

## RIMODECH

### Rhythmic Interactive Model of Evaluation of Cultural Heritage

When we mention the dance cultural heritage on the ex-YU area



for most, professional persons in any social science area, and especially for non-professionals which originate from these regions , the first thought is the area of traditional dance, or, how is steady, although by my opinion incorrectly, folklore. And, if we professionally „scratch“ in this subject we can observe that is usually kept conservative, outdate, even the soc-realistic principles and ways of researching and presentation of traditional dance culture.



As a rule, there are ignore actual changes in society, science, culture and art, but, also some historical facts from the domain of sociological and other research of different kinds, methods, principles and directions of newly-formed humanistic sciences, and here, to not to spread subject, we will most concerned about the narrow area of

traditional dance culture, but by mentioned impacts and reasons of actual state, and, for now, we can't see any serious intentions for that things to be processed and properly presented. If we were even more precise, though it might have turned out to be rough, we might say that these facts are consciously avoided for purely political reasons, that's means, although so much has happened since the '90s, many are still there, intentionally or accidental, they do not accept that the communities in all ex-YU republics is more or less, they passed some changes in community developing, even and in that domain. It means that a huge difference exists between presenting human progress in natural and social forms of science. In some specific things outside the field of social sciences we are even proud of the speed and intensity of these changes, as in the example of digitalization of everything and everyone,



but in the domain of humanity science, as we said before, things are completely different. That is why I try to find out and to explain the causes and reasons that led to this condition and presentation of dance art, all in the light of new science, principles and ways of working, but also the latest discoveries concerning the research of the origin and the history of the dance. That will show much clearer and the role of Lower Danubian Valley area in the general development of civilization, and according to many researches, including those that can not be characterized as the most recent, this region has greatly contributed to the general development of civilization, and this fact, in history, is unjustifiably neglected, accidental or tendentially.



and especially we want to emphasize the contribution of dance as probably the oldest art, and, some other important sociological facts that, I will mention again, intentionally or accidentally, is keeping secret in the world of traditional dance culture of the ex-YU area.

Here, I want to work out a few concepts that mostly show and prove these statements, and, maybe, suggest some new solutions, as the title is and is on that track, so, the word RIMODECH would be an acronym of English expression:

R(hytmic)

I(nteractive)

MOD(el) of

E(valuation) of

C(ultural)

H(eritage)

and what, in my opinion, might better describe what we call folklore or folklore dance today. That's why, in this analysis it would be the most logical to go in the order and we will explain the concept by explaining term by term in acronym, and comparing it with the terms that are currently used and, according to my research, are not suitable in many ways. We can say that they belong to history, or they are too

politicized to continue to be used, and there are some other reasons that we will explain here.

### Rhythm

Regarding the rhythm, in theory of music is everything clear about them, but, in this case, regarding the first term of acronym, it is very important to emphasize this spiritual connection between dance and rhythm under these we mean all types of dance, also and music, that, in most cases, is connected to the concept of dance. So, we could also ask the question of rhythm in that spiritual sense, such as the rhythm of heart knocking, proper breathing, or change of day and night and change of seasons, although that also had a many connection with the dance, we will leave it to some other sciences, also, we will only analyze the rhythm related to dance, music and the spiritual side of dance and music as cultural category. There, thinking about the relations dance-rhythm, we could ask a famous philosophical question who is older, chicken or the egg? We could also ask a question that is troubling many artists from various types of art, what is more importantly, content or form? Much of the answers to these questions can be found in the facts from research on other human activities concerning the Neolithic cultures, especially Vucedolian, which, for many things represented a huge leap in the progress of civilization which can, like some events from the myth of Hefest, be easily proved through ancient myths and legends. Therefore, if we know the myth about Hephaestos, whom the first dance was devoted to, we can logically follow the development of the rhythm as a element of dance, so, we can easily following relation between - rhythm of blowing in the bronze melting furnace – rhythm of dance – discovery of bagpipes, respectively, relation between terms – metalurgy – dance – music, shows us clearly that rhythm, as a basic thing for dance and music, first used in metallurgical purposes and then, by his creative power, created first dance than and music, what brings us an answer on question what is older dance or music.

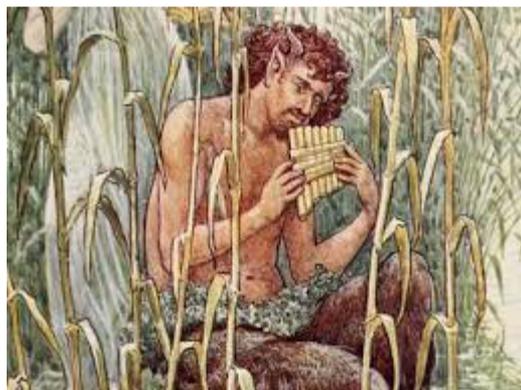
At the same time, following the myth about Hefest not so much of a rhythm, we can say that the dance is tied to the four gods of ancient Greek mythology, Hephaestos:



to whom "Partridge Dance" was devoted and then confiscated and assigned to Dionysus:



and Pan:



and it is particularly interesting the role of Apollo:



in all this. He is, according to the mythology, said to Hephaestus that his wife Aphrodite cheats him with Ares, after what happened all that has happened with Hephaestus,



but we will not have this much about it this time, but we will only find out that, following that logic, it is clear that, although gods took away dance from Hephaestus, and shared it between the Dionysus and Pan, yet Apollo, whose play was part of the divine powers, managed to capture part of the dance and for himself, and we can say that later dances which is strictly rhythmically harmonized with the music belonged to him. That's mean, looking strictly symbolic, regarding all of that, basic dance rhythm is, in 90% cases is 4/4 type, which symbolizes and 4 important gods for origin of the dance, also and 4 primary dances as a base for all others dances, further meaning that rhythm is main characteristics of dance and every describe of dance, if

we want to properly explain dance, especially to explain origin of the dance as the cultural category which has seriously contributed to the overall development of individual communities and of the entire human civilization. Therefore, it is clear that if we want give proper explanation for research, and presentation of dance is very important that the term rhythm should be in the first place.

