in the region.

Left aside from the system, the professionals working in the independent sector have gathered around the idea to work towards better acknowledgement of the contemporary dance in the region, to create better working and mobility conditions, to enhance policy making processes. They created the Balkan Dance Network because they believe that by collaboration, exchange of information and lobbying – locally<sup>94</sup> and internationally, they can build their competences and create a common front from where they can advocate for the acknowledgement and development of the art of dance in the Region.

Following needs has been recognized:<sup>95</sup>To create the best dance education possible in the Balkans / to have a sustainable dance-system and dance-infrastructure in 10 years / strong dance community / to develop quality of contemporary dance in the region / strong Balkan dance scene / well developed educational system of high quality / to create a model of education specific for the context / to reform or influence cultural policy / affirmation of dance as relevant / to benefit the artists involved in the project / to benefit artistically the local scenes / to have a developed local scene / recognition of the local partner organization in the local community / affirmation of dance as artistic form in the local community / strengthened organizations, stable organizations / professionalization

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<sup>94</sup> Local here is used as synonym for the national contexts (countries involved in the project)

<sup>95</sup> Needs listed are part of the work of the group on the workshop with Swiss Cultural Programme March 28-30, 2007



of contemporary dance (dancers, choreographers, managers, producers) / regional art-market - dance-market / raising public awareness on relevance of contemporary dance / conquering on all fronts, approach, methods, strategy / to promote not only artistic qualities and artists, but also the social empowerment of dance for children, young people, handicapped / to develop outreach-programme and community programme / better working conditions for artists.

This list is vast and demands very careful planning and strategy, as well gathering of the different capacities towards the goal. Balkan Dance Network is aiming to gather all regional strengths and capacities on the creative, organizational and operational levels, in order to create a possibility for development of the contemporary dance in the region.

One of the key issues, besides others, the education in the field of contemporary dance in the Balkan region was firstly addressed with a number of ideas and potential projects.

Collaborative platform that progressed from those ideas is Nomad Dance Academy that later on it is structured as an educative project/model of education (program of education and information exchange on theoretical and practical level).

From 2005 till 2007 Nomad Dance Academy was functioning as collaborative platform, process including exchange of artistic expertise through workshops, artistic exchange and collaboration and constructive information flow.

I believe, as well as the other partners<sup>96</sup> that this *process* was essential for all in order to contextualise the needs and problems. *Process* was organized that each of the partners has developed set of activities on the local level, which lead to a diverse and multi-layered system of education and collaboration in the Region. It was organized as platform and it was a process through which all went through. These processes led to a better insight into the work of each other and into the situation in the whole Region, as well as to a careful planning and development of an authentic model of regional collaboration – project Nomad Dance Academy.

Activities that were undertaken in this process were *participation and support to the partners*: Supporting participation in events organized by partners (workshops free of

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<sup>96</sup> Partners in Nomad Dance Academy for period 2005-2010 are: In Serbia - STATION service for contemporary dance [www.dancestation.org](http://www.dancestation.org); in Macedonia Lokomotiva- Centre for New Initiatives in Arts and Culture [www.lokomotiva.org.mk](http://www.lokomotiva.org.mk); In Bosnia-Herzegovina: Tanzelarija [www.tanzelarija.org](http://www.tanzelarija.org); in Bulgaria - Brain Store Project [www.brainstoreproject.com](http://www.brainstoreproject.com) and DanceBG [www.dancebg.org](http://www.dancebg.org); in Croatia - Dance Center Tala [www.tala.hr](http://www.tala.hr) and eks scena [www.eks-scena.hr](http://www.eks-scena.hr); in Slovenia - Fico Balet [www.ficobalet.org](http://www.ficobalet.org). All these organizations are mentioned in the local analyses of the scene and cultural policy.

charge for participants, travel and accommodation expenses covered by the organizer, exchange of information); Support to local dance scenes (mobility of pedagogues and participants, and involving new members in the work of the network from 2006 on) *coordination*: Organization of partners' meetings, meetings with Advisory Board members and an international conference - Improvement and Professionalisation of the contemporary dance in the region (Belgrade, 15<sup>th</sup> – 17<sup>th</sup> December 2006)<sup>97</sup>. For a better *flow of information and visibility* of the collaborative work they created the web site [www.balkandancenetwork.org](http://www.balkandancenetwork.org) and an info pool. Plan was also to create newsletter with all information related to contemporary dance in the whole Region. This still do not exist because the platform still functions on a horizontal and informal level, and everyone enthusiastically participates with their time and knowledge, meaning no one is paid for that. For activity such as newsletter it is needed direct engagement of one person, which in the moment can't be achieved. Informality and planning of more activities then capacities existing in reality, is one of the risks of the many networks, platforms or projects.

When these structures will be developed on different- next stage, they should be structured, activates should be planned and responsibilities should be delegated. In this case NDA still function in its "storming phase", getting closer to it's "norming phase."<sup>98</sup>

Being caught in the "storming phase" can be dangerous and many ideas won't get to their realisation. Nevertheless, I will talk about the risks at the end of the description and analyses of the project.

Other activities developed in this phase were *artistic collaboration*: members of the Network have realized several artistic activities together, such as performances, research processes, and experimental works and dance videos. *International partnership*: meetings and discussions with representatives of international organizations, who expressed wish to be involved in the process of creation and development of project as Nomad Dance Academy. They will be included on various levels in the partnership that can be both sides beneficial. This pre- project activities, or platform of collaboration of Nomad Dance

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<sup>97</sup> See reference no.65

<sup>98</sup> Forming, Storming, Norming, Performing and Adjouring are phases used in the analyses of the life cycles of organization and its development. This model has been developed by the American researcher, Tockman

Academy so far has been supported by foundations and networks mentioned before that have developed instruments addressing issue of culture and regional collaboration in the Region such as Balkan Express Network, IETM, European Cultural Foundation, Dance WEB Vienna, Stability Pact for SEE, Goethe-Institute as well as French Cultural Centre, Dutch Embassy, Italian Cultural Centre, Austrian Embassy in Belgrade.

Next stage after the process of comprehensive analyses and actions responding to the local contexts was construction of the *educational project Nomad Dance Academy*.

Educational programme is planned as 6 months Academy (as an implementation period) planned as a three year project (each year will participate different participants, and possible, some counties – partners will be add).

Frame is organized as one month programme in each partnering country. Period of one month in each country will include travel time from one to another place, as well free time of the participants.

*Programme* is constructed to respond to the country needs and abilities in local organization. It is a two-way process, in which resources and potentials of local environments will be mobilized, and simultaneously knowledge and expertise needed in a certain country will be introduced.

The program is created on several levels:

- On the basis of what is important for local environments (dance community) to learn, to get know-how and creative tools,
- On the basis to balance the regional development as a whole;
- On the basis of the organizational and human capacities and resources of each partner;
- On the basis of infrastructure, political and social conditions in each partner country.

*The aim is to define the most appropriated strategies for the entire region in the field of contemporary dance, cultural development, public policies reform and civil society building.*

Educational programme will be constructed as process through which participants should go through, and obtain knowledge *how to create a dance performance*, as well to learn the local situation- conditions, needs, potentials in all contexts.

It will be structured from the following classes: *Body Work* (full body awareness and knowledge on most important techniques in dance); *Creative tools* (detailed knowledge about structuring the process of creation); *Theory* (basic knowledge and vocabulary on theoretical aspects of dance, dance history); *Dramaturgy* (as lectures and practical work with dramaturges) *Interdisciplinary* (Introduction to practical knowledge in different media to support the creative process and to incorporate them into the process); *Production know-how* (tool-kit for self management, project management, distribution and promotion); *Final creation* (own artistic creation, full ability of making own production / making the ideas come true); *Internal evaluation* (feed back from students, pedagogues, boards, and organization partners); *External evaluation* (external experts, analyses on outreach results, media coverage).

Information on dance techniques and practical knowledge on contemporary dance approaches is central to the NDA, while theoretical part (dramaturgy lectures, theory and history, production) will support the practical work and development of young artists.

Participants will form a group of 12 students from the Region (2 from each of the participating countries) selected after an open call for applications by the Artistic Board plus a local group of young choreographers and dancers that would attend the activities on the local level.

Pedagogues will be internationally renowned choreographers and dancers, as well as regional professors.

They are chosen upon the long process of elaboration of the program as a whole, and after counselling with the members of the Advisory Board.

Geographical path of the NDA is: Macedonia, Bulgaria, Serbia, Croatia and Slovenia. In the future Bosnia-Herzegovina should be included, as later on Albania.

Vision of the NDA is strong relevant recognizable regional dance-scene and strong unique Balkan contemporary dance scene.

Mission is seen as a systematic process designed to establish strong, recognizable, unique Balkan contemporary dance scene which is professional, socially relevant and influential, open and connected.

Objectives of the project are to improve education and production opportunities for young contemporary dancers and choreographers in the region; to contribute to development of the professional status of contemporary dance (education, creation, management, promotion); to promote contemporary dance in the region; audience development; to raise public awareness and redefine cultural policy priorities and instruments (departments for dance, funds, awards...); to advocate for an adequate position of contemporary dance in cultural policy and better conditions for dance artists; to develop a new model of regional cooperation in cultural field; to contribute to increasing of cross-border and cross-disciplinary cooperation and communication in the region and wider; to support high quality artistic production; to promote dance as a socially relevant and inclusive art form.

As beneficiaries are recognized young dancers and choreographers, performing arts/dance theoreticians, dance and theatre pedagogues, managers, wider audience, and Local Ministries of Education and of Culture.

SWOT analysis of the NDA:

STRENGTHS	WEAKNESSES
Artistic competence	Not assured funds
Understanding of local needs	Lack of own infrastructure
Experience of the partner organizations of working in the field	Shifting interest & focuses of partners
Strong partnership	Project management (not enough human capacities in all partner organizations)
Feeling of ownership	Development of overall strategy
Comprehension of the local political and cultural contexts	Lack of technical capacities on some local levels

International networking abilities Collaborative model brings benefits to local partners and community Flexibility of organizations and individuals	Lack of organizational structure Decentralized decision making processes / management /
OPPORTUNITIES	THREATS
Positive affirmation of Balkan region/identity Promotion of contemporary dance as a democratic form Launching of an unique model in the Region Model that instigates new collaborations Model that can be applied in other art domains Inspiring institutional education to include contemporary dance Enhanced collaboration among different sectors	Turbulent political situation in the region  Inconsistent local cultural strategies  Inexistent and/or weak laws on culture Attention/interest/motivation of students  Cultural context in the country  Local level of affirmation of CD  Lobbying potentials of partners

The NDA strategy for sustainability can be understood by observing the following actions:

- *institutional support*: NDA Local Partners will strive for providing institutional support on the level of collaboration between NGOs and local authorities
- *inter-ministrial collaboration*: Creating the possibility for collaboration between two Ministries: Ministry of Culture and Ministry of Education and ensuring the long-term institutional stability on the local level. We also believe that the project resulting by achievement of academic status of contemporary dance will be secured sustainability.

- *inherent local infrastructure*: partners will work on strengthening their organizations and securing infrastructure which could lead them to financial independence
- *European funds*: NDA partners eligible for European Commission Program Culture 2007 will prepare application for multiannual financing
- *multiplication effect*: by creating a model of cross-border education and collaboration that can be applied in other art domains in the region
- *know-how transfer*: the students of NDA will apply and transfer their knowledge to their local community).

Another potential for achieving sustainability is, that the project *will create a platform* on local/national level that will advocate for:

- *creation of contemporary dance cultural policies*: institutions, funds, awards, education, freelance status, international collaboration etc.,
- *efficient civil-public partnerships*: collaboration between NGOs and public institutions (integration of the project activities into the existing structures of public institutions and thus creating a nucleus for creation and/or improvement of the contemporary dance education system),
- *inter-sectorial collaboration*: building closer relations with administrators and policy makers from different authority levels (multipliers), fostering inter-sectorial cooperation (culture-education-research-economy).

The capacities built through the process of 3 years activities of the project NDA partners are seeing as one of the core assets for a sustainable/long-lasting effect of the project. New capacities (not only artistic and/or managerial skills, but also advocacy and lobbying skills and socially engaged activists) should “feed” the existing cultural/performing arts structures with new knowledge and experience (in artistic practice, pedagogical practice, exchange, managing, production, cultural policy design, promotion...).

Project will build and secure sustainability on the basis of its main principles and objectives.

Following are listed as long term assets: new models of collaboration, enhancing cross-border collaboration; Technically skilled dancers – to become pedagogues, choreographers, authors; Raising the professional level of local artists; Increasing interest to contemporary dance as an art form; capacity building and better visibility of local organizations, their activities; Higher lobbying potential; Increasing advocating abilities for the scene; Contemporary dance becoming a socially important activity; Written documents that can serve as study material for future generations; Creation of platform as base for collaboration of politicians, cultural workers and businessmen; Providing studios in all countries involved, that would remain for use of local scenes; Institutionalisation of contemporary dance education to a University dance degree; Balkan dance scene with distinctive aesthetics and philosophies can be developed; Re-capitulating common histories as one geographic region through dance; “Balkan” is no more a pejorative term in context of cultural differences.

As it can be observed in the presentation here, that this is a project is vast, and still can cover one of the “blanks” in the system in which operates the contemporary dance in the Region. Some of the other needs addresses will converge. Planned project activities must be supported by the system, so the project effect can be visible and can contribute to the local/national contexts.

### **3.5.2. Presentation of the regional contemporary dance**

As an example of regional collaboration that directly enhances presentation of the contemporary dance in the region, and indirectly production, will be introduced the project Balkan Dance Platform.

Balkan Dance Platform as well as Nomad Dance Academy was initiated with the ambition to put Balkan developments in contemporary dance on the wider world dance map. Nevertheless it is structured on different manner then NDA.

It is initiated by two individuals and partners organizations that are inviting and including other partners through the process/time.

Idea came at forth as a notification, in beginning of 2000, that there is not much information of the contemporary dance scene from the Region (region here is including



other countries from the Balkan region that will be presented below, not only ex-Yugoslavia). Dancers are not much presented on the international level except some. It is very little information in the world about the dance work being produced in countries like Albania, Bulgaria, Bosnia & Herzegovina, Kosovo, Macedonia, Romania, Greece, Serbia, Montenegro, Slovenia and Turkey.

In 2000 there was international meeting in Bratislava where Cosmin Manolescu from Proiect DCM Foundation Romania and Dessy Gavrilova from the Red House Bulgaria, launched the idea of a Balkan Dance Platform.

The first Balkan Dance Platform took place in Sofia from November 29th till December 2nd, 2001 and was co-organised by The Red House, Sofia and Proiect DCM Foundation, Bucharest. The Platform is organized every two years in different country from the region.

Firstly, it was as mentioned organized in Sofia, after 2 years, in September 2003 was organized in Bucharest, at the opening of BucharEastWest International Dance Festival.

The third edition of BDP was organized in November, 3-6th 2005 in Skopje. Main organizer of the third edition of the BDP was Lokomotiva - Centre for New Initiatives in Arts and Culture from Skopje, Macedonia. Other regional partners were The Red House Bulgaria, Full House Promotion Greece and Gabriela Tudor Romania.

Basically, frame in which this platform operates is through building partnership relations with organizations in the region, which are disseminating the information for the Platform as well organizing the edition of the Platform.

On the BDP are invited to apply choreographers with their contemporary dance works made in the Balkan countries. In the first year those countries were Albania, Bosnia and Herzegovina, Bulgaria, Greece, Macedonia, Romania, Serbia and Montenegro.

On the third platform were added Croatia and Turkey, and on the fourth that should be organized in October 2007 is included Slovenia as well.

For Croatia and Slovenia, it is good also to be presented on this platform, not because they are lacking presentation of their works (in the both counties there are platforms for young choreographers, dance festivals), but because BDP is as well platform for collaboration, where artists from the region meet and inform each other about their works, plans.

Works that are eligible are from 15 min. to 60min. most duration, and they have to be produced in the year and half before the Platform, they have to be with simple technical requirements, accomplished within three to five hours of set-up.

Direct beneficiaries of the BDP are the contemporary dance professionals from the country where Platform is organized, and region, which includes dancers, choreographers, cultural managers and others involved in the field of contemporary dance. This platform allows building new and obtaining old partnerships and relations.

An indirect beneficiary of the BDP is the local audience that is attending the BDP events, the audience ranges from contemporary dance professionals to general public interested in the contemporary dance, as well international guests interested in the following up of the contemporary dance in the region.

Measurable indicators for BDP are: large number of applications (over years are extended); performances presented; augmented local productions, significant number of audience; constructive debates over some momentary, urgent issues concerning contemporary dance in the region; volunteers; continuous media coverage by the local printed and electronic media, as well international sites and journals; new projects generated as outcome of the Balkan Dance Platform.

In Dance Magazine there was an article<sup>99</sup> written by Karen Dacko, related with the First Balkan Dance Platform that starts with the question: Will the Balkan region become a centre for contemporary dance?, and notes that the choreographer Mark Taylor is already seeing the Balkan as a part of the dance discourse of Europe. Writer is noting Taylor's reflections: "I was impressed by the Romanian discussion [of contemporary dance development]," says Taylor. "There is no infrastructure for dance and little support or funding. What has emerged is a breed of artist/administrator. These people are taking responsibility for creating an infrastructure at the expense of their artistic impulses." Essentially, contemporary dance must survive outside the state system, which has long supported opera and ballet. Also, continues with the Taylor's analyses of the Balkan contemporary dance scene "The Balkan choreographers tend to use "a physical vocabulary that is recognizably contemporary dance with traces of release technique and

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<sup>99</sup> Karen Dacko, Balkan modern dance gets a boost - News - choreographer Mark Taylor teaches at conference, Sofia, Bulgaria - Brief Article, Dance Magazine, March 2002  
[http://findarticles.com/p/articles/mi\\_m1083/is\\_3\\_76/ai\\_83450387](http://findarticles.com/p/articles/mi_m1083/is_3_76/ai_83450387)

dance theatre," Taylor notes. Although several works performed for the showcases utilized English text and some humorously referenced folk forms, "there was a universal sense of urgency about the works presented," Taylor says, attributing it to "the life experiences of the people, working in circumstances where it is hard to make a living and hard to dance."

This statement is noting important issue: Despite the hard conditions, and no support contemporary dance is making its way through.

Professionals have started building their own system that might become a part of the general system of their national states in which will be created better professional conditions for the actors in the contemporary dance art field.

Somehow while writing sentence above, I was filling that one might think it sounds as fairytale. But, this is something to be confirmed by time. When someone (if) will read this sentence (among the others) latter on, either will think I wrote in fairytale notion, or will think she analysed situation, saw potentials and strengths in the practices and the scene, and stated that there is a possible positive future of Regional contemporary dance discourse development supported by the cultural policies mechanisms.

As person directly involved in both practices I have given my subjective comments, as they only can be. It might not give to one only informative perspective but also an insight of individual acts and opinions. This is very important to be understood in the readings. Not necessary my positive or negative opinions do reflect the positioning of the both examples, but also I believe these opinions can bring different discourse.

### **3.5.3. Continuative reflections**

As an examples for a pillars in the contemporary dance environment would be notified performing arts journals Maska, Frakcija and Teorija koja Hoda (TkH) as collaborative triangle that is considering theoretical and practitioners' reflections, and Kretanja and Orchestra that are devoted on the dance.

These journals or magazines are located in Slovenia, Croatia and Serbia. There are no examples of similar magazines in Macedonia and I'm not informed about any magazine that reflects performing arts scene in Bosnia and Herzegovina.

Maska, Frakcija and TkH are pillars that are important in the system in which functions the contemporary dance scene, that also have built a collaboration framework.

Rok Vevar is noting in his interview ‘‘Maska, journal for contemporary performing arts, was the place to reflect on the whole theatre and dance scene. Has become – along with Frakcija (Zagreb, Croatia) and TkH (Walking Theory – Belgrade, Serbia) – one of the most important producer of theory of European and world theatre/ dance production until now.’’

Ivana Ivkovic that is part of the ‘‘Frakcija’’ team has described their collaboration in one presentation in Avignon<sup>100</sup> as ‘‘not by the initial interest of scholars of performing arts in reflection and theory, but by the practitioners' interest to disseminate knowledge about and within the scene they work in due to specific circumstances of the market.’’

