

SUMMARY

The entire research of phenomena in the field of folk art conducted over the past few years in Europe indicate that without folk culture, in the context of their ethnic and esthetic value, there is no culture in general.

The phenomenon of folk art, as well as the term itself, include a wide scope of past and on-going cultural activities. That is why it is impossible to grasp this phenomenon in a comprehensive manner which is evident even when we try to define it.

Within the context of cultural policy and in order to precisely define this phenomenon, it is necessary to affirm the term folk culture as a generic general term which would encompass an entire creative field.

One of major general issues discussed in the field of folk culture is the relationship between the "preservation" and "protection", on the one hand, and "development", on the other.

In most European countries, there is a prevailing view that cultural policies are strengthened when folk culture is included in broader development plans as one of elements promoting creativity, diversity, social cohesion and economic growth.

Serbia lacks cultural policy which would boost the efforts to protect the authenticity, the one that would at the same time place protection within modern context and thus support the vitality of folk culture in fast-growing processes of regional and global changes.

It has been noted that many institutions have been non-functional, i.e. they lack clearly set goals, defined methodology and thus have no practical influence (e.g. Branding Council, Center for the Protection of Non-material Heritage). Some of them have lacked any administration for several years. In most cases, there have been no substantial development or additional programs. It is especially alarming that there is no cooperation or minimum exchange of information between the stakeholders and institutions in the field.

There is an obvious lack of joint efforts among all of the above mentioned segments to come up with a clearly defined and focused policy of ethnology and cultural policy as the basis for contemporary identity policy.

Financing of culture institutions from the State budget (including those that by definition should be dealing with folk culture) indicate that these funds are used highly inefficiently. The institutions of culture use 73 per cent of those resource to cover maintenance costs leaving merely 27 per cent for programs.

The State would have to assume a more active role with a view to managing and channelling development in order to make folk art and culture part of everyday life and culture.

It is necessary to assign a ministry (the Ministry of Culture in the first place) as the focal point in this area and establish there a special sector aimed at creating strategic and practical solutions for the

promotion, monitoring and evaluation of practice as well as for initiating and coordinating interdepartmental and inter sector cooperation and networking.

Folk culture should be included in school curricula in an interdisciplinary fashion. Also, it is necessary to create alternative programs to promote and transfer certain skills and knowledge.

Under the circumstances it is not possible to achieve any major development of folk culture short of professional and substantial support of the State, through fiscal policies designed to strengthen public/private partnership, entrepreneurship, sponsorship and donor efforts with maximum participation of the third (services) and the fourth sector (education and culture).

To that end, it is necessary to come up with a comprehensive SWOT analysis (strengths – weaknesses – opportunities – threats) of folk culture to assess the true state of affairs!

On the basis of the results of SWOT analysis, it is necessary to define a political, social and economic place of folk culture in the form of a clearly interdepartmental strategy (goals, priorities, instruments) in the context of planned processes within cultural policies, education and economic development.