She continues presentation explaining: ‘‘the act of dissemination, act of discursive self-legitimization can not be confined only to publishing a journal. The publisher of Frakcija, Zagreb's Center for Drama Art, is active not only in artistic content based activities (as are co-productions, book and journal publishing, symposia, etc.), but through constant and strong collaboration in the non-institutional scene and work in the field of cultural policy together with other organizations and initiatives on the scene. I am talking about education of the scene's participants, research and work on thinking new policy models suited for our context.’’

*Frakcija*, a Performing Arts Magazine, was established ten years ago by a group of dramaturgs, theatre theoreticians, critics and artists based in Zagreb, as a consequence of its editors' aesthetic departure from the mainstream.<sup>101</sup>

From its first issue *Frakcija* has been providing a theoretical and critical support for projects that were of marginal interest to the (not only Croatian) mainstream media, theatre criticism and official drama and theatre studies. Until 2000 *Frakcija* has published one international issue every year, in collaboration with various production units, performing arts centres and festivals, such as Intercult (Stockholm), International

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<sup>100</sup> Ivana Ivković, Presentation on the EU – Balkan Workshop, Avignon, 11.07.2006 (text was given by the author, it is not published, it is used for the presentation)

<sup>101</sup> Ibid

Sommertheater Festival (Hamburg), Aarhus Festuge, Chapter Arts Centre (Cardiff) and Dance festival (Munich).<sup>102</sup>

Ivana Ivkovic in her presentation adds that from the very beginning *Frakcija* was concerned with representation of an aesthetic approach and stabilization of certain movements in performing arts practice and theory.<sup>103</sup>

On the web presentation it is underlined that in 2001 *Frakcija* launched its new international edition, published four times a year (sometimes as double-issue), in both English and Croatian language.

Ivana Ivkovic is part of the editorial board of *Frakcija* and she joined it when it was no longer a magazine, but a journal. She says “that was not a simple name change, but symptomatic of change in circumstances of the performing arts scene in Croatia. When it started out, *Frakcija* needed to create, if we were speaking in curatorial terms, almost to canonize a base for a now flourishing contemporary performing arts scene in Croatia.” She adds: “to speak of how the magazine created the scene and not the other way around, is not a conceited statement, but a frank admission.”

Each of the issues of the present journal is devoted on specific subject accompanying different perspectives of theory and academic reflections as well as artistic practices. On their web presentation it is stated that *Frakcija* would like to be developed in a much wider cultural-political, artistic-theoretical and research project that will attract even a larger number of readership, both in professional circles as well as in the general cultural public it is presented on the web site of the magazine.

They are collaborating with international authors, publishing different texts from scientific studies, essays, researches, critical reviews and analyses to interviews with one of the most well known theatre, performing artists. As well they are always (re)questioning their editorial policy, giving space for new theoretical approaches involving the journal s it is said on the web presentation: in an innovative creation of performing arts and the deliberation of new theoretic fractions on the international scene. It is noted that *Frakcija is a reflector of the present state of performing arts and a site for artistic and theoretical initiatives and developing projects.*

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<sup>102</sup> Site presentation <http://www.cdu.hr/frakcija/> (site accessed on 1 Maj 2007)

<sup>103</sup> Ivana Ivković, Presentation on the EU – Balkan Workshop, Avignon, 11.07.2006

*Maska* is journal that was briefly introduced as well as Frakcija in the chapters dedicated on the dance development in the national context.

Maska journal is published by Maska, institute for publishing, production and education. Their presenting their structure as a non profit organization for publishing, production (performances, interdisciplinary and visual art works), education and research. It is organized through three sections: Maska Publications, Maska Productions and Maska Symposium. Maska's theoretical, critical and artistic activities are involved in contemporary art and theory, research, experimental performing practices, interdisciplinary art and critical theory.

*Maska* journal is part of their section Maska Publications. As it exists in present time is established in 1999 as performing arts magazine. It is published in four double issues a year. Editions vary and each issue is dedicated on different subject. In recent issues the authors have thus focused upon the art in the grip of education, activism, subversive affirmation, the attitude of the fourth generation, unbearable lightness of artistic freedom, the politics of presenting, the performativity of political protest, the postdramatic condition, dance and politics, vision and visibility, theatrical strategies, performance education, new European drama, genetic art, dramaturgy of dance, theory on stage, eroticism, new Eastern art and theory, the inventory of the nineties, the pleasure of the automaton, Gestus, etc.

On their web site<sup>104</sup>, from where also are extracted some of these presentations can be found abstract for each issue explaining the topic of the issue. Apart from articles related to chosen topics, the magazine also includes interviews with artists and theoreticians, reviews of performances and books, articles on the hidden phenomena in contemporary performing arts, research findings etc. It existed as *Maska – Theatre Journal* in 1920 and 1921, then it was (re) established under the name *Maske*, as well theatre journal from 1985-1990. In 1990/91 was renamed in *Euromaske*, *The European Theatre Quarterly*. From 1991 till 1998 was again renamed in *Maska*, but this time *Journal for Theatre, Dance and Opera*.

From the last issue, *Maska* has a new editor young critic Katja Praznik that in the foreword of the journal notes: 'My aim is to set up *Maska* as a critical platform of the

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<sup>104</sup> Web site of the Maska including all other programmes as well as the journal <http://www.maska.si/>

performing arts field and a place of live encounter, confrontations and discussion of and about contemporary arts in the local and international contexts. [...] *Maskas'* rebuilt concept is based on the strategy of communication and openness. The journals' effort is to build lively and stimulating dialogue with artists and the arts scene, open to praxis- the new, current, political and groundbreaking, open to reflection on the historical, yet still present moment; and at the same time contents displaying indicators of contemporary society, art markets and culture. The journal will therefore not only be a document of responses to art practices but also actively participate in the wider and narrower contexts and their production, spread between artistic activity and cherishing the practice of thinking/writing on art.''

Other one from the *triangle* is *Teorija koja Hoda (TkH)* in English is translated as *Walking Theory*.

TkH is established as research theoretical- artistic group in Belgrade in 2000. Until 2002 was working as part of the Centre for New theatre and dance, and since 2002 as independent NGO: TkH- Centre for performing arts theory and practice.

Main goal of TkH is introduction and development of the contemporary performing arts and their critical discourses in local contexts. Their work is realised through different programmes and one of them is the TkH journal for performing arts theory, education projects (PATS, s-o-s project), dramaturgy coaching (The FaMa), serried of interdisciplinary performances in Serbia and abroad, as well as presentation and lectures of artists and theoreticians from the region as prior.

In the interview published on the web site of TkH <sup>105</sup>where through interviews are presented several structures (organizations, networks, platforms), in the interview for the work of TkH, the framework of the organization is described as horizontal structure, open to flux of ideas that are coming from the collaborators.

TkH is described as self – organized structure, projects based, with decentralized project management. Projects are supported from funds by city or state, or sometimes they are developed as non-budget project. It is explained that TkH is based on conceptual platform: critical theories + contemporary performing arts + discursive interventions into

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<sup>105</sup> <http://www.tkh-generator.net/spip.php?rubrique23>

local context. There is one chief producer and organizers, three persons in charge for TkH, and their role is administrative.

Working process it self is producing the rules, and those are oriented in giving possibility to every collaborator to realize her/his idea. No restrains in that sense are possible.

ThK journal is one of the biggest and most important projects of the organization.

There are thirteen issues published so far on different subjects and discursive reflection on contemporary performing arts such as *Theoretical performance*, *New Theories of dramaturgy*, *New Dance -New territories*, *Digital Performance*, *Film as Performance* etc.

TkH is also very active in their self-organized initiatives, groups and platforms from the Belgrade (Druga scena), region (The FaMa, Clubture collaborative regional platform, that is mentioned in the chapters above) and more (PAF), in capacity building of the infrastructural and discursive potentials of independent art and culture scenes. More information about their programmes, projects, founding members, editorial board and people involved in the work of TkH can be found on their web site.<sup>106</sup>

Other examples mentioned as important in the reflection process of the dance scene are specialized dance journals Kretanja and Orchestra.

As mentioned in the chapter dedicated on the development of Croatian dance scene, Dance Magazine Kretanja/Movements, the first specialized dance magazine in Croatia was launched in 2002 by the National Dance board.

Iva Nerina Sibila, the editor of the magazine is in the first issue of the magazine explains what is the editorial policy of the magazine. She is describing the magazine as space where three important pillars are interconnected. These are the audience, the dance scene creators and those that are writing about the dance scene.

Main goal of the magazine is to make the dance scene more visible and to assist its positioning as well development. Texts included as reviews are looking on the latest creations and productions of the Croatian scene, as well as international performances that have been seen on the Croatian festivals such as Week of Contemporary dance and Eurokaz; and theoretical texts are giving the insights of the latest philosophical

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<sup>106</sup> Official web site of TkH and their programmes. Information about journal can be also found on the same web <http://www.tkh-generator.net/>



discourses. For them it is important to research crossroads on which dance meets other art domains, media such as literature.

Kretanja/Movements wants to be the voice of the scene that is seen through reflections of different authors that through critical reflections will open the communication of the scene-text-society, that through dance performances, works are seeing reflections of the social movements and directions, and not only high aesthetic entertainment.

Two editions of the magazine are published and one special edition until now. The special edition was reviewed, and many of texts were used in my analyses in the chapter dedicated on the development of the contemporary dance scene.

Other pointed example is the Orchestra magazine from Serbia, founded by Ivana Milovanovic that is the chief editor of the magazine. Magazine exists eleven years, and recently was published its double issue 38/39. The chief editor of the magazine in the last issue is expressing her gratitude for the support for the magazine that through years was on the edge because of financial and institutional restrictions in the country.

She explains that still there is no cultural policy for the dance art in Serbia, and it is considered under the Law of theatre. She is noting the neglecting attitude of the state institutions towards dance, but accenting the vivid dance scene in Belgrade. She explains the diversity of the scene that in period of November 2005 till May 2006 offered thirteen premieres, many international visiting performances, trainings, small productions, Festival of choreographic miniatures, Belgrade Dance Festival etc.

Orchestra Magazine gives space for critical reflections upon all these events. Sometimes there is more than one review for one performance. There are international and regional collaborators which are also giving the overview of the dance events and developments on the local/national scenes.

For Macedonia I will mention magazine *Kulturen Zivot/Cultural Life*, where texts on dance have been published. Texts are published occasionally in a very small percentage, which is not sufficient to address the need for reflection of the dance scene development in the country.

### 3.6. New challenges in regional collaboration

Through the description above and examples given, we can determinate that in the last years there is a significant flux, collaboration of NGOs, project initiatives aiming to create a possibility for contemporary dance to be developed on professional level in the Region. Initiatives and projects are aiming to create system in which contemporary dance will be recognized and treated as specific art form, and will function as such. Through projects are offered alternative ways of education, presentation, production, new methods and formats introducing critical thinking and creation of platforms for reflections. It is the better environment for contemporary dance what the actors in the field are striving for. It doesn't exist, therefore they are creating it.

How these initiatives can be more effective? Are there challenges in the collaboration in the Region and what they would be?

In the presentation of the Slovenian scene on the cultural profiles web portal it is presented that a fruitful co-operation of the institutional and the non-institutional sectors has been a long-term aim of cultural policy. The sectors are interrelated in many ways: some professionals working at theatre and ballet houses also take part in independent stage productions, and institutional premises are from time to time used by independent cultural organisations, primarily if they organise a festival.<sup>107</sup>

This was not confirmed by the actors in the independent sector. Katja Praznik, a chief editor in Maska has noted: "There is an urgent need for new models of institutions for contemporary dance as well as other contemporary art fields in Slovenia because the existing separation on national institutions and NGO's are two parallel systems. In the national institutions people have social and financial security but on the level of NGOs the struggle to survive is much more brutal. Even though these two sectors have similar production the finances are very different. For contemporary dance it is even more difficult as it doesn't even have an institution on the national level." Concerning contemporary dance she is adding: "All contemporary dance in Slovenia is situated in NGOs which is the basic and biggest problem. But NGOs do collaborate with institutions even though this is not on a content level but on "technical" level."

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<sup>107</sup> [http://www.culturalprofiles.net/slovenia/Directories/Slovenia\\_Cultural\\_Profile/-7017.html](http://www.culturalprofiles.net/slovenia/Directories/Slovenia_Cultural_Profile/-7017.html)

Ivana Ivkovic, dramaturg that is part of the Center for Drama Art, BADco., and Frakcija journal from Zagreb is describing that a noticeable difference between the output of institutions (national and city theatres) and independent authors and groups in Croatia - and it is disproportionate to the level of funding.” While a large percentage of funding is spent on the running costs of institutions, their output is generally uninteresting and lacks innovation. And this all is a fact in the field of theatre, because contemporary dance has in fact not one dedicated stage or rehearsal space or production centre in Croatia. Meanwhile, independent authors and groups (even more so in the field of contemporary dance than drama theatre) show innovative work, tendency towards research and a high level of collaboration, both in their field and interdisciplinary. Collaboration and self-organization due to lack of support (financial support, lack of Dance Center and spaces for independent production, rehearsals, showing...) is in fact a key characteristic of the local independent scene. Still there is no dance centre in Croatia, still no financial recognition for contemporary dance authors, still no higher education in contemporary dance, no stages, no studios” she adds.

A key characteristic of Croatian scene, Ivkovic notes, is that precisely due to the lack of adequate institutions and support, it developed its own education programmes outside of institutions (although in certain cases with support from people teaching at the Academy of Drama Arts in Zagreb), its own models of showing work and generating audience.

In the cultural policy report on the compendium of Slovenia it is presented that in some cultural fields in Slovenia it is noticed that there is increase of the audience attendance and cultural consumption.<sup>108</sup>

Contemporary dance audience is not large, but it is significant says Goran Bogdanovski, choreographer and dancer from Fico Balet in Ljubljana. He is mentioning that when he made his first contemporary dance performance for National Ballet House all performances were sold.

In Croatian compendium for cultural policy is stated that participation in cultural life is not something that is being systematically promoted by the Ministry or local communities. There are very few surveys and statistical information or analysis that

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<sup>108</sup> <http://www.culturalpolicies.net/web/slovenia.php?aid=821>

could result in designing policies to link participation in cultural life to the broader issues of civil participation.

Rok Vevar is noting: "Locally I can observe that there is one contemporary theatre and dance scene which in spite of constant love/ hate relationships functions relatively united. There was a horrible generational crash between conservative and progressive forces in terms of institutional and non-institutional position in the '80s theatre. I guess I don't have to explain that because it is the on and off case everywhere. – People from contemporary theatre and dance scene partially function as some political activists – that includes artists and critics. But at the same time we are all the people with relatively strong feelings towards collectivism and community. – The most problematic is collaboration with funding bodies because the scene is too much dependent on the state and municipality of Ljubljana/ Maribor."

The problem with the funding that Vevar is noting is a problem all over, the problem of progressive and conservative as well. This is a situation that will always exist. Maybe the way how to overcome these retrograding situations is systematic and planned strategic "co-alliance" between sectors - public-private-civil sector and a balanced approach from the state towards all sectors.

We have initiatives of the civil sector, collaborations, aiming to have an impact on the cultural development, but there is limited identification on certain relevant collaborations of the civil sector with the public and private. Civil sector no matter of the relevant results, it is not treated by the state same as the public sector. Diverse organizations, belonging to different sectors are having misbalanced treatment that can be seen on different levels and can be perceived in different ways. Also, there is a capacity imbalance. There are many people working in the administration in the public sector, but they do lack trainings and skills needed to meet the challenges of new cultural and arts expansions. In the civil sector there are individuals, highly motivated, that through different sources are developing their skills and knowledge. Nevertheless, they lack infrastructural, technical capacities in order to realise more profoundly their ideas.

In the compendium of cultural policy of Serbia it is noted that augmentation of the partnerships that public institutions are developing with other public or private institutions can be notified. It is inscribed that Serbia has a long tradition of corporate

sponsorship, and it was the only mean of survival of the institutions during the 90s. The current economic situation, as well the legislation does not support these partnerships. There are some schemes introduced to support these partnerships.

Very rarely there are instruments to support the public-civil partnerships. The initiative for that collaboration is coming from the side of the civil society. They opt to integrate some of their programmes and strategies within the public institutions and to use the infrastructural support. The same effort can't be seen on the side of the public institutions. They are not ready to develop new models of managing and programming in the institutions that can be developed through the integration of the programmes and practices of the civil organizations.

One of the crucial problems of cultural cooperation between the sectors is to "comprehend" the function and work of the sectors. It is necessary to understand the functioning of all sectors, to enhance partnerships between non-profit or civil sector, private sector and public sector in culture that can contribute to the dynamics and transform the cultural life of the region, country, as well as, set up foundations for a new cultural environment. As the post- modern or American minimal choreographers were demolishing the lines between the audience and performers through the movement and space concepts, the borders between the sectors can be discarded through the strategies of collaboration.

The challenge would be to establish new modes of collaboration between civil, private and public sector. These partnerships can contribute to more effective implementation of the new projects and ideas and development of new cultural environments. These partnerships would also initiate new models of institution that will merge practices, capacities and competences existing.

It is crucial, relevant instances- European and national (governments and local authorities) to formulate a long term agenda for cultural cooperation, providing possibility for development in all sectors by: developing mechanisms- funding schemes that will provide support for long term collaboration between different sectors that will enable the better understanding and possibility for collaboration; applying strategies to develop awareness regarding the importance of co-operation, partnership and networking for the purpose of simultaneous and comprehensive action; initiating establishment of

projects contributing to the sharing and exchange of competencies, practices, skills and knowledge.

#### **4. CULTURAL POLICIES IN THE REGION**

(Cultural policies analyses in the Region / comparative analyses on existing policies in the Region, their specifications and structure, through examples of Croatia, Serbia and Slovenia)

It is a challenge to write about the contemporary dance policies in the region. In the used materials such as compendiums, National Cultural Policy reviews, reports, etc.; dance is very rarely mentioned.

In this chapter the official reports, reviews and documents on cultural policy in Slovenia, Croatia, Serbia will be analysed. Through analyses we'll try to compare situations, to compare the given cultural policy how (if) it is used on the ground through statements of the different actors in the art field.

In the official reports it is mentioned many times that there are rarely systems of monitoring through which some efforts or cultural policy actions can be assessed.

Since there is not contemporary dance or dance policy in any of the countries, we can't assess it, but we can make overview of the existing cultural policies and see their impact and influence on the contemporary dance scene through the interviews done with some of the actors in the field.

Macedonia as mentioned before will be introduced separately, as example with more profound, detailed local insight of the context.

##### **4.1. How it was and how changed cultural policy?**

System in which arts in these countries were functioning arts in '80s was the self-management system in Yugoslavia - democratic system which in most of the countries was not efficient. It was political and centralised system based on the formation of self-management that meant to decentralise the decision making power on the local level. In 90s in all these countries self-management system was abolished.

In Slovenia the responsibility for the cultural policy was returned to the public authorities, and decision making system was handed to the elected politicians on the national and local level.

The civil society in all the countries do not actively participate in the cultural policies, it has a role of corrector or advisor in some points.

As in the other countries, in Slovenia, after the abolition of the self-management system, there was time of transition from one to another system and there was a gap when there was no precise cultural policy with clear set of objectives and/or priorities. It says in the compendium of Slovenia that through the new National Programme for Culture 2004-2007, which was adopted in 2004 in the National Assembly, finally were set future strategies for Slovenian cultural policy.<sup>109</sup>

As in Slovenia, in Croatia, during Yugoslavia, the self-management in culture and other public fields led to the establishment of quasi-market measures. In the 90s, after the independence of Croatia, system was changed but cultural policy was centralized as well as in Slovenia and the other ex-Yugoslavia countries. In all countries a prior was to foster sense of national cohesion, in Croatia especially at the beginning of the period when the country was drawn into war. In the formal sense, the policy in Croatia was formulated in general terms emphasising pluralism, a market approach, freedom of creativity, professionalism and de-ideologisation. Cultural planning and funding gave priority to activities of "national interests" in culture and left all other activities to the market and to NGOs.<sup>110</sup>

In the cultural policy compendium of Slovenia it is also mentioned that in the development of the young Slovenian state, building of new Slovenian cultural identity through traditional values is prioritized and it is hard to find balance between contemporary creation and cultural heritage preservation that in this situation gets a stronger and prior position.<sup>111</sup>

In Serbia during '80s, before the Yugoslavia disintegration, system as in the other republics was system of decentralization and self-management. In this system there was a

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<sup>109</sup> <http://www.culturalpolicies.net/web/slovenia.php?aid=31>

<sup>110</sup> Compendium Croatia: Historical perspective: cultural policies and instruments  
<http://www.culturalpolicies.net/web/croatia.php?aid=1>

<sup>111</sup> Compendium Croatia: Historical perspective: cultural policies and instruments  
<http://www.culturalpolicies.net/web/slovenia.php?aid=41>

relative freedom for art production. The current system of institutions, art groups had been created and developed through out ex-Yugoslavian territory. With the break of Yugoslavia system broke and market has changed. In the 90s up till 2000 in Serbia there was a strong *Culture of nationalism*.<sup>112</sup>

In Croatia situation has changed after 2000, with the political change, where different approach to cultural policy has been undertaken, with more balanced approach to tradition with steps to decentralisation and cooperation with NGOs. There haven't been major changes in the cultural policy since that time.<sup>113</sup> Croatia in 2005 started negotiations for full membership in EU which was a moment for new reforms in all spheres, including cultural sphere.

In Serbia since January 2001 in line with transition to democracy and market economy new objectives of cultural policy have been introduced that were opposing the *Culture of nationalism* and are introducing a new direction of the cultural development as culture of transition.<sup>114</sup> There are positive initiatives that have been introduced such as first prize private – public partnership programmes that last year was granted to the gallery O3ONE in Belgrade, and the cultural *Infrastructural Development plan* within the *National Investment Plan*.<sup>115</sup> The Ministry of Culture in Serbia selected 50 priority projects, which

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<sup>112</sup> Term is used to explain that the culture in Serbia was marked by the lack of general concept and strategy, precisely by the lack of clear definition of cultural policy. This situation therefore created marginalization of culture as creative impulse and process of modernization of society, emphasizing the role of culture as a “keeper” and promoter of national identity. The self-management was abolished as a system, and cultural institutions were subjected to state/municipal authority, which appointed directors and controlled their activities. Cultural Policy in Serbia: National Report, European Programme of National Cultural Policy Reviews MOSAIC PROJECT, 3rd Plenary session Strasbourg, 6-8 October 2003, 2

<sup>113</sup> Compendium Slovenia: <http://www.culturalpolicies.net/web/croatia.php?aid=1>

<sup>114</sup> Decentralization and de-etatization of culture promoting equality between the national, regional and municipal authorities, as well as private and civic cultural initiatives; Enabling environment for market-oriented cultural institutions and their efficient and effective work; New legal framework for culture (harmonization with European standards); Multiculturalism as one of the key characteristics of Serbian society and culture; Re-establishing regional co-operation and ties; Active co-operation in accession processes to European integration (Council of Europe, WTO, and EU)- list of objectives in the Cultural Policy in Serbia: National Report, European Programme of National Cultural Policy Reviews MOSAIC PROJECT, 3rd Plenary session Strasbourg, 6-8 October 2003, 8

<sup>115</sup> In 2006, the government accepted a proposal of the Ministry of Finance concerning the realization of the National Investment Plan in the period of 2006-2011. According to the proposal, the seven areas of priority are: education, modernization of the health care system and environment protection, transportation infrastructure, economic development (employment, entrepreneurship, energy, waterpower engineering, science and tourism), building, improvement in living standards (sport, culture and social care) and advancement of government management. Ministries, local governments, non-governmental organizations and others proposed projects in these fields. Authorized ministries had classified and prepared priority lists of registered projects, which had been the basis for preparing sector plans, coordination body was elected to carryout the evaluation and the government approved the final list of sector-plans (prepared by the Coordination body) and adopted the Overall (Global) National Investment Plan. Serbia: Main cultural policy issues and debates <http://www.culturalpolicies.net/web/serbia.php?aid=41/>



will be supported within the framework of the National Investment Plan in 2006 and 2007.

Is there positive trend towards dance in Serbia?

Dragana Alfirevic is noting that dance never had systematic or planned support from the state, and all the achievements were done by individual efforts, or support by the organizations such as BITEF Festival, REX, Theatre Dusko Radovic, BITEF Theatre, and Sonja Vukicevic, Boris Caksiran etc. She also adds that national and local authorities and decision makers just started to identify the contemporary dance as a valid art form.

Ana Vujanovic is saying that treatment of this art form should be changed, and she adds "it's emerging artistic discipline and should be included in local cultural policy strategies, legislative, etc." These records are explaining the cultural policy (non)existing system situation in which contemporary dance operates in Serbia.

In the compendium of Slovenian cultural policy<sup>116</sup> it is written that Slovenia guarantees with the constitution "the freedom of scientific and artistic creativity" (Article 59) where we can probably include the contemporary dance in, as well as in the Article 60 that guarantees the protection of moral, material and other rights, as a result of scientific, intellectual, cultural, artistic, and other creativity.

However, is this artistic creativity stimulated in the contemporary dance domain in Slovenia? Are there some efforts done for the contemporary dance that has a line of development throughout past years? Rok Vevar is saying that there is a cultural policy in Slovenia that consists of "non-cultural policy for dance. That keeps things all the time at the beginning with not solving the basic needs of people working in the field. That's less expensive for any government in the long term."

Another interviewee Davor Bujinac is noting that cultural policy of contemporary dance in Slovenia consists from the public funds application. He is saying there are no other mechanisms or strategies how to neither support contemporary dance on local or on state level in Slovenia.

By the constitution Croatia also guarantees the freedom of scientific, cultural and artistic creativity and prescribes that the state is obliged to stimulate and help their development that is explained in the Article 69. With the Article 38 in the constitution it guarantees

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<sup>116</sup> Compendium Slovenia: country profile of Slovenia <http://www.culturalpolicies.net> (site accessed May 10, 2007)

freedom of thought and expression, freedom of the media, freedom of speech and public activities, and prohibits censorship.<sup>117</sup>

The general objectives of the current cultural policy mentioned in the compendium in Croatia are: cultural pluralism (aesthetic and multiethnic), creative autonomy, the increase and diversification of sources for financing culture, polycentric cultural development, encouraging cultural participation as a new quality of life and co-operation between the public and the private sector to increase efficiency, quality, employment and innovation and as most ambitious goal bringing culture into the focus of interest in the country. Whether these objectives are achieved in domain of contemporary dance it is a difficult task to answer.

Ivana Ivkovic is noting that cultural policy is a top issue for the independent scene in Croatia as it is lacking, especially concerning contemporary dance. "Change is needed, and change is fought for on a yearly basis but with weak progress. Even in relation to the development of the scene grave mistakes can be noticed in attempts to establish two groups as institutions although their production is of low relevance in terms of innovation or development (Zagreb Dance Ensemble, Studio for Contemporary Dance) with high funding, while the rest of the scene struggles on very small program grants."

Thus, the objective to increase and diversify sources for financing culture might be achieved, but priorities are not worked out- how these funds can be delegated in order to achieve the other objective which is the aesthetic cultural pluralism.

Ivana Ivkovic gives an example of those that are the "rest of the scene", are very active, and almost revitalised the dance scene with their training programmes for the last six years. A working platform EkS-scena<sup>118</sup> stepped in six years ago, she is noting, "to provide the educational and production programmes that dancers and choreographers lacked, and now six years latter they are exhausted to the brink of burnout. They - choreographers started to question working hours spent not producing dance, but working on the programmes which should be part of the institutions that are still not on the horizon (there is still no dance center in Croatia, still no financial recognition for contemporary dance authors, still no higher education in contemporary dance, no stages, no studios...)"

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<sup>117</sup> Croatia: constitution <http://www.culturalpolicies.net/web/croatia.php?aid=511>

<sup>118</sup> Self organized initiative Experimental Free Scene, <http://www.eks-scena.hr>

Tamara Curic from Tala Dance notes that in the last year in the association for professional dancers debates have started according the policy changes. They have started working on the plan for strategy for the contemporary dance. She is mentioning that there is no formal cultural policy in Croatia for contemporary dance that follows its developments and needs, despite the long tradition of contemporary dance.

In the cultural policy changes, or attempts for development as a positive moment can be accented the initiative of the Croatian Ministry of Culture that with team of independent experts to draft proposal *Strategy of Cultural Development - Croatia in the 21st Century*. However, it is mentioned that the implementation of the proposal it seems that didn't follow.

One of the main issues in Croatia is decentralisation. Drafted model has been proposed by experts in the Ministry of Culture and the Croatian Law Centre (NGO) that is to be publicly debated, revised, and then, if possible, gradually implemented.<sup>119</sup>

An implemented and developed NGO initiative that is aiming on decentralisation of the arts and culture in the country is the platform *Clubture*.

Positive changes from the post 2000 and new government from 2004 in Croatia, besides others include reform of legislation and policies, primarily book policy, film and audiovisual and performing arts as well as investment in developing statistics and indicators.

Systematic monitoring is lacking, so there difficulty in the assessment of the achieved impact or changes.

## **4.2. Decision making processes**

Decision making processes in the countries are reorganized since the independence of the states. The Ministries for Culture are the "main bodies" with different roles.

In Serbia the Ministry of Culture<sup>120</sup> has overall responsibility for culture<sup>121</sup>. In 2002 in line of the general policy of decentralisation was decided to share partially the role with

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<sup>119</sup> Main elements on the current cultural policy model in Croatia  
<http://www.culturalpolicies.net/web/croatia.php?aid=31>

<sup>120</sup> Official web site of the Ministry of Culture in Serbia <http://www.kultura.sr.gov.yu/eng/index.htm>

the Secretary for Culture in the autonomous province of Vojvodina that is responsible for special issues of the cultural policy in the province. Some of the authorities on the federal level have been changed after the referendum on 21 May 2006 when Montenegro has become independent. On the local level there are City Councils in the 4 major Serbian cities: Belgrade, Nis, Kragujevac, Novi Sad which are the key partners in cultural policy development. There are 164 municipalities that are developing local cultural policies. Through inter-ministerial collaboration some cultural issues are part of the responsibility of other ministries such as the arts education, art management training is responsibility of the Ministry of Education and Sports.

In Slovenia and Croatia the cultural policy is a procedure of interaction between Ministry of Culture, Government, Parliament, the arm's length bodies in Slovenia (the Film Fund of the Republic of Slovenia and the Cultural Fund of the Republic of Slovenia mainly for amateur cultural activities), or consultative art councils in Croatia, local governments, cultural institutions, NGOs, individual artists and their associations. There are different procedures and interrelations between these bodies.

Cultural Councils in Croatia are consultative bodies that were introduced with the *Law on cultural councils* in 2001 and with some changes in 2004. They are operating as semi arm's-length as consultative bodies to the Minister of Culture. Between other councils established by laws, it is established as well Council for music and performing arts, and theatre arts.

Besides existing cultural councils, there are other councils and committees established by the government having direct and indirect impact on the formulation of cultural policies, such as the government committees for national minorities, youth, gender equality, civil society and others.

The arm's length principal is not part of Serbian cultural policy. Government is responsible for the overall management and for the appointment of the managers. The role of the boards of cultural institutions and managers is dependent on the public authorities. They do have partial decision making power and are not coordinating the

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<sup>121</sup> Ministry of Culture in Serbia is responsible for policies and strategies for cultural development, support for 34 cultural institutions, legal issues in the field of culture, protection of the cultural heritage, and regulating and preparation of the laws relevant to the media space <http://www.culturalpolicies.net/web/serbia.php?aid=22>

government priorities but approving one-year plan, publishing yearly reports and delivering to the Ministry that further on decide or approve the programme and budget.<sup>122</sup> Procedure of decision making that is explained in the compendium of Slovenia is that the Ministry of Culture<sup>123</sup> formulates proposals for the government, which are handled to the Parliamentary Committee for Education, Culture and Sport (working body comprised of deputies from all political parties of the Parliament). These legislative changes for the decision making procedure about the cultural policies have been made in 2002. They significantly reduced the role for the Ministry of Culture in this process.<sup>124</sup>

Similar procedure is also in Croatia, where Ministry of Culture<sup>125</sup> draft the important documents and laws which are going to the Parliamentary body of education, culture and sport and to the parliamentary discussion. The right to appoint and approve directors and to found a public institution has been transferred from the state to the counties, towns and municipalities. Cultural institutions are now usually founded by towns, more rarely by counties, and sometimes by the wealthier municipalities.

In Serbia, the decision making process for the open calls/competitions is delegated to the independent commissions.<sup>126</sup> The heads of commissions are usually gathering two times per year: deciding about the projects (after the open call), and evaluating the completed projects (at the end of the year). Priorities in the open calls are still having the public institutions, and NGOs are not treated equally.<sup>127</sup>

### **4.3. General Legislation in culture**

In Slovenia, new laws have been introduced such as *Law on General Cultural Policy*, *Law on the Financing of Cultural Activities*, *Law on Independent (Self-Employed) Cultural Workers*, *Law on Copyright*, *Law on the Protection of Natural and Cultural*

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<sup>122</sup> <http://www.culturalpolicies.net/web/serbia.php?aid=71>

<sup>123</sup> Official web site of Slovenian Ministry of Culture <http://www.mk.gov.si/>

<sup>124</sup> <http://www.culturalpolicies.net/web/slovenia.php?aid=22>

<sup>125</sup> Official web site of Croatian Ministry of Culture <http://www.min-kulture.hr>

<sup>126</sup> The Ministry of Culture launched a competition for the selection of new members of different commissions - each will have president and two members. There will be 10 commissions for: cinematography, music, dance, theatre, art colonies-residences, visual arts and multimedia, cultural reviews, literary events and prizes, amateur and folk art, and one for programmes from Kosovo and Metochia). The presidents of these commissions will come together in a Council which will decide on interdisciplinary and multidisciplinary projects relevant for: international cooperation, youth talents and research projects. <http://www.culturalpolicies.net/web/serbia.php?aid=31>

<sup>127</sup> <http://www.culturalpolicies.net/web/serbia.php?aid=31>

*Heritage*, etc. Sector specific legislation for performing arts in Slovenia does not exist<sup>128</sup>. Performing arts are regulated through the National Programme for Culture.

In Croatia there is no single law regulating the division of jurisdictions. There is no unified law on culture. General laws and regulations that influence culture and cultural policy include the *Institutions Law*, *Associations Law*, *Tax and Custom Regulations*, *Law on the Implementation of the State Budget*, laws that regulate the organisation and work of public administration bodies and units of local administration and self-government, etc. Specific laws regulate different fields and prescribe whether the local and regional authorities or the state are responsible for establishing and financing institutions in that particular field. Some of to be mentioned are *Law on Managing Cultural Institutions*, *Law on Culture Councils*, *Law on Financing Public Needs in Culture*, *Law on Cultural Funds*, *Law on the Rights of Independent Artists and Encouraging Cultural Creativity*, *Law on Authors Rights and Neighbouring Rights*, *Law on Theatres* as sector specific law for the performing arts.<sup>129</sup> This law refers to the funding, managing of theatre groups and theatres, establishes bodies – councils that are monitoring and evaluating the work as well some flexible employment rules.

In Serbia there are many laws to be revised and new to be proposed. Basic legal framework that defines territorial organization of the country, property issues, privatization, taxation etc., is needed to be establish, and laws to be elected, upon which other new laws relevant for the cultural field can be proceeded. Some drafted laws are still waiting on the parliamentary procedures. At the moment, the cultural field is still being regulated by the laws established during the period of the Milosevic government, some are: *Law on Activities of General Interest in Culture* (1992); *Law on Endowments, Foundations and Funds* (1998); *Law on Establishment of the Museum of Genocide Victims* (1992, amended in 1994); *Law on Matica Srpska* (1992)etc.<sup>130</sup>

#### **4.4. Inter-ministerial, intergovernmental and inter-sectorial collaboration**

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<sup>128</sup> <http://www.culturalpolicies.net/web/slovenia.php?aid=532>

<sup>129</sup> Legislation on culture – Croatia on <http://www.culturalpolicies.net/web/croatia.php?aid=52>

<sup>130</sup> Legislation on culture – Serbia on <http://www.culturalpolicies.net/web/serbia.php?aid=52>

In Croatia system of collaboration is organized in sense that the Ministry of Culture regularly co-operates with other ministries in order to bring general and related laws into harmony with cultural legislation.

In Slovenia culture is not responsibility only to the Ministry of Culture, but to several governmental bodies/ministries as well as in Croatia. Still the main authority in charge of culture is the Ministry of Culture, but through the other Ministries are delegated certain responsibilities for certain areas of culture.

For instance, in Slovenia, as it is explained in the compendium the Ministry of Education and Sport is responsible for cultural education in schools and for education for different cultural vocations at secondary level and music schools; Ministry of Higher Education, Science and Technology is responsible for research programmes in and for culture; Ministry of Economy is responsible for protection of intellectual property; Ministry of Environment and Spatial Planning is concerned with the integrated conservation of cultural heritage and the cultural landscape through planning; Ministry of Labour, Family and Social Affairs is responsible for co-financing conservation, restoration and erection of monuments and memorials to the victims of war; Ministry of Agriculture is active in the protection of the cultural landscape and the development of rural areas (cultural tourism); and Ministry of Foreign Affairs deals with international collaboration. It also says that in 2005, the Ministry of Culture, for the first time, prepared a Report on the implementation of the National Programme for Culture (2004-2007). The Report should have also included the cultural activities of other ministries but this is not the case.<sup>131</sup>

In Croatia for instance art education is under the Ministry of Education, Science and Sports as well as in Serbia. Ministry of Culture in Croatia provides some funding in the form of bursaries for artists and support for continuous education. Inter-ministerial collaboration is mainly based on the financial collaboration and strategy for EU membership as common goal.

Inter-ministerial collaboration in Serbia is developed for several issues. For instance as already mentioned as in Slovenia and Croatia, Ministry for Education and Sports is responsible for arts education. Ministry of Foreign Affairs in Serbia, is responsible for international issues, and The National UNESCO Committee is situated within the

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<sup>131</sup> <http://www.culturalpolicies.net/web/slovenia.php?aid=23>

Ministry of Foreign Affairs and has links with the Ministry of Culture and the Ministry of Education. Recently, new initiatives have been created to restart the activities of Serbian cultural centres located in foreign countries, involving the Ministry of Culture, the Ministry of the Diaspora and the Ministry of Foreign Affairs. Still there are lacks of mechanisms to facilitate these collaborations between ministries. For instance common ties between tourism and culture, also between the cultural industries and the economic sector, have not yet been sufficiently recognized and publicly debated. There are no inter-ministerial committees or inter-governmental networks responsible for promoting intercultural dialogue. Specific questions, issues are solved sporadically through established inter-ministerial working groups (even inter-ministerial funds) especially regarding issues between education, science and culture.<sup>132</sup>

On the contrary in Slovenia, concerning the inter-ministerial collaboration, there has been developed general mechanisms that have been introduced to facilitate co-operation among the different ministries. For instance, ministries worked together to produce the Single Programming Document as part of the State Development Programme 2001-2006.<sup>133</sup> The current preparation of the new generation of this programme for the period 2007-2013 reveals the need of the incorporation of culture in different structural funds, mainly the regional development fund and social fund.<sup>134</sup>

As mentioned, culture in Slovenia is divided between different ministries, and the decision of the cultural policy is under the parliamentary body, but still the main authority for policy formulation and implementation is the Ministry of Culture.

The Ministry of Culture in Slovenia is responsible as well as for the arts, heritage, the national library and public libraries, culture of minorities in Slovenia and international cultural co-operation, the media (audio-visual sector) and the press,<sup>135</sup> as well as for already mentioned preparation of the proposals on sector specific laws and their implementation and monitoring; mentioned inter-ministerial collaboration in the formulation of general legislation for culture; drafting and implementing the National

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<sup>132</sup> Cultural Policy in Serbia: National Report, European Programme of National Cultural Policy Reviews MOSAIC PROJECT, 3rd Plenary session Strasbourg, 6-8 October 2003, 6

<sup>133</sup> <http://www.culturalpolicies.net/web/slovenia.php?aid=23>

<sup>134</sup> <http://www.culturalpolicies.net/web/profiles-news.php?cid=1430>

<sup>135</sup> Chapter: Competence, decision-making and administration; Overall description of the system <http://www.culturalpolicies.net/web/slovenia.php?aid=22>



Programme for Culture (2004-2007), a new one that has to come to force for the following four years 2008-2011, and its re-examination<sup>136</sup>; preparation of the annual reports on implementation of cultural policy to the Parliament with an evaluation of results and proposals for necessary modifications; the provision of cultural services via national cultural institutions founded by the state; establishment of procedures and criteria for budget allocations to national public institutions, NGOs and individual cultural projects; and interventions to finance larger cultural institutions founded by the municipalities.<sup>137</sup>

Other type of collaboration, not inter- ministerial but inter-sectorial collaboration with different organizations was established in Croatia in 2000, between the Ministry of Culture and the Open Society - Croatia (Soros Foundation), a partnership that offered significant support to the non-profit cultural sector. Through this partnership were also involved as collaborators other private companies, organizations and foundations such as Croatian Telecommunications, Microsoft Croatia and the European Cultural Foundation.<sup>138</sup>

In Serbia positive initiative is the establishment of the first prize private – public partnership programmes, which we mentioned before, that enhances the public-private inter-sectorial partnership in culture.

#### **4.5. Cultural Policy trends on international/ regional collaboration**

In Serbia, after the years of isolations, government in 2001, as one of the most important tasks identified the re-establishment of the broken links with all international institutions and organizations. Specific cultural priorities had not been defined, but European integration is considered as an ultimate government task. The principal document relevant for this issue is the *National Strategy of the Republic of Serbia SCG`s Accession*. In the chapter of historical development of the Slovenian dance scene is quoted one statement from the presentation on the culture profiles site of the Slovenian performing arts scene: “Slovenian performing art scene, especially drama theatre is very active. Theatre is an art that has been shaping Slovenia's image abroad, with several successful

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<sup>136</sup> Mojca Dimec Bogdanovski, Reflections on planning cultural education reforms, *Maksa* journal no. 103-104, 42

<sup>137</sup> *Ibid*, under the same chapter: Competence, decision-making and administration; Overall description of the system <http://www.culturalpolicies.net/web/slovenia.php?aid=22>

<sup>138</sup> Croatia: Emerging partnerships and collaborations: <http://www.culturalpolicies.net/web/croatia.php?aid=73>

guest appearances and individual artists gaining international acclaim [...] Slovenia has also gained international recognition for performing arts theory, research, publishing and documentation initiatives.’’<sup>139</sup>

We are getting back to this statement in order to emphasise that in these sentences we can notify that there is an active international cultural policy that supports the performing art scene, as well cultural policy that enhances the creation in this domain. We have seen through the interviews that in the 90s international collaboration in dance was enhanced from the international parties, and indirectly supported by Slovenian government. It was re-active international collaboration policy. As in one of the interviews was mentioned West was interested in Slovenia as part of the ‘war zone’ of Yugoslavia. But still, Slovenia as only country from ex-Yugoslavia that is part of the EU was influenced with the EU mechanisms for international collaboration. Focus of international collaboration and policy in Slovenia are to intensify the presence of Slovenian culture abroad in European space, in countries with Slavic languages with is underlined in one of the general aims of National Programme for Culture 2004-2007. Possible changes might be done in the new expected National Programme for Culture 2008-2011. Collaboration is fostered in visual art, music, theatre, inter-media, libraries and publishing, in the film industry, amateur cultural activities, cultural activities of different minorities, cultural heritage and archives through exchange on the artistic level, participation on international events, memberships in international organizations and promotion of Slovenia and Slovenian culture.

In none of this official, above mentioned instruments is not mentioned dance as a Slovenian art to be promoted internationally.

Slovenia is part of EU cultural programmes (Culture 2000, Media Plus, Minerva Plus), UNESCO, structural funds (especially the European Fund for Regional Development), as well as programs of the Council of Europe (e.g. Mosaic, Eurimages, Audio-visual Observatory, European Heritage Network etc), as well Central European Initiative and others, as well as some organizations are part of the European networks.

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<sup>139</sup> <http://www.culturalprofiles.net> (site accessed April 10, 2007)

Budget mentioned that in 2006, The Department for International Cultural Relations, of the Ministry of Foreign Affairs, had is approximately 230 000 euros for promotion of Slovenian culture abroad.<sup>140</sup>

The main political document in this field is the National Programme for Culture 2004-2007 and the Programme of cultural promotion, before and during, the period of Slovenian Presidency of the EU.<sup>141</sup> It is new NPC, already indicated before, to be accepted that should be the most important document for the next four years, and this is document of the vital importance for Slovenia. As mentioned in the chapter explaining inter-ministerial co-operation, the responsibility for international collaboration is under the Ministry of Foreign Affairs with its International Cultural Relations Division.

In Croatia, the Ministry of Culture (on the national level) and larger cities (on the local level) are major founders of international cultural cooperation projects and initiatives. The Ministry of Culture cooperates with the Ministry of Foreign Affairs and its Department for International Cultural Cooperation, which is responsible for coordination of work of cultural attachés.

Among the cultural councils established the Croatian government has established Cultural Council for International Relations and European Integration in 2004, recognizing international collaboration as one of the important goals.

This council in May 2006 produced public guidelines for planning international cultural co-operation. According the proposal, the Ministry made some changes in the distributing grants rules and in 2006, introduced another (spring) deadline for financing projects of international cultural cooperation. There are two dead lines for the Ministry of Culture funding.<sup>142</sup> Government is continuing bilateral collaboration policy and as one of the priorities has listed the cooperation within the region of South Eastern Europe. It is noted: "Following the war and subsequent stabilization processes in South-East Europe, Croatia initiated symbolic support and co-operation projects (mainly focussing on transfer of

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<sup>140</sup> Slovenia: <http://www.culturalpolicies.net/web/slovenia.php?aid=242>

<sup>141</sup> Slovenia: Document mentioned again in the chapter of International collaboration in the compendium <http://www.culturalpolicies.net/web/slovenia.php?aid=241>

<sup>142</sup> International collaboration- structures and trends <http://www.culturalpolicies.net/web/croatia.php?aid=241>

knowledge and exchange of experiences) in this region.”<sup>143</sup> In the compendium is listed that the cooperation is based on existing links between artists and arts managers; bilateral and regional programmes of cooperation (such as the Council of Ministers of Culture of Southeast Europe (the Charter, signed in Copenhagen on 31 March 2005)), through international organizations such as UNESCO or the Council of Europe; the Danubian Region, the Alps Adriatic Working Community, the Central European Initiative etc.

It is also noted in the compendium that much effort has been invested in support for cross-border co-operation projects, both by the Ministry of Culture and the Ministry of Education. Initiatives are usually carried out by NGOs which are applying for government funding.<sup>144</sup>

In Serbia the Ministry of Culture designs new model of bilateral agreements for cultural collaboration, and there have been signed many agreements in the last years since 2000.

As one of the priorities of the Serbian Ministry of Culture, it is pointed the regional collaboration. The Ministry of Culture in Serbia actively participates in the Council of Ministers of South East Europe, and supports the inclusion of culture in the Central European Initiative.<sup>145</sup> Ministry of Culture in Serbia to improve the international and regional collaboration has decided within the framework programmes of European Union to participate on all programmes relevant to the region such as MOSAIC and the Integrated Rehabilitation Project Plan; the CARDS programme (INTERREG III). In 2006, The Ministry of Culture started to prepare project applications for funds within the framework of IPA programme for the period 2007-2013. It also applied for observer status in the Organisation Internationale de la Francophonie. In the meantime, both the University of Belgrade and the University of Arts in Belgrade became members of Agence Universitaires de la Francophonie. The Serbian cities of Belgrade and Novi Sad are active in Les Rencontres, the Association of European Cities and Regions.<sup>146</sup>

In Slovenian cultural policy it is presented that specific policy line concerning regional or cross/border collaboration with the countries from the “Balkan” region is developed. Nevertheless in the chapter of the compendium where strategies for cultural diplomacy

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<sup>143</sup> International collaboration chapter- other relevant issues, quoting from the text on <http://www.culturalpolicies.net/web/croatia.php?aid=246>

<sup>144</sup> Cross border intercultural dialogue and cooperation <http://www.culturalpolicies.net/web/croatia.php?aid=245>

<sup>145</sup> Council of Europe/ERICarts, "Compendium of Cultural Policies and Trends in Europe, 8th edition", 2007, Serbia: Overview and trends on international collaboration <http://www.culturalpolicies.net/web/serbia.php?aid=241>

<sup>146</sup> <http://www.culturalpolicies.net/web/serbia.php?aid=243>

are mentioned, are specified 47 international umbrella agreements on: culture, education and science that are enabling bilateral exchanges, not mentioning region as specific priority. It is only mentioned that with new strategy these agreements ‘‘will probably no longer be signed with EU member states; although neighbouring states are an exception.’’<sup>147</sup>

There is no general concept on international collaboration or cultural diplomacy of Serbia, and it is based mostly on traditional links. It is noted that instruments of international cultural cooperation are not developed and used within certain strategies and programmes. There is no system to enable the long term commitment of public bodies, especially financial, which prevents cultural managers from organizing big international events or network meetings. There is no specific budget line or data on public financial support of international cultural cooperation. Therefore assessment can’t be done.<sup>148</sup>

In the compendium of Slovenia it is mentioned NGO Bunker as one of the most active international collaborators. As mentioned before in texts above Bunker is organizer of the Mladi Levi- international performing arts festival, as well is part of international networks, projects, as well initiator of regional network Balkan Express.

Other events including international collaboration relevant in the contemporary dance presentation are Exodos - International Festival of Contemporary Performing Arts; Ex Ponto (which links ex-Yugoslav cultural initiatives); Break Festival (an international festival of young emerging artists); City of Women Festival (with a focus on contemporary arts and female creativity).

In Croatia is also noted that there is an interest from cultural operators and artists for participation in various international networks. International contemporary dance events mentioned before are Dance week festival, Summer Festival of Dance and Non-Verbal Theatre in Svetvincenat in Istria.

The Ministry for Culture in Serbia considers that cities and municipalities, as well as public cultural institutions, are very active in international collaboration, but the analysis

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<sup>147</sup> Compendium on cultural policy Slovenia, quote from the text on <http://www.culturalpolicies.net/web/slovenia.php?aid=242>

<sup>148</sup> <http://www.culturalpolicies.net/web/serbia.php?aid=242>

of the scope of cooperation is not satisfactory, as it does not have a policy and priorities, and mostly is re-active to foreign demands. Ministry of Culture actively promotes networking and encourages the cultural institutions to engage networking activities as part of their programmes. However, there is no special mobility fund or funding available to pay network fees or to make financial contributions as partners in international projects.<sup>149</sup>

Concerning the contemporary dance, the dance community in Belgrade become very active in the past years. NGO Station - Service for Contemporary Dance from Belgrade is also very active in the regional and international collaboration, and it is one of the founders of the Balkan Dance Network.

The policy focus of Serbia since 2001 was joining the European and regional professional/ sectorial networks and associations, to develop international cooperation and exchange, while, at the same time, singular links are established among relevant institutions. Many international partnerships have been established and institutions, organizations are involved in the international collaboration.

The most important actor in international cultural cooperation is the City of Belgrade, creating and financing the most important international event in Serbia for each domain of art (October Salon that few years ago become international and one of the most important events in the region concerning Visual Arts, FEST and international Film festival, BEMUS / Festival for Music, BITEF / Festival for Theatre, Belgrade Book Fair / Literature), as well as for different generations and types of audiences (BELEF / summer festival, The Joy of Europe / children's creativity, etc.). City of Belgrade as well supported the initiative of the Balkan dance Network, an International conference on ‘‘Professional status of the contemporary dance in the Balkans’’.

#### **4.6. Dance in education policy** (types of education)

In Serbia a debate on programmes and models of arts education recently began within the Ministry of Education and Sports and was initiated by the University of Arts, Belgrade, to integrate new art disciplines or those that disappeared in the primary and secondary

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<sup>149</sup> <http://www.culturalpolicies.net/web/serbia.php?aid=241>

schools. A new *Law on Education* has introduced changes to reverse this trend, which will impact on students entering primary and secondary school in autumn 2003.

In the past years, only music education was systematically developed along specific educational lines, starting with Elementary Music Schools (in each municipality), Secondary Music Schools (in big cities) and Schools of Higher Musical Education (University of Art in Belgrade, Novi Sad, Kragujevac and Nis).

On a contrary, dance education is not having that line. There are two ballet schools, at secondary level, are located in Belgrade and in Novi Sad. Recently have been introduced contemporary dance in the curricula of the ballet school Luj Davico in Belgrade. There is no university level education that is fulfilling the needs of professional qualification in the fields of ballet, dance and choreography. Various initiatives are being planned to launch adequate courses for ballet students and choreographers.

Following the approval of a new *University Law* in Serbia in 2006, all the Faculties of Arts are now in the process of reforming their curricula and methods of teaching according to the Bologna Process.<sup>150</sup>

Due to the lack of funds and specific policies, professionals in the cultural field where there is a lack of education, are participating different retraining programmes or courses to improve their professional skills, sporadically, usually under the initiative of foreign donors or NGOs.

Under the initiative of NGO Station- Service for Contemporary Dance in Belgrade and Novi Sad is Forum for New Dance (Forum za Novi Ples), training classes for contemporary dance have been organized on the local level.

As mentioned in the text above, NGO Station is also partner in the regional project initiative - Nomad Dance Academy- a multilayered educational model for professional training in contemporary dance.

Dance schools in Slovenia are allocated in Ljubljana and Maribor. There are secondary schools for Ballet education in both cities. Since 1999, contemporary dance has been taught at the Child-Care Secondary and Grammar School of Ljubljana (*Srednja vzgojiteljska sola in gimnazija Ljubljana*).<sup>151</sup> Still there is lack of appropriate conditions, such as appropriate structures for training, so many of the Slovenian students are

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<sup>150</sup> <http://www.culturalpolicies.net/web/serbia.php?aid=831>

<sup>151</sup> [http://www.culturalprofiles.net/slovenia/Directories/Slovenia\\_Cultural\\_Profile/-6810.html](http://www.culturalprofiles.net/slovenia/Directories/Slovenia_Cultural_Profile/-6810.html)

educated abroad. Another obstacle for the high school educated dancers is that there is no possibility for them to continue their studies or to get the job.

There are three arts academies -the Academy of Fine Arts, the Academy of Music and the Academy of Theatre, Radio, Film and Television and are under jurisdiction of Ministry of Higher Education, Science and Technology. There are some programmes under the other faculties, for example course on fashion and design are organised by the Faculty of Natural Science and Technology. The National Programme for Culture has also recognized the need for a more active role of cultural policy in education. The major problems lie within higher education, as there are no study courses for important cultural professions. There is a special question on how to ensure that priority support is given to programmes and projects which can make up for the lack of professional training in the field of culture. Education is only provided through non-institutional training opportunities whereby professionals work under mentors, take part in special courses, seminars, workshops and additional education abroad. This is especially case for the contemporary dance. Arts education is one of the priorities of the National Programme for Culture and is defined as creative education and education for creativity. Special attention is placed on the cultural content in pre-elementary education (nursery, kindergarten), in school curricula and in the teaching programmes of cultural institutions. One of the main goals is to link cultural and educational sub-systems and to re-establish mechanisms for a systematic and organised network of both.

To this aim, in 2006, the Minister of Culture and the Minister of Education announced that the school year of 2006/2007 was to be a Year of Culture, and this mainly is focused on the kindergartens and schools. Cultural institutions are invited to collaborate and to include special programmes into their regular activities. Institutions with dance programmes are included in this programme. The Ministry of Culture established a special website, with data on all of the cultural programmes for children and young people.<sup>152</sup>

In Croatia situation is more or less similar concerning the contemporary dance education. As mentioned before, it is mainly organized through programmes of self –managed non governmental institutions since there are no official higher education institutions for

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<sup>152</sup> [http://www.mk.gov.si/si/uporabne\\_povezave/kulturne\\_dobrine\\_za\\_otroke\\_in\\_mladino/](http://www.mk.gov.si/si/uporabne_povezave/kulturne_dobrine_za_otroke_in_mladino/) (site accessed April 2007)



dance. There are 8 dance schools, 2 of which are secondary schools for classical ballet and contemporary dance, but there is no higher level education.

It is mentioned in the chapter of history of Croatian dance development that an initiative for establishing a University for classical and contemporary dance was announced in daily newspaper.<sup>153</sup> In 2006 in Croatia was applied the Bologna system in the higher education, that is bringing substantial changes, and having a great impact on the arts education as well. Assessment on the changes can be done after some period.

#### **4.7. Instruments and mechanisms of Cultural Policies**

There are no specific instruments and mechanisms developed in none of the countries analysed. Specific funding schemes, or programmes developed to support the contemporary dance do not exist. It is considered to be supported through other – general mechanisms of support (general public funds; funds for support of the civil society-where it is situated - and support of the independent artists). How it functions in the contexts examples we can see through the analyses of the different forms of subsidies and funding schemes which states have developed and from where contemporary dance actors are trying to obtain subsidies for their ideas, projects, performances.

##### **4.7.1. Forms of subsidies** (Annual subsidies/ Current, Project subsidies, Capital subsidies, Alternative financing)

In Croatia, resources for financing culture come mostly from the state budget. The Ministry of Culture is allocating budget, creating the priorities. Cultural creativity is both directly and indirectly supported through: direct support from the budget through annual public competitions; payment of retirement and health contributions for independent artists; and ad hoc support from the Ministry's reserve of budgetary funds for projects that have already ensured a) or b) support, or have appeared as new projects outside the competition procedure.<sup>154</sup> A more significant contribution to recent culture funding in Croatia, as alternative funding comes from donations and sponsorship. There is not a statistical data that can give complete indications what amounts have been used. There

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<sup>153</sup> See footnote 49

<sup>154</sup> <http://www.culturalpolicies.net/web/croatia.php?aid=81>

are specific laws for financing culture.<sup>155</sup> Ministry of Culture in Croatia upon the suggestion of the Council opened one call more - second call for the international projects.<sup>156</sup>

If we see Slovenian cultural policies and if we have in mind that as well as in Croatia the main contemporary dance activities are initiated by the civil sector, we can see that funds that are eligible for funding contemporary dance in Slovenia are coming from two main actors: the state and local communities.

Financing system in Slovenia is centralized. Ministry of Culture is responsible for distribution of the majority of funds. State subsidies for culture in Slovenia are in: financing of cultural institutions, subsidizing of cultural activities, subventions for individual cultural projects, Pension Fund and disability insurance for individual artists, cultural investments, infrastructure and equipment for cultural institutions.<sup>157</sup>

In September 2001, in Serbia is introduced a new budgetary system that is based on internationally accepted financial statistical codes, which enables the whole public sector to formulate and monitor all public expenditure in new ways.<sup>158</sup> To improve the system of financing culture, the government established an Agency for Cultural Development<sup>159</sup> in June 2001. Ministry of Culture of Serbia finances the work of 173 public cultural institutions and, via project funding, several hundred more cultural institutions and NGOs. The City of Belgrade finances more than 50 institutions and, through project funding, the number increases to a few hundred institutions, NGOs and individual projects.<sup>160</sup> There were reforms in the financing system of culture in 2002.

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<sup>155</sup> The *Law on Financing Public Needs* (1990 amended in 1993) classifies public needs which can be financed in three ways: from the budget, from public funds, and through public enterprises. The *Law on the Administrative Boundaries of Counties, Towns and Municipalities* (1998 amended in 2000) establishes the administrative structure of the Republic of Croatia for the purposes of classifying those activities to be financed from the different budgets at particular levels. General laws regulating the financing of culture include the *Law on Financing Public Needs in Culture* (1990 amended in 1993) and subsequently adopted *Rules for determining cultural projects reflecting public needs* and the *Law on Cultural Councils* (2004). <http://www.culturalpolicies.net/web/croatia.php?aid=512> (site accessed April 2007)

<sup>156</sup> See footnote 107

<sup>157</sup> <http://www.culturelink.org/culpol/si.html>

<sup>158</sup> It is explained that this new system gives the Ministry of Culture, as well as all public cultural institutions, a new "philosophy" on public financing. At the same time, the new system gives Serbia an opportunity to establish a comparative system, which would be of great help to the Ministry to analyze and formulate new methods and instruments of cultural policy concerning public financing. The recent changes provoked a lot of dissatisfaction because taxes on each contract have been doubled. The statistical system that currently exists in Serbia does not provide the real or full picture on the level of state expenditure for culture. <http://www.culturalpolicies.net/web/serbia.php?aid=61>

<sup>159</sup> the work of the agency has not been clear or transparent, and its level of efficiency is very low, the new Minister of Culture has dissolved the Agency and engaged the Ministry staff to undertake its tasks

<http://www.culturalpolicies.net/web/serbia.php?aid=61>

<sup>160</sup> <http://www.culturalpolicies.net/web/serbia.php?aid=61>

There are no special lines that are supporting contemporary dance, it is only mentioned that there are five priority fields in terms of granting funds, from which one is performing arts. The introduced reforms of financing for instance are having two budget lines, where the second is dedicated to certain domains: film production, library purchases and support to capital publishing projects.

Philanthropy and donations to art and culture is said that are developed in Serbia in the 19th century as part of a nationalist resurgence, when the new bourgeoisie felt responsible to support the creation of national cultural institutions. Nowadays, a small number of enterprises use sponsorship as part of their marketing strategy, mostly supporting art production with services or with goods.

There is a small number of donors (foreign foundations for example) since there is no law that will provide sufficient incentives to stimulate private investment in culture. In the past years international foundations and organizations had important role in cultural development in Serbia. Nowadays only Swiss Cultural Programme (former name Pro Helvetia) is supporting local cultural activities, while all the other similar organisations are promoting their own culture, or are supporting their own agendas, regardless of real community needs (i.e. British Council programmes of introducing the term and support for research relevant to creative industries).

In Slovenia in relation to production of contemporary dance, choreographers can apply to several different funds to cover their expenses, such as for the minimum social security as freelance artists, retirement benefits for cultural workers as well as on the call for *Public Tender* that can provide programme financing for NGOs and support to projects by all kinds of cultural producers (above all individuals, NGOs and public institutions of which the founder is somebody else). Public tenders are officially published and the producers compete for financial support as well for Public Call that is more or less the same as Public tender.<sup>161</sup> In practice, public tenders are mostly used. For other such as research, or educational programmes they can apply also to the Ministry that is responsible for those cultural programmes. Decision making process in the public calls is organized through the commissions composed of external experts participating in decision-making. They are

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<sup>161</sup> Difference between these calls lies in the fact that producers do not compete among themselves, but are granted financial support as long as they meet the required criteria and depending upon the level of resources available for the call <http://www.culturalpolicies.net/web/slovenia.php?aid=513>

deciding upon the applications, and proposing to the minister who is making the final decision. He always has right to accept or not. On the local level, municipalities as well are responsible for supporting cultural and artistic activities. It is to be mentioned that state different policies have very strong implications for culture.<sup>162</sup>

For the performing arts in Slovenia, of all the public funds for culture allocated from the state budget, about 15 per cent is spent on the theatre and 16.5 per cent on music and dance. The distribution of funds for music and dance (16.5 per cent of all public funds for culture), 90 per cent is spent to finance the regular activities of two opera and ballet houses in Ljubljana and Maribor, the Slovenian Philharmonic Orchestra in Ljubljana, and the Slovenian Chamber Choir. The remaining 10 per cent is spent on the financing of music publishing, musical and dance events of national significance, independent dance and music groups and their tours, the activities of music and dance associations, and supporting musical and dance creativity.<sup>163</sup>

Implications and financial fund distributions in reality for Slovenia can be seen through example that Rok Vevar is giving. He says ‘‘the scene that I’m writing about here witnessed a big reduction of subventions from the state this year and almost stayed without any subventions from municipality of Ljubljana. Because Ljubljana has elected ‘‘left’’-wing mayor recently and state is governed by right-wing, state is trying to strip the city financially. At the same time, National Board For Culture that has been established by this right-wing government suggested that foreign film production should be synchronized into Slovenian by actors and that Slovenian film goers would be able to see films in cinemas and on DVD’s in Slovene. (Subtitles have always been the praxis in Slovenia.) Ministry of Culture is going to pay for that 250.000 EUR and we’re talking about commercial film production of course. This amount of money is many times more that is both state and the city budget per year for the contemporary arts in Ljubljana.’’

#### **4.7.2. Direct and indirect support to artists**

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<sup>162</sup> Different policies are referring to public finances (national budget, rules for allocation of public money, tax regulation.), public administration (public servants regulation and payment system), local self-government (local responsibilities for culture), interior affairs (visas, register of associations and foundations...), labour (working relations, pensions,...), social affairs (social cohesion issue, public works, unemployment benefit.)  
<http://www.culturalpolicies.net/web/slovenia.php?aid=23>

<sup>163</sup> Slovenia: performing arts <http://www.culturelink.org/culpol/si.html>

In the compendium of Slovenia is written that there is a system of funding to support ballet and folklore choreography (choreographers) among others. In the documents I couldn't find more information how this system functions. Another support for freelance artists is the social security scheme for freelance artists (specific measures for self-employed persons in the cultural sector including recognition of their freelance status for tax purposes and social security) and income tax deductions on creative work (self-employed people in the field of culture have the right to deduct 40% from their income tax base, if they earn less than ca. 25 000 euros). Other possibility given to support the artists work is that if they are employed in national institutions are free to work outside of their institutions and therefore, permitted to work for more than one institutional or non-institutional group.<sup>164</sup>

This is not a case for Serbia where through the *Labour Law* and new *Law on Public Administration (2005)*, have been made a restrictions on double employment in the public sector that are preventing artists employed by art schools to be also employed by public theatres (which was often the case, i.e., a professor of theatre-directing being, at the same time, an artistic director of the theatre, etc.).<sup>165</sup>

In Croatia there are special artists funds based on the competitions and awards in order to stimulate artists to create. In the compendium are mentioned authors working in film, music, writers but if these special artists' funds were located to choreographers and dancers I couldn't find more information.

Concerning the scholarships for artists in Croatia, the Ministry of Culture does not grant educational scholarships but the Ministry of Education, Science and Sports is responsible for granting scholarships.

In the compendium it is mentioned that "In some areas, e.g. dance and cultural management, there is no adequate university-level education in Croatia".

Since there is no adequate university level of education they are applying for trainings abroad. "To correct the situation, the Ministry of Culture grants funds for short-term professional training in Croatia and abroad from the funds set aside for international cultural co-operation and other programmes. These subsidies are limited."<sup>166</sup>

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<sup>164</sup> <http://www.culturalpolicies.net/web/slovenia.php?aid=811>

<sup>165</sup> <http://www.culturalpolicies.net/web/serbia.php?aid=516>

<sup>166</sup> Croatia:grants awards scholarships <http://www.culturalpolicies.net/web/croatia.php?aid=812>

In Slovenia there is one national award and 70 other prizes awarded in culture. Other supports for artists are residences in art studios as well abroad such as New York, Berlin etc. Residences are for visual artists, there are no residences for choreographers or dancers. The Ministry is also providing subventions for artists' participation on international events.<sup>167</sup>

Direct support in Serbia as structural support is going to the public institutions. NGOs are supported through open calls. There are no public incentives for free-lance artists to, for example, write a book, create a visual art work, or create a contemporary dance piece etc. There are few private funds that are supporting artistic creativity such as: the "Borislav Pekic" Fund (for writing a novel) or the "Madlena Jankovic" Fund (usually for musicians).<sup>168</sup> Real mechanisms of support for artistic production still need to be created, and it is one of the most non developed areas in the cultural policy of Serbia.<sup>169</sup>

#### **4.7.3. Professional associations and unions**

In Slovenia professional associations and unions are since 2003 applying on the public tender for their programmes or project financing. There is a Chamber of Culture that is appointed by law and operates as communication between public authorities and cultural actors. Associations for dance and Ballet in Slovenia are Association of Ballet artists of Slovenia, Contemporary dance association and Asociacija, Association of Arts & Culture NGOs and Freelancers that actually gathers freelance choreographers and NGOs working in the field of contemporary dance beside others. The Ministry of Culture has, on behalf of employers with representative trade unions in culture, concluded a Collective Agreement for Cultural Activities in Slovenia. This agreement regulates separate legal questions and includes provisions intended to regulate the issues on which both sides have reached an agreement.

In Croatia as well associations or unions are applying on public calls for their programmes and activities. Associations for professional dancers in Croatia are Association for professional dancers USDPPUH and PULS.

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<sup>167</sup> <http://www.culturalpolicies.net/web/slovenia.php?aid=812>

<sup>168</sup> <http://www.culturalpolicies.net/web/serbia.php?aid=811>

<sup>169</sup> In September 2004, a working conference, "Cultural Policy and Art Production" was organized at the University of Arts in Belgrade, which provided a platform to discuss future policy measures in this field  
<http://www.culturalpolicies.net/web/serbia.php?aid=811>

In Serbia professional artists' associations are treated similarly to all other associations (of non-professionals). A new and completely different legislative logic is needed to differentiate between professional associations (which act more as trade unions for freelance artists), groups of amateurs and NGOs working on policy issues. In this regard a new *Association Law* has been put on the Parliament's agenda. It is expected to give artists' associations the possibility to earn money through their activities and to invest in projects of NGOs. The general assumption is that this new law will facilitate artistic workshops, educational activities, and will contribute towards job creation. Generally, in Serbia, the transformation, of a state association of artists to an association as a non-governmental organisation, provoked a lot of controversies and negative reactions among the artistic community, which felt rejected by the state.<sup>170</sup> There is a professional Association for dance in Serbia. Another one where mainly independent choreographers and artists are participating and addressing their needs is *Druga scena / Other Scene*, an informal association of Belgrade independent art and culture scene.

#### **4.7.4. Legislation and Legal frameworks for artists**

Croatia is still recognizing the cultural profession or artists in the traditional sense by narrow defined artistic professions (i.e. actors, musicians, painters, etc.), but not other professions in other sectors (such as designers or others employed mostly in small businesses). With the legislation for self-employed artists with special laws in Croatia are regulated the foundation and work of art organisations; measures to stimulate cultural and artistic creativity; and the process to guarantee the rights of independent artists. The statistics do not show the differences in remuneration between single self-employed person and one employed in large cultural institutions.

It is mentioned in the compendium that the status of the independent artists is still an open issue where an overall reform of the system is needed. In 2002 in Croatia there was a protest of independent artists and a public debate with the Ministry of Culture over the Ministry of Finance and the Ministry of Social Affairs' presentation of the draft of a new *Law on Retirement Benefits and Health Insurance in the Cultural Sector*. After two years

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<sup>170</sup> <http://www.culturalpolicies.net/web/serbia.php?aid=813>

of negotiations and debate with the old and the new government, new rules were introduced that guarantee the continuation of the existing system of state support.

Slovenian cultural policy is aiming to increase the self-employment. In the Exercising of the Public Interest in Culture Act (2002) are offered legal basis for transition from permanent to temporary employment.

Through the interview with Goran Bogdanovski, a choreographer and dancer, we can see that is not that easy process, especially transition from permanent to self – employed. He was a national institution employee and left the institution to establish together with couple of other professionals Fico Ballet. He says “When we left National Ballet we hit nothing. There was no studio, no money, and no other system what we could go to...”

It says in the compendium that social security framework offers specific measures for self-employed persons in the cultural sector including recognition of their freelance status for tax purposes and social security. This socio-economic status is a given for exceptional achievements and under the government decision to enhance the growth of professional artists. In 2005, 1 546 self-employed artists out of 2 341 registered had been given this special socio-economic status which cost in 4.2 million euros or almost 3% of national funds for culture.<sup>171</sup>

In Serbia all artists that are employed in cultural institutions are concerned as public servants under the *Public Servants Law Regime* (2005). The future theatre law envisages the introduction of a new model in which artists will be engaged on a contractual basis rather than as employees. Concerning the self-employment in culture, in Serbia, there are no special working groups or committees that are exploring possibilities to specifically support entrepreneurship in the cultural sector. There are many self-employment initiatives but no regulations upon.<sup>172</sup>

The status of free-lance artists in Serbia is regulated by the *Law on the Rights of Self-employed Artists*. As of 2005, the law had not yet been put into force and free-lance artists continue to be treated as any other self-employed professionals. This provoked a huge protest and revolt from art associations asking for a revision of their status. This law

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<sup>171</sup> <http://www.culturalpolicies.net/web/slovenia.php?aid=514>

<sup>172</sup> <http://www.culturalpolicies.net/web/serbia.php?aid=427>



is concerning the free-lance artists, who are not able to earn a certain minimum income, and will have the right to receive state support.<sup>173</sup>

#### **4.7.5. Tax measures**

In Croatia independent artists have the right to receive specific tax benefits. An income of less approximately 2 740 euros is not taxed. Compensation for per diems and travel expenses is not considered part of the income. 25% of authors' fees are not taxed, and another 40% are recognized as business expenses. Donations made for cultural purposes to associations and other legal entities engaged in cultural activities are not taxed. Donations of up to 2% of the donor's total annual income are recognized as such by law, while donations exceeding this sum must have a certificate issued by the Ministry of Culture.<sup>174</sup>

In Slovenia, under the tax laws, self-employed people in the field of culture have the right to deduct 40% from their income tax base, if they earn less than ca. 25 000 euros. If they exceed this amount, they must provide accounts and receipts to justify the actual costs. A *Law on Corporate Tax* introduced a 0.3% deduction for donations to various good causes and also a special deduction for culture of 0.2% of taxable income, with the possibility of averaging over a three year period. Cultural services of non-profit cultural organisations are exempt from paying VAT. The same right can be extended to artists if their turnover does not exceed ca. 25 000 euros per year and if they decide that they prefer to be exempt; a seemingly difficult decision. Gifts to museums, libraries and archives are exempt from excise duty.<sup>175</sup>

In Serbia there are there are three relevant tax provisions: the *Law on the Profits of Legal Entities*, the *Income Tax Law* permits deductions on personal income tax for cultural activities. Artists are allowed a tax deduction of between 40-65% on their earnings for expenses related to their work (without documentation); and gifts to museums, libraries and other cultural institutions are exempt from taxes. The tax rate on the net income resulting from intellectual property rights is 20%. After the *Income Tax Law* was amended in 2002, 2004 and 2006 (*RS OG No. 80/2002, 135/2004, 62/2006 and 65/2006*)

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<sup>173</sup> <http://www.culturalpolicies.net/web/serbia.php?aid=539>

<sup>174</sup> <http://www.culturalpolicies.net/web/croatia.php?aid=515>

<sup>175</sup> <http://www.culturalpolicies.net/web/slovenia.php?aid=515>

the % share of tax deductible income derived from intellectual property is 50% music performance, 40% - programmes and performances of folk music, database production, media production and all other activities. Where the contemporary dance is planned in this list, it is not possible to identify. Deductions are offered, in the *Law on the Profits of Legal Entities*, on donations to culture are not really considered as an incentive in practice. *The Law on the Profit of Legal Entities* regulates tax exemption for non-profit organizations, where some of the contemporary dance choreographers and dancers are based.<sup>176</sup>

## 5. MACEDONIAN DANCE STRUCTURE

Macedonia is stowed as a separate example to be presented and analyzed. Through these analyses will be presented how regional collaboration can contribute in the local contemporary dance development.

The existing situation will be elaborated and compared through different examples, through cultural policy analyses and through interviews.

Macedonia, if we compare with the other three illustrated countries, is the one that has the most undeveloped system in which dance in general, and contemporary dance as specific art form discussed in this thesis, function.

This is for a numerous reasons. Firstly, there is no modern or contemporary dance tradition in Macedonia in the notion interpreted in this thesis; there was not continuous knowledge and information flow (new technique developments, new choreography notations, new approaches to dance and choreography). Cross-border or international transfer of knowledge and competences in this sense started very recently. One might say it is not true, and it is a statement to be argued. I will take the stand point that the contemporary dance as form is very recently developed, and therefore Macedonia is still behind the other contexts in the development of the system of this art form. From this

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<sup>176</sup> According to *Article 44*, non-profit organizations are granted tax exemption under the following conditions: the income is up to 300000 CSD (3550 euros) higher than its expenditure in the year of which the right to tax exemption is granted; the non-profit organization in question does not distribute the income thus generated to its founders, members, executives, employees or persons associated with them; the salaries paid to employees, executives or persons associated with them are not higher than twice the average salary paid in the business area to which the non-profit organization in question belongs; and the non-profit organization in question does not distribute its assets in favour of its founders, members, executives, employees or persons associated with them.  
<http://www.culturalpolicies.net/web/serbia.php?aid=515>

stand point will be introduced the context in which contemporary dance operates in Macedonia.

Dance system incorporates education policy, cultural policy that deals with different issues such as production of the art form, status of professionals, audience development, institutions, diffusion, presentation, archives, critical reflection, support of associations and unions of professionals etc.

We could have seen in all three illustrated countries from the Region that education is on a high school level; we could have seen how the actors in the field developed different alternative ways of education to which contributed visiting choreographers and local ‘goers’ that brought their experience back to their countries. There are no cultural policies for contemporary dance, neither instruments that would support the art form. Nevertheless in some of the contexts this art form is supported through different – indirect mechanisms. Whatsoever, it is not a sufficient support, and has to be approached through different strategies development. If we reflect the situation in production and presentation of the works, we can see it was supported through different means such as initiatives like festivals, projects development, individuals’ project initiatives etc. In all three contexts we could have seen examples of project initiatives instigated by professionals. Audience differentiate and is still not much developed but, as Goran Bogdanovski mentioned in his interview, there is large interest of the audience in contemporary dance works. Institutions are starting to be initiated - such as in Croatia – two contemporary dance centres, in Slovenia – PTL, Old Power Station and possible kino Siska transformation in contemporary performing arts centre, as well as in Serbia- recently dance community got a space to be transformed for their needs – an old Magazine space. Diffusion in the countries is not effective, but started to be reorganized in the region, thorough festivals on the local/national level as well through the regional projects initiated for that purpose such as Balkan Dance Platform. It is not directly supported by the states, as policy. Dance associations and Unions are very active in some countries such as in Croatia, but insufficiently in others. There are alternative, different types of associations formed, through which needs of the civil society in which contemporary dance is situated are addressed, such as Asocijacija in Slovenia, Clubture in Croatia, Druga Scena.

Critical reflection on the development of the scene is way behind to the real needs, but there are new approaches enhanced and collaborative system initiated that enables more sufficient reflecting on the art form development. It can be seen through the triangle of collaborative platform between journals Maska, Frakcija, TkH; as well through newly initiated Kretanja, and ongoing for years- magazine Orchestra.

Documentation and archives can be found in National TV stations and Ballet Institutions, or with the individuals. Documentation is very poor. There is no systematic approach in documenting and archiving materials on the development of the art form.

Many points in the system, regionally and nationally are supported by the individuals, independent artists, NGOs and through re-active policy of the states, not as formal dance policy.

In the chapters bellow will be described how all these segments are developed in Macedonia.

### **5.1. General overview of the cultural policies in Macedonia**

As we could have seen in the analyses above there are no specific dance policies in the countries from the Region that were illustrated. In some other presented environments the issue is tackled. As well as the other countries from the Region, Macedonia while being part of Yugoslavia was passing through the periods of centralist state to self-management. In that period from 1945 to 1990, cultural and other administrative institutions were established such as the Macedonian National Ballet and Ballet School.

After its independence Macedonia didn't specify or develop a strategy for culture. In 1998 with the Constitution and *Law on culture* were provided first outlines and global orientation. With this law, the framework for cultural policy decision making and financing of the cultural activities was set. Law also includes *principles and activities* such as freedom of creative work; introduction of a civil concept in culture; an equal position for all public and private entities in the field of culture; introduction of a decentralised system for culture; financing of the national interest in culture by means of open competition etc. In fact, until 2003, very few items from this list have been put into practice. Reality is that there is very ad-hock cultural policy system and as it is listed in

the cultural policy compendium of Macedonia,<sup>177</sup> the term culture is equated with term art.

Anyhow, the decision making process lays in the hands of the Ministry of Culture, Government and Parliament, where the committee on culture is discussing the proposed issues, that is similar to Slovenia and Croatia. Ministry of Culture in Macedonia<sup>178</sup> is responsible in the appointment of the directors of the institutions and their programmes. In the 2002, *Law for Self Government* was elected, that gives municipalities independence on the local level, and other law for the institutions is *Decision on the Network of National Institutions in the Field of Culture* elected in 2003. In 2004, the Parliament adopted the new *Law on Territorial Organisation* and the *Law for the City of Skopje*.

Another document on culture that is adopted from the parliament and which underlines the priorities of culture is the National Programme for Culture 2004-2008.

There have been certain changes to the architecture of the system in the past few years, especially after the Ohrid Framework Agreement (2001), for instance, to facilitate the representation and participation of national cultural minorities in the public administration system and within the cultural policy making processes e.g. via specific councils and working groups at the Ministry of Culture etc.

By the constitution in Macedonia are guaranteed following rights related to culture: civil rights and freedoms; creative autonomy; the obligation to support and develop culture; the right of the different ethnic or national groups to establish institutions for culture and art; the protection of the cultural and historical heritage; and copyright protection.

The main law in culture remains the *Law on culture* from 1998, as unified law for the cultural field. Through the time it was revealed that there are many weaknesses of the law and certain issues have to be amended. Subsequently in 2003 and 2005, *Law on Culture* was amended. None of the other laws for certain issues in culture include performing arts, or dance as art form.

Inter-ministerial collaboration is developed on certain issues such as between the Ministry of Culture and: *the Ministry of Finance* on the planning and realisation of the

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<sup>177</sup> <http://www.culturalpolicies.net/web/macedonia.php?aid=1>

<sup>178</sup> Official web site of the Ministry of Culture in Macedonia [www.kultura.gov.mk](http://www.kultura.gov.mk)

cultural budget, the tax and customs policy; *the Ministry of Foreign Affairs* on the co-ordination of international cultural co-operation; *the Ministry of Environment and Physical Planning* on the protection of architectural heritage in the process of urban planning; *the Ministry of Transportation and Communications* on the protection of cultural heritage in connection with permits for the construction of buildings; *the Ministry of Internal Affairs* on the prevention of illegal archaeological excavations and illegal trade of cultural goods; and *the Ministry for European Integration* on the co-ordination of activities to harmonize Macedonian and European legislation. Also, there is an inter-governmental body responsible for promoting intercultural/ multicultural dialogue. It is also responsible to implement the *Ohrid Agreement*.

There is no specific strategy or document that encloses the priorities of international collaboration. The Ministry of Culture, in cooperation with the Ministry of Foreign Affairs is the main body responsible for international, bilateral and multilateral cultural co-operation, which is realised through international conventions, other international agreements, bilateral agreements and programmes for co-operation. The agreements are the major instruments for international collaboration. Other instruments such as cooperation treaties, co-production agreements or state guarantees are also used.

The Ministry of Foreign Affairs is responsible for implementing and monitoring all the international (bilateral or multilateral) agreements and conventions. The Ministry of Culture is responsible for implementing and monitoring the conventions in the field of culture, such as the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The Convention was recently ratified.

Bilateral cultural co-operation agreements include educational and scientific programmes as part of framework agreements that are signed for 1-3 years. The new government (September 2006) announced the idea of appointing recognised artists, writers, musicians etc., as cultural ambassadors abroad. For instance Milco Manchevski, a film director that won the Venice Lyon for one of his films, is appointed to be the cultural ambassador of Macedonia in New York, and for the cultural ambassador in Croatia was appointed one pop singer Vlado Janevski. Nevertheless, the ambassadors are appointed randomly and their profiles vary, from their knowledge in the arts and culture to their accomplishments.

There is no document that specifies what is the mission or work of the ambassadors of culture and their role in the international collaboration.

In the compendium of cultural policy of Macedonia are mentioned examples of interesting sector-specific, trans-national cultural co-operation in dance and theatre.<sup>179</sup>

In those examples there is no mentioning of any NGO initiatives that have ongoing international and regional collaboration as part of their strategies and activities. I will mention two examples: Balkan and Nordic dance collaboration<sup>180</sup> that was initiated and organized by PAC Multimedia in collaboration with Lokomotiva. Also, Lokomotiva had co-production with USA and Japan and presented the performance in Skopje, New York and Sibiu<sup>181</sup>. Both initiatives were including dancers, musicians and managers from all countries involved. None of these initiatives were supported by the Ministry of Culture. The National Programme for Culture 2004-2008 has drafted cultural policy priorities where beside others are decentralization, cooperation with NGOs and international regional cooperation.

Ministry of Culture developed long term collaboration with NGO PAC Multimedia relevant to the priority line of decentralization of culture, which is one of the main cultural policy issues in the last years, where PAC Multimedia developed project/workshops for cultural management in the "Houses of culture".<sup>182</sup> There can't be detected long term collaboration with the NGOs concerning the contemporary arts and regional or international collaboration.

Project mentioned that PAC Multimedia has developed with the Ministry of Culture was implemented as one of the activities supported through the collaboration with Ministry of Culture and Open Society Institute - Macedonia (FOSIM). We have seen the example as such also in Croatia. Anyhow, FOSIM support was aiming to strengthen the process of

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<sup>179</sup> The example on dance is connected with the monumental painting (24 sq.m.) and the documentary film "Planetarium" by the internationally recognized Macedonian artist Kiro Urdin. The painting and the film "Planetarium" were an inspiration for the Canadian choreographer Debbie Wilson to produce a dance performance having the same name. The performance had two premieres, the first in Toronto (Canada) on February 5, 2003 and the second in Skopje (Macedonia) on July 7, 2003.

<sup>180</sup> <http://www.multimedia.org.mk/Art&Community/HWE.html>

<sup>181</sup> [www.lokomotiva.org.mk](http://www.lokomotiva.org.mk)

<sup>182</sup> Houses of culture were institutions established during the time of the self-management system of Yugoslavia, on the local level. During the period of 90s were neglected and remained non functional. Ministry with the decentralisation process wants to recover their programmes and to train the administrators in order to be able to work in the new trends of cultural management, and be able to sustain the work of the houses of culture on the local level.

decentralization- to support programmes in cultural centres (Houses of Culture), the training of museum staff and electronic publishing and translation. However, as it is of my knowledge as well as described in the compendium, in June 2005, it was announced in the media that FOSIM will focus on other priorities (civil society, education, women, publishing, media, law, public administration etc.) and will gradually cut support to cultural programmes, especially the programme on research and debate on cultural policy. The explanation by FOSIM was that the Ministry of Culture did not consider the debates and their effects on the current national policy to be significant.

In 1993 there was a Government Decision carried out, that forbids new employments in public institutions (including the cultural institutions). There were several programmes for reduction, or replacement of the current administration. This is a programme that in reality is not working out because there are ongoing employments that are delegated with the political power. Wages in the cultural sector are 150 euros approximately. With the employment it is paid social security and pension fund. There is demand from the Syndicate for better treatment of the cultural workers, as well those in education and science. A *Law on Labour* is in preparation that has to improve the status and increase the salary. The Syndicate did an agreement with the government on minimal increase of the salary. These days, it was announced in one daily newspaper<sup>183</sup> that Philharmonic orchestra, Opera and Ballet have united themselves in one Syndicate through which they will announce their demands for better status, and their rights which were promised by the last premiere and government. This is an approval that the agreement is not implemented.

For the reason that there is no possibility to get an employment in public sector if you are not politically engaged<sup>184</sup>, but not only, there were many new initiatives of self-employment of the people in private and NGO sector. There are no figures what is the number of people working in the NGO sector or private- creative industries sectors.

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<sup>183</sup> Daily newspaper, Dnevnik, Saturday, 19 May, 2007

<sup>184</sup> There are cases of public administrators working for many years on "dogovor na delo" (contract) and still not getting the employment status and "new comers" having a political background are getting employment status immediately no matter they are starting the job many years later then the administrators not having a political background.



General social security measures are applied to the cultural sector. They don't differentiate from the other sectors.

Concerning the instruments of the cultural policy such as tax measures there are formal legal basis for stimulation of private sector to support culture. Those are tax exemptions. Sponsors can partially deduct income taxes if they donate in culture. This is not significant and there was a public demand to increase the amount of benefits for donations in culture. In 2007 was appointed a new *Law for donations and sponsorship* in culture. With this law is appointed that companies that will donate in culture if they are obligated to pay tax of 1 million denar (nearly 17.000 Euros), can reimburse 30.000 (approx 500 euros) to 50.000 (approx. 850 euros) denars,<sup>185</sup> in percentage is deduction 3% for donation and 5% for sponsorship. The law is done by the examples of other European laws and Slovenia. How this law in reality will function we will be able to comment in few years.

There is *Law on Value added Tax* where cultural institutions and cultural activities are exempt from VAT if they have approval by the Ministry of Culture. In reality this is very difficult. Once, I tried to get such an approval from the Ministry of Culture for the regional project Balkan Dance Platform. I have asked for that approval, so we could get tax exempt on renting of the stage in Macedonian Opera and Ballet for the Balkan Dance Platform. We didn't get the approval, and we had to pay 3000 euros, plus 18% VAT on renting the space. On one public debate for the same matter was stated that the organizers of the concert of Ceca Velickovic – Serbian turbo folk singer got the approval and they had VAT exempt. This statement was publicly addressed to the Minister of Culture and Finance on the public debate. They didn't approved but as well didn't disagree.

Concerning independent artists, there is a *Law on personal Income*. Through this law there is a possibility for independent artists to deduct fixed percentage share of their income as expenses generated by their creative work. The rates are depending on type and activity. For instance on sculpture is 60% and on dance is 30%. Income is not charged on scholarships. The *Law on Customs Duty* that do not bare the import fees list

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185 Danocniot minus- plus za kulturniot denar, Borce Grozdanov, Vecer, 10.01.2007  
<http://www.vecer.com.mk/?ItemID=45B8AEA75009B043AC23E2E9BF345290> (site accessed 15.03.2007)

different items, and ones concerning dance can be: objects and materials in the field of culture that are imported according to international agreements; goods that are brought into the country free-of-charge and are used for non-profit making cultural purposes; goods that are not produced in the country that are used for non-profit making cultural activities and are not intended for further sale; awards and other objects received at foreign exhibitions, performances, etc., and objects received from foreign donors.

Independent artists were acknowledged by special status within the former *Law on Independent Artists* (1982). By this law, Ministry of Culture was providing budgetary resources to cover monthly fees on health, retirement and disability insurance. In 1998, this law was abolished with the adoption of the *Law on Culture*. Every person, regardless of age, sex, education and religion has the freedom and the right to engage in creative work. The Minister of Culture decides which individuals will receive direct budgetary contributions for independent artists (retirement, health insurance etc.) based on criteria including the type, scope and quality of creative work, in a procedure and a manner determined by law.<sup>186</sup> An annual competition is announced each year in September. Many artists disagree with the procedure and status. They are registered as one –person-private-company that is burden with the administration. Visual artist Igor Tosevski did an art installation upon this issue that was noting the whole process and the results. Accordingly, state instruments for support of the creativity are through the annual competition, through direct budgetary contributions for independent artists (retirement, health insurance etc.); indirect support through tax and customs deductions; and as listed in the compendium, as well as through ad-hoc support from the reserve budgetary funds for projects outside the competition procedure.

Other instrument is the yearly state subventions for projects and all kinds of cultural activities that are announced through the public call. There is one call per year and Ministry of Culture is responsible for the distribution of the budgets. Budget for culture is

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<sup>186</sup> The law defines an artist as a person who creates or performs an authored artistic activity. If an individual chooses art as a profession (the only one from which an income is earned), then he / she must legally register him / herself as such with the court in order to obtain the legal legitimacy as an independent artist. Related rights and obligations that are available for independent professionals in the other fields accompany this professional status. Independent artists are responsible for paying their health, retirement and disability insurance taxes. However, the Ministry can provide them with some financial resources from the budget to cover these taxes.  
<http://www.culturalpolicies.net/web/macedonia.php?aid=539>

from 1,8% to 2.40% from whole budget. Ministry is responsible for the all National institutions and their expenses. With the decentralization and by the *Decision on the Network of National Institutions in the Field of Culture* of the institutions number of the National institutions decreased to 51. Other institutions were delegated to local municipalities and they can apply for their programmes to the Ministry's Public call. This came to practice in 2005.

If we analyze the presented expenditure of the budget on culture, we will see the highest amount from the found of culture goes to administration (salaries) and next highest amount is for performing arts listed as Music and theatre. Dance is not even mentioned, most likely it is considered under the theatre?

Having in mind that there is no higher education for certain professions such as management in culture, dance and choreography, Ministry of Culture has created annual competition awarding scholarships. I have applied twice for this scholarship for my Post graduate studies, but unfortunately I didn't get any positive result, despite the fact that profession of cultural managers is deficient in the country, and it is always mentioned as one of the priorities of the Ministry to invest in. Unfortunately it is not only my case.

Most important national award is "11 October" for special achievements in arts and culture. There are other awards that Ministry of Culture is providing and are given through the artists association. Professional associations were until year 2000 treated as national institutions. Nowadays they are treated as civil associations and they are applying for their programmes as any other civil organization.

Dance associations and Unions do not exist. There is a Union of the Ballet (those which are employed in the national institution). There is an attempt to make a collaborative platform of NGOs on local/national level that will advocate the needs of different artistic communities, for cultural policy issues. This platform will incorporate as well needs of the contemporary dance practitioners working in the NGO sector (the only sector that is working on the development of the contemporary dance).

As mentioned before, very important segment in the contemporary dance are the theoretical discourses and critical reviews in the journals, magazines that are reflecting the development of the scene.

In Macedonia, magazine for performing arts, and/or for dance do not exist. Sonja Zdravkovska, MA in dance, is mentioning in the interview that she wrote series in one magazine, but it was very difficult to arrange. Those series were developed and later published in a book. There is another journal for culture “Cultural life” where texts on performing arts and dance are published from time to time, but it is for limited audience, incorporates all cultural segments, and do not follows the scene development in continuity.

## **5.2. Construction of the professional status of dance- ballet**

In order to analyse the current situation in Macedonia we need to give an historical overview on the pre-conditions that affected this momentary situation in the art field.

After the Second World War, it was for first time constituted country where Macedonians could officially use their language, and they could declare as Macedonians. It was a Republic of Macedonia with status as other republics as part of the Socialistic Federation of Yugoslavia.

I wouldn't go further back in the history because the start of the professional treatment of dance, more precisely ballet, in Macedonia is related with the period after the Second World War.

In the fifties the first national institutions were constituted in Macedonia. Macedonian National Theatre – drama was constituted on 3.04.1945, and the opera on 09.05.1947. Beginning of the Macedonian ballet activity is connected with the opera. In fact, there was a need for a dance performance within the opera, so the ballet ensemble was created. Gjorgji Makedonski was appointed as responsible personality to form the ensemble and to choreograph the dancing parts in the operas. There is opinion that beginnings of the opera and ballet can be traced earlier, and to be directly related with the existence of the theatre ensembles in Skopje, Stip and Bitola. There are notes that in early 1920s, Skopje hosted a considerable number of opera and ballet concerts by local artists and guests from Belgrade, Novi Sad, Leningrad, Kiev, and Sofia. In 1930s names of Nina Kirsanova, Pia and Pino MIakar appear.

After the Second World War as mentioned, ballet is constituted within the opera; consequently the beginning of the ballet is related with the establishment of the opera.

Need of educated dance cadre that can fulfil the repertoire requirements imposed the necessity for official dance education - specialisation of dance professionals. With the decree of the Council for education in 1948/49 the existing ballet studio was transformed in Primary dance school. Parallel to the education activity, repertoire was prepared and the first ballet performance was having premiere on 30.12.1949. In the next years was engaged Aleksandar Dobrohotov as a person that gave the direction to the ballet development though the creation of the repertoire.

In this period 1951/52 it was spot that there is need for further education of the ballet cadre, and consequently the Ballet High School was established to fulfil that need for high education of dance, more precisely ballet professionals. Nowadays this school is Music- Ballet High School "Ilija Nikolovski Luj".

During this period relations were established with Serbian choreographers and dancers. A number of Serbian dancers were invited to be part of the ballet ensemble of Macedonia. Milica Zajcev, an active Serbian dance critic in that time was also part of the dance ensemble in Skopje.

Gjorgi Makedonski the founder of ballet art<sup>187</sup> in Macedonia got his education in Belgrade, as well experience on the stage of the Belgrade theatre. Other choreographer from Serbia that was present on the Macedonian scene was Dimitrije Parlic, one of the most known Serbian choreographers. There were many other Russian and regional pedagogues and choreographers that were working with the Macedonian ballet. One of the very influent in the beginning of the ballet was Russian Nina Kirsanova, that is already mentioned as significant figure in the Serbian ballet development.

What is interesting to mention in the development of the ballet scene during these years, which is not a trend nowadays, is the initiative that artists undertook and that was- to stage performing works composed by Macedonian composers. The first Macedonian ballet, "Makedonska Povest" (A Macedonian Story) by Gligor Smokvarski (choreography by Serbian choreographer Dimitrie Parlic) was performed first time in

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<sup>187</sup> Sonja Zdravkovska- Dzeparovska, Diskursi na tancovata umetnost na XX vek, Jugoreklam, Skopje, 2001, 107

1953, and it is performed to the present day. During all these years were staged about 30 performances by the Macedonian composers Trajko Prokopiev (Labin and Dojrana -the first Macedonian full-length ballet), Ljubomir Brangjolica (The Metropolis Variations, War Story, Reflection, The Legend of Dubrovnik, The Constellation by Blaze Koneski), Toma Prosev (Frames and Echoes, The Song of the Songs), Aleksandar Lekovski (Strivings), Dimitrie Buzarovski (Trains), Tomislav Zografski, Blagoja Ivanovski, Vlatko Stefanovski, Bodan Arsovski, and others.

From this vivid collaboration, establishment of the institutions and schools, were born first generations of ballet dancers in Macedonia.<sup>188</sup>

In the first generation of Macedonian choreographers and also one of the most exceptional is Olga Milosavljeva. This year 2007, she was posthumous awarded on the newly established "Dance Fest". It is an award that is recently inaugurated by the president of the Macedonian parliament. Over five decades, she was one of the choreographers with the largest opus (Labin and Dojrana, A Reflection, Bolero, A Straussade, Zodiac). Others - former ballet dancers, such as Natka Penusliska-Mitrovska, Ekrem Husein, Marin Crvenov, Aleksandar Stojanovic, and Jagoda Slaneva also staged their choreography pieces.

In the ballet school, the new generations<sup>189</sup> of dancers were educated and were part of the National Ballet institution. National Ballet nowadays is part of the national institution-Macedonian Opera and Ballet (MOB). There were also some guest artists<sup>190</sup> who performed and worked in Skopje for several seasons, which it is also case now especially with the male dancers' cadre.

### 5.3. Contemporary dance pioneer movement

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<sup>188</sup> Slavomir Marinkovik, Violeta Andreeva, Marija Neskoka, MNT Ballet 50 Years, Skopje, January 27, 1999 /The first Macedonian ballet artists who appeared in the Ballet Company were Gjorgi Makedonski, Natka Penusliska-Mitrovska, Magdalena Janeva, Elpida Pakovska, Elica Popovska, Emilija Dzipunova, Smilka Georgievska, Toni Sulevski, Olga Milosavleva, Janka Atanasova, Vera Brangjolica, Konstantin Laskov, Boris Petkovski, Aleksandar Dobrohotov, and a few others./

<sup>189</sup> Slavomir Marinkovik, Violeta Andreeva, Marija Neskoka, MNT Ballet 50 Years, Skopje, January 27, 1999/ Next generation of ballet soloists were -- Jovan Pasti, Aleksandar Stojanovic, Liljana Batakova, Gjurgica Jovanovska, Aleksandar Hadzimanov, Ekrem Husein, Marin Crvenov, Toni Batakov, Boris Karev, Jagoda Slaneva, Zoran Velevski, Zoica Purovska, Tanja Vuisic-Todorovska, Irina Veterova (she continue her carrier in Germany) , and still active Aleksandra Mijalkova, Goran Bozinov etc./

<sup>190</sup> Mario Gjuraneć, Ana Ivanisević, Kosta Suvaković, Jurij Mjacin, Vera Kostić, and Ino Perisić in the presentation text retrieved from <http://www.macedonia.co.uk/> Written by: Slavko Marinkovic

In the 40 years of establishment of the Macedonian Ballet, not much changed. No matter many new, good generations of dancers, not many changes in the repertoire can be seen. Actually, there were some attempts of certain modernization of dance plastic, but it can't be said that there were modern dance choreographies, with its postulates in different then ballet techniques, styles and approaches.<sup>191</sup> Other alternative initiatives also did not exist. In the 90s there were some changes made. The pioneer movement towards new approaches to dance started. In this period starts the process of development of the contemporary dance scene.

On the stage of the Macedonian Ballet for the first time was presented recent dance aesthetic that is a reflection of the world trends.<sup>192</sup>

It was important, that in this time the first generation of young Macedonian choreographers was established, and new choreographies were staged, through what the new aesthetics started to be defined. In this group of choreographers are Iskra Sukarova and Gordana Pop-Hristova that are working with the emplacement of the recent contemporary techniques and dance systems, while Risima Risimkin is trying to form her own style that is based on the eclectic approach, and she acts more as a director trying to form her approach.

Iskra Sukarova is the only that has the higher education of contemporary dance choreography, that can be noticed through her work, and method. She was on the residence education in Lyon that gave her an input from where she moves towards her choreographic direction. She is permanently educated thorough different international trainings and residences such as Dance Web, Arts Link and many others. In addition, she is later on finishing her MA in dance studies at the Laban Dance Centre in London.

Her education gave enrichment into her choreography method. She was exploring, and researching new dance forms, positions. She choreographed few pieces among which "Pasteli" (Pastels), "Cetiri godisni vremenja" (Four seasons), "Beskonecno patuvanje" (Endless travel), Cetiri slike vo dvizenje (Four moving images), Par-a-bol as part of full evening contemporary dance programme "Paraleli" (Parallels) as part of the repertoire of Macedonian Opera and Ballet.

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<sup>191</sup> Standpoint that I take here in the sentence is reflected through the explanation by Sonja Zdravkovska Dzeparovska in the interview

<sup>192</sup> Sonja Zdravkovska- Dzeparovska, Diskursi na tancovata umetnost na XX vek, Jugoreklam, Skopje, 2001, 286

Her works were warmly accepted by the Macedonian audience and media. While choreographing in the MOB, she works with the classical dance bodies, putting them in the context of contemporary dance choreography. Besides working for and in MOB, she started working as independent choreographer. In the independently created performances she works with actors as performers, besides dancers. She is using the postmodernists' approach, using non - trained dancing bodies. In her piece "Cube 2" she works with non-professional dancer and the work is giving a very positive result. In her last piece "Ouch Couch" as well she is working with a non-professional dancer, using the postmodernist approach performing the piece in the gallery where she is breaking the line with the audience, integrating it in the performance. She is the only one that researches not only with the body techniques, but also with the space, time, audience, borders, she is researching the body-mind-environment-space issues.

Her last pieces she choreographed independently together with one NGO, that she is one of the founders – Lokomotiva- Centre for New Initiatives in Arts and Culture. She is still part of the Macedonian Ballet, as soloist dancing in the classical repertoire.

She was initiator to implement contemporary dance as a subject in the Ballet High School, therefore the contemporary dance class was introduced 12 years ago into the curricula. She was engaged as a teacher of contemporary dance class for two years into the Ballet High School. Her other involvement in the development of the contemporary dance in the country and the region that she is accomplishing through NGO Lokomotiva will be described later on.

Gordana Dejan Pop-Hristova, is Serbian origin dancer and choreographer. She is educated in Novi Sad in Serbia, specialised modern dance at professor Misic class in the period of 1982/85.<sup>193</sup> Her further professional involvement is in relation with the modern dance. She moved in Macedonia in 1992, where she formed modern dance studio Rebis. Studio Rebis is non-professional dance studio, but very active providing classes of hip-hop, modern and jazz dance. Rebis yearly is presenting the work through performance. She is also teaching at the Ballet High School Ilija -Nikolovski Luj in Skopje. Two years ago she initiated a department for contemporary dance where she is the chief of the department. This initiative comes as a consequence after 12 years having a contemporary

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<sup>193</sup> Ibid, 289



dance just as a subject in the school. There was a need to extend the studies and to organize separate department for students that will focus on education on contemporary dance. It is apparent that the initiative of Sukarova to introduce a contemporary dance as a subject in the curricula of the school 12 years ago was “the trigger” moment for the development of the education for contemporary dance. Pop- Hristova is eagerly working on the department of contemporary dance development. Pop-Hristova choreographed several pieces, among which “Passion”, “Sto e toa vo covekovata sustina sto go prisiluva na” (What is that in the human essence that is forcing it to) which is choreographed by her and Tamara Anastasova<sup>194</sup>, “Hrabriot Nov Svet” (Brave New World) and others. She is more active in her work as a pedagogue in the Ballet High school and in her dance Studio Rebis. Through the High school for contemporary dance she collaborates with Lokomotiva, on training programmes of contemporary dance techniques, providing the possibility to her students to participate on the workshops with international and regional choreographers that organize Lokomotiva.

Numerous young people were part of her classes in Studio Rebis, being students and later on continued being involved in the pop-dance events. Some of them continued professional education and professional dance engagement. One of them to be mentioned is Igor Kirov, as one of the next generation of Macedonian contemporary dance choreographers.

The third choreographer from the first generation of choreographers that is working on the modern dance postulates is Risima Risimkin. She works more in the direction of experimenting. Modern trends are postulated in different techniques and style approaches. In the interview done with the MA in dance, Sonja Zdravkovska-Dzeparovska, she is noting that this approach can be noticed in Risima Risimkins’ choreographies but not as a defined choreographic style. It is an eclectic or mix of dance and dramatic expressions, and elements. Risimkin style can’t be described or compared as a contemporary recognized style or approach. Some of her pieces are “Lady Macbeth”, “Svadba” (Wedding) etc. She founded an NGO *Interats* from where she is active in the promotion of the modern and contemporary dance. Three years ago she formed an initiative to celebrate the “month of dance” organizing various dance events

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<sup>194</sup> Tamara Anastasova is one of the pioneer dancers that promote modern dance style. She worked closely with Pop-Hristova and she choreographed with her one piece. She works and live abroad

during the month of April. Later on she formulate those events as “Dance fest” festival. The programme of the festival is small and incorporates international performances and local productions as well the concert of the students of the ballet school.

From the next generation of the modern and contemporary dance choreographers can be mentioned Igor Kirov, Marjana Savova and Sasa Eftimova. Three of them got their education abroad.

Kirov and Savova are performing on the international stages and gain noticeable international recognition. Western influence is very present in their works, which keeps them away of development of their own styles. Zdravkovska-Dzeparovska is mentioning a performance of Marjana Savovska that she performed in the MKC (Youth Cultural Centre) before she went abroad. That performance, she says, was very sparkly, humoristic, and had elements very much close to the context, in other words very personal, special and contextualised. When Marjana presented her choreography on the 3<sup>rd</sup> Edition of the Balkan Dance Platform, that was organized in Skopje, she is noting that she was disappointed because it was just “another” performance that looked alike to many performance without personal approach. It is obvious that they detached from this environment. Sasa Eftimova was educated in USA. Zdravkovska- Dzeparovska is noting that with performance “Sengen” she had a great reactions from the local and international audience, and it was a performance that was elaborating the issues that are concerning local as well responding to international contexts. Her newest piece “Wild Love” wasn’t that specific because it was very much burdened with her autobiography, as well as with loose choreography approach and style that was auto-referential and on times very mimetic and pathetic, I would add. She is preparing a new contemporary dance piece that will be staged in the Macedonia Opera and Ballet, as well she is appointed to be a selector of the dance programme of MOT (Young open theatre festival).

#### **5.4. Dance(ing) education and production**

For the last 55 years of existence of the Ballet high school, changes happened 12 years ago as mentioned when it was introduced contemporary dance as subject with in the

classical dance education. The most significant change arises two years ago with the establishment of the new department of the contemporary dance within the same school. This is a significant step forward but just a small step towards the development of the contemporary dance as an art form.

During the interview with Sonja Zdravkovska – Dzeparovska, on my question if the contemporary dance scene was not developed because there was no education, she is noting that can be one of the points. As well she is pointing another issue; that the repertoire policy promoted from the Macedonian Ballet (as the only professional dance institution) was the promotion of classical ballet. Consequently, dancers were educated in classical manner, repertoire was not changing, and visiting choreographers were classical, transferring the classical styles and techniques. This effected the situation as well.

Some of the dancers in the theatre did an attempt choreographing, but as she noted those were only attempts to modernize certain classical plastic. She is not taking in consideration those attempts as modern dance choreographies, primarily, but not only because the choreographers didn't have any contemporary dance education, which was evident in the performances.

She accents that to make contemporary dance choreography is "must" to have and relevant education and knowledge nowadays.

Education in classical dance is far away different then the one for contemporary dance. Contemporary dance is based on different postulates, techniques, knowledge, research, style, approach which is not relevant to the classical dance. Classical dancers can be contemporary dancers if they additionally are educated in the contemporary dance techniques and (or) are working with contemporary dance choreographers.

Concerning the need for a **high education in dance** she confirmed that there were two initiatives for High education- Undergraduate studies for dance and choreography, which unfortunately were not accepted from the relevant authorities and policy makers. One of the initiatives was to incorporate the High education of dance within the Music Academy. This initiative went through all instances and was approved, but on the final stage didn't get the accreditation from the Ministry of Education. In that time minister was Ms. Sofija

Todorovska that didn't see any state importance for establishment of this type of University department.

Through same procedure went the proposal from the drama faculty (theatre studies), that didn't go that far as the first one, and it was rejected with the "excuse" that there are no finances for that kind of education that is need for a small group of professionals.

If we consider the option to address the private universities, it will be with the negative result again, knowing that they are looking for at least 5 numbers of students in order to be rentable for them. She is noting that we have to be aware that dance studies in Macedonia are still "elitist" because dance is not a mass profession. Through the example that many Macedonians are studying dance and choreography in Bulgaria can be identified need for this type of education. Unfortunately some of the dancers were studying on the very "non quality" programmes, gaining their diplomas, but not their knowledge. They gain even their Masters diplomas but didn't contribute to the context.

On the question of potential of the students, Zdravkovska noted with out doubt that there is potential that has to be nurtured. She adds that that education is a personal matter and choice, but also can be enhanced by the existing opportunities. Many of the dancers nowadays in Macedonia after their high school education are going at the National Ballet and they do not aspire for other interests. Through the university education, their interests can be expanded; interests are leading to learning, learning to ideas, ideas to social, cultural and economical progress and creation of the creative capital. The knowledge and the education are evident in the art pieces. Quality of the education depends on the quality of the studies and the professors, teachers. Having in mind the examples given from above, then we know the result. Non quality studies produce non quality students and that goes on, until the investment in quality education and its implementation is not realised.

In relation to the quality and programmes in the high school, and curricula, we can see progress by changing of the education programme and introduction of new subject matters. For instance, Dance History. In the 90s this subject was one year programme, and now is expended on two years. Acting as subject was introduced, even elective subjects such as management in culture, that I found out that still none of the high school students has elected so far, mainly because they do not have the information about it.

**Creation of teaching cadre** in Macedonia is as well one of the issues that needs investment. How the quality of the teacher and relevant approach to the subject can influence the students' development in regard to dance education, and given examples above, I can describe through the example that Zdravkovska mentions. She is explaining that while they were establishing drama classes she wanted drama teacher to be appointed for lecturer. Many were opposing her opinion; since they thought that relevant to this matter should be a ballet dancer teaching the students on the ballet related -drama moments such as "dying scene of Gisele". Fortunately they appointed after some negotiations an actress. She was teaching them of drama elements, as well she was enquiring reading of dramas. They started reading and talking about the different books, and how the acting can be differently incorporated in the movement and opposite. And Sonja adds: "they finally found out that Romeo and Juliet is drama from Shakespeare and it is not recipe for cakes!"

This is sad but unfortunately is reality were the dance education is in the moment. Of course there are individuals, and exceptions that are not part of the general milieu.

It is a very big influence of the classical Russian school on the dance scene in Macedonia. Many of the relevant dance actors (dancers, choreographers, teachers, critics) are educated in that manor, but the "Russian school" has changed from the one 50 years ago, and moved forward, what unfortunately can't be said for some of the personalities creating the dance environment in Macedonia.

In the Ballet school there is a library with books that are donations from the cultural centres (not so much) and mediateque that was donation from Boris Trajanov, Macedonian opera singer that works and lives out of the country.

There are no certain strategies or development plans of the school towards the dance education. They are collaborating very ad-hock with the cultural centres, through initiatives of the individuals. By Zdravkovska- Dzeparovska, as positive aspect is listed the collaboration of the school with the NGO Lokomotiva on the education in contemporary dance.

Sonja Zdravkovska – Dzeparovska is positive concerning the High education in dance, because she sees the need, but she can't foresee the result, since the political situation

dictates the reality. I agree with her that we can't foresee the future, but I would add that with strategic approach from the dance community in the country, possible positive result can be expected. Problem is that the community is not still united on that aspect, and the initiatives are coming from the individuals, not from the united community.

If we talk of the **alternative ways of dance education** in Macedonia, then we can say that are very recently introduced through the work of the NGOs. Some years ago NGO PAC Multimedia, in several occasions has organized trainings and projects concerning contemporary dance. Other NGO Lokomotiva has developed three years continues programme of contemporary dance trainings. They brought numerous international and regional choreographers and dancers to teach and work with the dancers and students.

On these trainings they educated many participants (professional dancers, actors, non-professional dancers, students of the ballet high school), but only two choreographers and one young dancer were continuously being part of the three year training programme. The result of their work was production of their own choreography pieces. In May this year, these young choreographers (Kire Miladinovski and Ana Josifovska) had premiere on the stage of the National Theatre. They had very positive reactions from the audience and professionals. Lokomotiva wasn't supported by the state for this educational process; they got technical support from the National Theatre and Ballet for the presentation of the new pieces of the young choreographers. Process of three years contemporary dance trainings was supported by SCP and British Council that was securing UK dance companies and choreographers selected from the Lokomotiva.

Partner was the Ballet High school in the realisation of the trainings. Lokomotiva will continue with the trainings, through the collaborative platform-regional project initiative Nomad Dance Academy. NDA is expected to develop certain assets on local level (national level). One of them on the local level will be capacity building of artistic and managerial skills that should "feed" the existing cultural/performing arts structures with new knowledge and experience (in artistic practice, pedagogical practice, exchange, managing, production, cultural policy design, promotion...).

**Production** in contemporary dance is very small. When the first generation of choreographers brought changes to the Macedonian context, those changes were undertaken by the institution – Macedonian National Theatre (in that time incorporated

drama, ballet and opera). Institution supported production and presentation of several of these choreographers' pieces, which was good and positive moment, since there were no other structures or forms of presentation, there was not an alternative that would support the realisation and presentation of these pieces.

Later on these choreographers started producing their pieces through other, alternative ways. The goal of the national institution is promotion of ballet, and therefore the repertoire is classical. There is one, or two performances of modern or contemporary dance, and that is a very small percentage, that doesn't give a chance to all choreographers to produce new piece every year.

Zdravkovska- Dzeparovska in the interview is mentioning the initiative from the last minister of culture Blagoja Stefanovski, to form a parallel scene in the National Ballet (small stage of the Macedonian Opera and Ballet) that will be working on the development of the contemporary dance scene. This initiative is not in my knowledge, no matter I'm directly involved in the contemporary dance scene development in Macedonia. Nevertheless, unfortunately the initiative was never realised, and would have been the first positive initiative of the government and step towards the development of the contemporary dance scene.

In the interview Zdravkovska-Dzeparovska is noting two organizations- InterArts and Lokomotiva as relevant organizations that have started working on the development of the contemporary dance scene. These organizations she notice that are presenting the local, regional and international dance scenes, that National Ballet repertoire do not include. Programmes that are developing these organizations are the only **references and overview on the new world and regional tendencies** and movements in the contemporary dance.

Lokomotiva has presented different international companies such as Siobhan Davis company, Russell Maliphant company, CanDoCo company, New Art Club, Yoshiko Cuma and the School of the Hard Knocks etc, numerous regional choreographers through the Balkan Dance Platform and InterArts through the programme of "Dance Fest" Modern Dance Studio from Croatia, Lisbon National Ballet, Katsura Kan, State Ballet from Hildesheim, Germany etc. Both organisations are NGOs. Dance Fest is supported by the Ministry of Culture each year as well from the sponsors. Festival do not perform

program that is referential to the new contemporary developments, it has very loose programming that is differentiating from neoclassical, modern, to contemporary dance. Nevertheless, it is the only event so far that is promoting dance in Macedonia and as such is much needed.

Zdravkovska - Dzeparovska is mentioning MOT festival, as a manifestation that supports presentation of contemporary dance, but also she adds that it depends of the selector of the festival and its taste, if we will see contemporary dance performances or not. Other manifestation is Skopje Summer festival that occasionally supports the contemporary dance production.

So, we can see that there are no state institutions, festivals or events that are supporting contemporary dance. Lobbying and advocating is through NGO players. Unfortunately these NGOs do not collaborate between each other and that reflects the quality and results.

We can't analyse **Macedonian audience** for contemporary dance, since we have a very small production, and presentation of the art form. We can say that there are positive indications that there is a potential audience, especially in the young population.

There was a very big interest for the Balkan Dance Platform, as well for the premiere performances of young choreographers Kire Miladinovski, Ana Josifovska and also Ivana Kocevska (dancer in the Macedonian Opera and Ballet) that were staged at the Macedonian Drama theatre. Dance fest is event that has an audience that can be segmented as 30 to 60 years.

Audience in Macedonia is eager and curious to see new forms, contemporary art, and to see new young choreographic potentials. Contemporary dance is offering different relation to the audience. "The conceptual changes posed by dance based on particularisation on the performer-audience relation suggest a shift in analytic perspective, from *representation* to *participation*."<sup>195</sup>

Since there is no continuous programme or repertoire, festival dedicated on contemporary dance, no institution or stage, we can't make accurate assessment of the audience if it is ad-hock or continues, if there is potential one etc.

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<sup>195</sup> Randy Martin, *Critical Moves: Dance Studies in Theory and Politics*, Duke University Press, Durham & London, 1998



What is a positive to mention is the effort of the Lokomotiva and the young choreographer from Prilep, Kire Miladinovski to **decentralise the contemporary dance** activities. Having in mind that there is only one dance institution in the country – national ballet, and it is situated in the capital, they are trying through the projects to disseminate the knowledge and information. Kire Miladinovski is part of ongoing education in Lokomotiva, as well as production and research projects. He formed studio for dance Zodijak in Prilep, and with help of Lokomotiva he transferring all the information and knowledge to young individuals in Prilep. Recently he organized workshops for contemporary dance, jazz and hip –hop classes in other town in Macedonia – Strumica. Unfortunately this activates are not supported by any means, subsidies and are part of the enthusiastic effort of the individuals.

It is evident that contemporary dance system in Macedonia does not exist. Its creation is enhanced by the individuals' and NGOs' project initiatives. Continuous regional and international collaboration enabled them to build their competences and to transfer them on the local, national level. They are advocating their needs through different activities. Participation of different groups, individuals, sectors (civil, public, private) and all other parts of the system is essential in the further development of the cultural policy. State should respond to the bottom – up driven cultural policy and should allow participation of all mentioned parts in the creation of the dance policy. That approach will enable establishment of environment in which contemporary dance can be developed.

## **6. REFLECTION INSTEAD OF CONCLUSION or**

### ***EXPLICIT CULTURAL POLICIES VS IMPLICIT CULTURAL POLICIES***

In the thesis I tried to sublime, analyze and offer opinions on the situation of contemporary dance in the Region. I started the historical overview pointing out certain developments in the art of dance in Europe, Russia and America – regions in which dance art grew and evolved through different phases. Dancers and choreographers responded in

various ways to the social changes in their environment. Dance was brought to the Region by different personalities educated in the West, a trend continuing even nowadays. Some of the countries in the Region set certain foundations and continued nurturing dance movements through the new generations. States do not respond accordingly to the needs of contemporary dance - the new art form - and cultural policies therefore still do not recognize this artistic movement as a legitimate art form. It has got a place in civil society and develops within the independent – grassroots - organizations. There are no institutions for contemporary dance in the region. Even though there have been certain positive plans for founding some, initiated by the independent scene. Most of these independent organizations - NGOs or grassroots organizations - working in the field of contemporary dance in the region were formed in the post-2000 period. It is evident that they enhanced the development of the field to a certain level. The actors of these organizations were building their artistic competences during the 90s through networking and international training programmes.

It is therefore evident the NGO actors of post-2000 gained their knowledge and competences through their collaboration with Western Europe. Later on they founded NGOs as the only form in which they could produce and perform. They became part of the international, as well as initiated regional and local networks and platforms; they have offered each other support, developed regional programmes, and learned about each other's contexts, mistakes and good results. Through this regional collaboration they expanded their knowledge and build their competences about certain specifics belonging to the Region. Their voices have nevertheless not been heard much on local/national levels.

For instance, as previously mentioned, civil society in Slovenia could participate as a corrector or advisor for cultural policies. There are four mechanisms developed by the Ministry offering the possibility of participation of the civil sector in creating cultural policy: membership in the minister's advisory bodies for different cultural fields; the National Council for Culture; the Cultural Chamber of Slovenia; and participation in the governance structures of public institutions.<sup>196</sup> The latter two bodies were established in order to include the voice of the artists in the new policy-making process. While the

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<sup>196</sup> Slovenia: Competence, decision-making and administration; Overall description of the system  
<http://www.culturalpolicies.net/web/slovenia.php?aid=22>

Chamber has an open membership, the Council is appointed by the Parliament. It is noted in the compendium that both bodies have problems with their profiles. The Chamber exists more or less on paper, as a communication body between the authorities and the actors in the cultural field, without any distinguished role so far. The Council is needs more visibility, being overshadowed by the Ministry of Culture due to its dependence on administrative ministerial support for its functioning.<sup>197</sup>

As illustrated by this example, unfortunately, the mechanisms operate merely on paper.

That is why the civil society in which contemporary dance operates has created its own bodies to raise the voice and effectuate the communication between the civil sector and the cultural policy makers. In 2002, the civil sector in Slovenia formed *Asocijacija*, the Association of Arts & Culture NGOs and Freelancers. The purpose of the Association is to create a platform balancing the opportunities given to the public and the NGOs, providing access to public funds, better working conditions, and evaluation mechanisms for cultural production. It is also meant to monitor legislation and propose special mechanisms for the social protection of freelancers in the cultural sector. The same motives are behind the founding of *Druga scena* in Serbia, *Clubture* in Croatia and *Platforma* in Macedonia.

In order to emphasize the situation, I would again like to quote Rok Vevar: “It is obvious that contemporary dance, theatre, and visual arts scene is the only force that has pushed the boundries of cultural policies since our independence. This scene has influenced institutional praxis as well, but, at the same time, has not got any benefits from that. It is always marginalized and at the same time it marginalizes itself because of that. It particularly shows in the moments or periods of crisis: for example, in 2004 we got a right-wing government in the new context of EU (which is even worse because everything that they do is so much more legitimate) and there were huge purges in the medias, institutions, the economy, etc. Suddenly we realized that anything can happen – nothing is for good. If the right wing wins another election, it might happen that contemporary arts in Slovenia face complete erasure. And this is because of non-systematic approaches in cultural politics; Slovene contemporary dance is at the moment back in the first half of the ‘80s. And that generation – that started things in the ‘80s - is

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<sup>197</sup> Ibid.

completely squeezed out and as such provides an excellent proof for cultural policy. On the other hand, there is my generation (born in the '70s) who lives in completely different circumstances concerning our social position: we are dealing with the worst capitalism on the one hand and a whole range of political (systematic) mistakes that were done in many different fields etc. on the other. And all those aspects have had a huge influence on our collaborating and communicating skills.’

Katja Praznik says that ‘dance can be regionally contextualized because there are some similarities in the ways of expression in the Balkan region, which you can follow through the recent history of regional artistic creation. On the other hand, we are all facing the same problems in the Balkan region – undeveloped cultural policies for contemporary dance and performance, no or insufficient local funding, not enough possibilities for obtaining international funding, lack of infrastructures, a struggle for survival, etc. I think that, through regional networking, contemporary dance and performance expression could strengthen up and more easily fight for its place in society, cultural policies and the share of local and international funds, which it deserves. Contemporary expression in the performing arts is very strong in the region and it does need support and better conditions for further development.’

The independent scene established diverse regional collaborations in order to meet the needs of the scene. They build competences about the regional context.

Will the competences they gain through regional collaboration help in enhancing the changes in their local contexts, where there is no systematic approach? Will these regional collaborations offer a planned and systematic approach?

To explain the situation as I see it nowadays, I will say that the civil society in contemporary dance makes for the ‘explicit cultural policies’.<sup>198</sup>

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<sup>198</sup> I use this term relative to the ‘theory of performative’ that has been introduced in contemporary philosophy analytical philosopher John Langshaw Austin. This theory is not related to the arts, and originates from linguistics. Later on, the theory of performative has been applied and analyzed in other contexts such as contemporary linguistic, post-structural theory and philosophy of text, theoretical psycho-analyses, feminist theories, and throughout the 90s it was used in the theory of performing arts. In order to define performatives, Austin refers to those sentences which conform to the old prejudice that they are used to describe or constate something, thus being either true or false; and he calls such sentences "constatives". In contrast, Austin also defines "performatives" as follows: 1. Performative utterances are not true or false, instead when something is wrong with them then they are "happy" or "unhappy". 2. The uttering of a performative is, or is part of, doing a certain kind of action (Austin later deals with them under the name illocutory acts), the performance of which, again, would not normally be described as just "saying" or "describing" something. As Austin later notes, these examples belong to what he calls explicit performatives; to utter an "explicit" performative sentence is to make explicit what act is one performing. However, there are also "implicit", "primitive", or inexplicit performatives. When, for instance, one says "Go!" in order to command you to leave the room, then the

Do we deal with “implicit cultural policies” on a state level in our countries? Cultural policies deal with certain form of formal acts, such as officially signed cultural policies from the authoritative bodies, which do not actually make it explicit that the act the state is performing is the written policy. In most cases policies on paper are not those effectuated in reality. They are therefore “implicit” or inexplicit.

The ones making for “explicit cultural policies” might be the NGOs – grassroots organizations - doing/performing acts/projects, making the act they are performing explicit. They realize certain projects - performing an explicit act – in creating the system. For instance, NDA is an example of “explicit cultural policy” in the field of the dance education.

Can the state cultural policies become “explicit cultural policies”? Policies in which the written facts will explicitly perform certain actions, or will we have to lean on the NGOs to see the performing of certain actions in the field of contemporary dance happen? One could even say that in the field of contemporary dance we cannot talk about “implicit cultural policies” on a state level, since there are no written acts regarding contemporary dance.

Can the projects and initiatives (re)form the system of “implicit cultural policy” in which contemporary dance exists? Is this one of the roles of the NGOs and the artists in the region today?

In the *Regional Collaborative Platforms* chapter different collaboration formats in the Region were presented. These formats give directions, and perform certain acts, changing the system. The next question might be: Should they and would they become part of the official system and the cultural policies? Could they be the postulates of the new institutional models?

Many of these proposed ideas and organization programme activities already brought contemporary dance a certain level of recognition. Instruments and mechanisms need to be established in order for them to become “happy” – “explicit cultural policies”. We can otherwise see the unfortunate results of burnt-out artists and cultural workers as Mark

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utterance is part of the performance of a command; and the sentence, according to Austin, is neither true or false; hence the sentence is a performative; -- still, it is not an explicit performative, for it does not make explicit that the act the speaker is performing is a command. I use this as a postulate through which I formulate the notions of explicit and implicit cultural policy making. / J.L. Austin, *How to Do Things with Words*, Second edition edited by J.O. Urmson and Marina Sbisa, Harvard University Press, Cambridge, Massachusetts, 1999

Taylor has observed in the Region "There is no infrastructure for dance and little support or funding. What has emerged is a breed of artist/administrator. These people are taking responsibility for creating an infrastructure at the expense of their artistic impulses."

I would end this reflection by briefly saying: the actors in contemporary dance build their regional capacities and competences through regional platforms and projects. Networking and collaboration strategies of the NGOs - grassroots organizations - enabled them to have the key role in the field of contemporary dance in the region. Collaboration and networking are of crucial importance in the regional capacity development of the cultural sphere and the empowerment of local actors.

Advocating important issues in public debates and assisting the development of strategic thinking and activities through participation of all actors is needed in order to establish "explicit cultural policies" on a state level. What we lack is a managerial profile in the field.

The foreseen/desired results are involving the actors in the cultural policy making bodies; changing the quality of legal regulations: tax regulations, intersectorial collaboration and bodies, funds, sponsorship laws, etc; developing new institutional models incorporating contemporary dance as an art form; establishing dance departments on a city and/or state level; awards/competitions; companies and productions; incorporating contemporary dance in international cultural policies; increased funds from the international and the private sector; increased number of contemporary dance productions within the national theatres and festivals; as well as improving the status of artists.

As before, I would again like to emphasize the issue of deeper field research and analyses, which is crucial for further strategic and systematic planning.

I sincerely hope that this paper would at the very least prove convenient and that I managed to start certain arguments and questions that one might find important to address in a long-term research in the future. I believe that this paper could contribute in identifying the points that need developing and/or discussing through diverse forms of action.

I would conclude with a set of recommendations for developing the contemporary dance scene to the Macedonian Ministry of Culture. (Appendix 1)

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Rok Vevar, free lance journalist /dance and theatre critic/; Goran Bogdanovski, choreographer and dancer; Katja Praznik, art critic and editor in chief of performing arts journal Maska; Tamara Bracic, cultural manager, producer; Davor Bujinac, politologist and consultant in the City Council of Ljubljana (Slovenia); Ivana Ivkovic, dramaturg; Tamara Curic, choreographer and dance teacher (Croatia); Ana Vujanovic, PhD in Theatre Studies, editor in chief of TkH journal; Dragana Alfirevic, choreographer, dancer and performer; Sasa Asentic, performer (Serbia); Iskra Sukarova choreographer and dancer, Sonja Zdravkovska – Dzeparovska MA in dance and teacher of classical ballet (Macedonia).

## **APPENDIX 1**

### **Set of cultural policy recommendations for Macedonia**

It is apparent that contemporary dance exists as art form in Macedonia, as I might say, in the parallel system. Its development is enhanced by the NGOs and individuals. Practices such as networking, regional and international collaboration enabled individuals from the sector to develop their competences continuously, to open the doors for information flow, to build their interactive programmes and perform the non-existing-policies. Macedonia as an environment without modern dance tradition, with out institutional tradition is progressing due to the enthusiasm of individuals acting through the civil society sector. Collaboration between civil and public sector is not part of the system but it is developed by the good aspirations of individuals.

Small country as Macedonia should integrate contemporary dance into existing institutions through collaboration with the civil society. Consequently, this art form will bring new audiences, and not only, but through the collaboration with the civil society, new management approaches will be introduced, new models of programming, networking, professional trainings, research, residencies, critical reflection, etc. that practitioners from the civil society will integrate into the institutions as part of their practices. All these practices enabled the civil sector to develop a body of knowledge and know-how. They have created regional collaborative platforms and networks where with their partners are working on a solution on common problems, addressing common

needs, and working on the building each others competences. This can be transferred into the institutions.

*Once again, I will underline that state that should respond to the bottom – up driven cultural policy and should allow participation of different groups, individuals, sectors (civil, public, private) and all other parts of the system in the further development of the cultural policy. That approach will enable establishment of environment in which contemporary dance can be developed - cultural policies in contemporary dance and new standards and models of institutional practices.*

*Following lacks and needs in the system in which contemporary dance operates, has to be addressed:*

- lack of recognition of contemporary dance on the state level;
- there is no participation allowed to all actors in the creation of cultural policy;
- no infrastructure for contemporary dance;
- no funding resources;
- not enough professionals in the field (managers, technicians, choreographers, light designers etc);
- lack of education in contemporary dance;
- need for increased artistic collaboration and exchange regionally and internationally;
- no working-conditions and professionalism of the dance-artists;
- lack of mobility;
- lack of communication and lack of information flow.

*Benefits of contemporary dance:*

- dance is an easy accessible and inclusive art-form;
- dance is a forum for other art-forms (music, stage-design, dramaturgy, visual arts etc.) and is a collaborative activity that engages with and benefits musicians, designers, visual artists etc;
- dance as a medium is enhancing/allowing free expression;

- dance is one of the best approach to empower individuals / resolve conflicts / create community belonging and promotes sense of community;
- no language barriers, universal language and connects people across the divides of language, faith, race and generation;
- for individuals and for communities, dance can build confidence, self-esteem and contribute to creativity;
- dance is an international art form; dance artists are well placed to move across borders both physically and in their creativity;
- dance is socially relevant participatory work;
- classical dance that is supported and nurtured by the state can be invigorated through being presented alongside contemporary work;
- contemporary dance choreographers are working in traditional spaces but are increasingly finding new and unexpected spaces in which to perform their work through what they are animating public spaces, environment and creating new audiences;
- positive affirmation of Macedonian identity in the region and abroad/internationally;

*Prior activity of the Ministry should be:*

- opening of an dance department in the Ministry of culture and City council (including expert bodies) that will continuously work on the dance issues and will develop cultural policies on dance; will work on legal and professional frameworks; will form new subsidy schemes, will foster the information flow for professionals via Internet, local facilities, etc.;

*Government and Cultural policies interventions to support the dance sector should be systematic; Strategy development for dance need to be developed and as priority should address:*

- high education in contemporary dance (through inter-ministerial collaboration of Ministry of Culture and Ministry of education and science);

- to foster a new model of dance institutions in Macedonia that can be developed through integration of the civil society practices. This project will open a possibility for employment on temporary bases for choreographers and dancers, will contribute the development of the art form, professional development of the practitioners, audience development, production;
- setting up of a fund on national level to provide automatic and proportionate aid for mobility of artists and cultural practitioners, as well for regional and international collaboration;
- to foster creativity through research and production.

*Objectives of the cultural policy for dance should be:*

- improving the working conditions and continuous professional development (these art form is dependent on people and regular structural investment in people is priority);
- to support research on the dance potential in the country;
- to support the creation of contemporary dance education programme on academic level in the region (to be implemented and appropriated in several regional academies) with degree recognised in all the regional states as well in the European Union. With this regional university level programme to reduce the existing disparities between the different levels of knowledge and teaching programmes or trainings in the region. This programme would allow free movement of dancers and cultural workers within the region and such an initiative is big contribution to the mobility of artists, be they students or teachers. This should be established through *inter-ministrial collaboration*: Ministry of Culture and Ministry of Education and science to ensure the long-term institutional stability on the local level as well to establish a long term collaboration between the same Ministries on the regional level;
- fostering exchange and dissemination of regional contemporary dance repertoires/ performances and diffusion of the art works;
- support of regional dance networks;



- to enhance the establishment of new modes of collaboration between civil, private and public sector. These partnerships can contribute to more effective implementation of the new projects and ideas and development of new cultural environments. These partnerships would also initiate new models of institution that will merge practices, capacities and competences existing, as well can create and foster the audience development. Partnerships can be enhanced through specific programme and funding schemes;
- to develop strategy for social status of contemporary dancers and cultural workers in the contemporary dance;
- to support the self-employment- offered legal basis for transition from permanent to temporary employment (introduction of a new model in which artists will be engaged on a contractual basis rather than as employees);
- the status of free-lance artists - independent dance artists and cultural workers;
- support of critical reflection on the development of the scene – magazine establishment, or support of the regional collaboration that will contribute the development of this important part of the system;
- to create a possibility for development of private dance companies;
- creation of an archive and continuative documentation;
- systematic monitoring.

### **Set of recommendations for Foundations and Donors**

Having in mind the situation in many countries in the Region – lack of funds and investments in the dance sector, non existing cultural policy, foundations oriented on the regional development should address the following needs in the sphere in dance which encompass:

- support of research and development based on research in the art field in the Region;
- support and facilitation of the dance cultural policy development in the region through support of several dance organizations in the region (existing NGOs) that

will work on the continuative development of policies and will serve as regional centers to reinforce this aim, information flow and systematic documentation; (to be focused on studies, seminars, and conferences- in other words a laboratory for ideas, to a practical presence on the ground helping to actors bottom-up together with relevant authorities in state level to develop the dance cultural policy);

- development of mechanisms- funding schemes that will provide support for long term collaboration between public - private and civil sector, that will enable the better understanding and possibility for collaboration;
- initiating establishment of projects contributing to the sharing and exchange of competencies, practices, skills and knowledge of the public –private – civil to over bridge discrepancies and misbalance ;
- to support development of constructive criticism and creative thinking (through support of different theoretical researches, cultural policy research and critical reflection on the art form);
- to support the mobility in the Region;
- to support archiving and documentation in the art field.

## SHORT BIOGRAPHY

### **Biljana Tanurovska**

14.09.1972, Skopje

Biljana Tanurovska, BA at History of Art and Archaeology at *Cyril and Methodius* Macedonian university; attended several trainings and educational/research programs such as CE University course for Innovative Cultural Policies and Cultural Management; International Centre for Culture and Management – Salzburg Summer Academy for Art Management; Marcel Hicter Foundation- European Diploma for project management, also part of Arts Link Fellowship program in Media 911 Arts Centre Seattle; residency MuseumQuartier and TanzQuartier Vienna with support of Kultur Kontakt and others.

Until 2000 has been working as a free-lance production/project manager and coordinator on film, performing arts and visual arts projects (*La Mama* Theatre, New York- performance in Macedonia; co- production theatre performance and exhibition project between Cultural Centre *Mala Stanica*, Skopje and *Arena* festival, Erlangen (Germany) on theatre play *Museum of Stories* directed by Dritro Kasapi; installation *Dossier '96* of Igor Toshevski; production of videos *A Brief history of post-conceptualism*, *Can you hear me talking* etc.).

From 2000, for two years, was working as a program coordinator of New Media Space- video/film/new media department at PAC Multimedia, where she developed and managed the programme.

At 2003 co-founded organization *LOKOMOTIVA - Centre for New Initiatives in the Arts and Culture* with aim to enhance new initiatives and projects and to develop independent

arts scene in the country [www.lokomotiva.org.mk](http://www.lokomotiva.org.mk). Through Lokomotiva has been initiated and accomplished over 20 international projects in the past years, focusing on the development of the contemporary dance.

At 2005 with two artists Yane Calovski and Hristina Ivanoska, has developed gallery programme titled as press to exit project space [www.pro-helvetia.org.mk/presstoexit](http://www.pro-helvetia.org.mk/presstoexit) where she was working as manager of the gallery programme.

At the moment, working as executive manager of Lokomotiva, she is part of the advisory board of press to exit project space, and part-time young researcher in the Visual and Cultural Research centre of *Euro- Balkan Institute* in Skopje.

Has been presenter and selector on Balkan Video Federation Project at BELEF–Belgrade; Dream catcher video and film festival Kiev; *Glance through the fence*, Mobile Studios, Bulgaria, discussion on *Strategies for Mediation of Art*; speaker at the conference of Les Rencontres - European cultural network of cities and regions for culture on the meeting in Vojvodina – 21-24 September 2006 on theme *Circulation of theatre works and artists mobility in South East Europe and the role of regional & local Governments*; Jury on the International festival of New Film, Split and Alternative video and film festival in Belgrade.

In the moment her interest is in researching potentials of regional/international collaboration of independent organizations practicing contemporary arts; how these collaborations can make positive impact and reformation of the cultural policies and existing operating systems in which contemporary arts are functioning on the national level.