### Interactive

Using the word interaction or interactive we intentionally enter a completely modern approach, which, at first view, does not coincide with the term traditionally, but, maybe exact that could be reason fo use interaction as a modern principles of research and presentation part of dance we call it traditionally, and, of course, that should help very much to that dance to be involved in modern streams.

## TYPES OF INTERACTION



The most important thing that should happen, if we talk about the interaction, is to find a important facts for proper presentation of that kind of dance, by using an interaction. Shortly, folk dances or traditional dances are very often presented as closed system, important just like a evidence of the succes of political system and his represents, mostly on local level, and never had a proper and deserved

role in socialist politics of ex-Yugoslavia, but, just the opposite, as I said, it only served as a propaganda tool of the regime at this time. And in nowadays time of democracy situation is repeat, in mostly state deriving from ex-YU, presidents of so call KUD (Kulturno umjetničko društvo) are placed on the politic line, in general, and serve to control the voting population which should provide survival on authority actual politic options. If it could be possible to started before with using a interaction either in research as well as in the presentation of that kind of dance, we would have an feedback which will show us on needs of local communities and beyond, further, they will directed the development of dance in a good way, and for sure that dance will not be in situation as today. In first way, I think there on subaltern and lower position than all others forms of dance, but also and very poor system of education, research and presentation of that form of dance, and situation becomes worse because nobody developing any kind of system for education, and, on the other hand, dance itself is unfair underestimated comparing it with other branch of arts, although, proved by newest research facts, the oldest field of art.

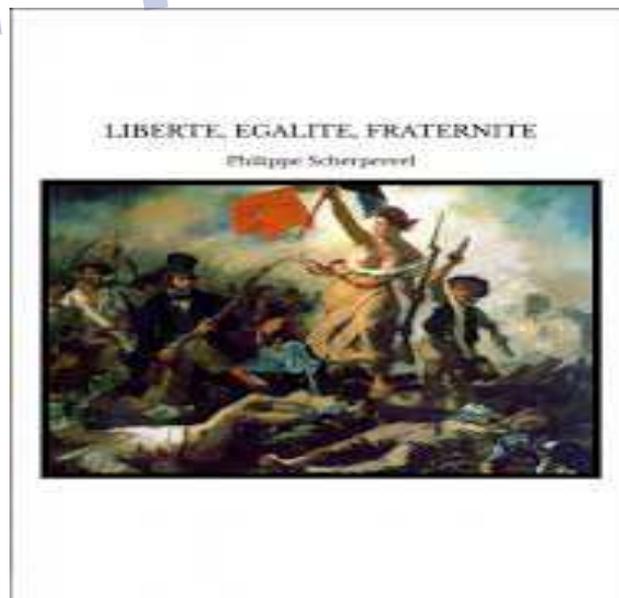
Justification of this example disuse of interaction would be OK just in case we talk about earlier times, and just after the French and English bourgeois and industrial revolutions, however, I repeat, here we talk about the time after World War II. when is designed system of so call KUD (Cultural Artistic Society) just to avoid interaction as a modern approach to social activity that enables a realistic view of the status in society and the continuous development of consciousness. And happened exact invers, so we still have 90% of cases, maybe more, that the members of these KUD's know nothing about the dances they perform, their origins, or which nation belong and many other similar and very important things. Of course, and in others art areas, also in culture, interaction wasn't desirable, and it was treated as capitalist, amoral idealistic fabrication. But, others artist found a way to use it, and by using it they demonstrated a greater degree of creativity and originality than artists and others who worked in the so called, world of folclore. Although there is a excuse, like an example from science area, especially sociology, where also was not allowed to apply interaction as the method of scientific research, what brings us to the conclusion that is such a treatment to the interaction carefully planned in than secret services to prevented developement of

creativity, originality and logic consideration in science environment, and so successfully controlled the state of consciousness both by the scientific elite and, as we see now, widest masses who had a fun dancing at so-called KUD organizations.

On the other hands, if we look spiritual side of story, especially beyond the spirituality that led to the emergence of dance as a cultural category, means what messages history send to us, we will see that it has come to a complete chaos, and it seems that this chaos, both in the research and in the presentation of the so-called folclore, was the goal in itself. So history, in this case myth about Hefest,



who sends us a very nice message about freedom, equality and fraternity



which are also the postulates of the French Bourgeois Revolution, which is, as we know, base of further, both theoretical and practical development of socialism and communism, and we are, I think on surroundings of employee occupied by so-call folclore in ex-YU,

intentionally or accidentally ignore them, then we accept some other incorrect but chaotic theory and turn them into practice. What is most strange, these theories are created and funded by a completely different social arrangements, against whom the socialism of the former SFRJ was fought.

But let's talk about the story and the message, so, Hephaestos, an ancient Greek god of metallurgy, crafts and other activities related to art and work, and example of what might be called a working class, black in the face of work next to a blacksmith's fire, lame of arsenic evaporation, we could even say physically ugly, and because of his merit what he did for the gods, he received as the wife no one else until Zeus's favorite Aphrodite, the most beautiful of all goddesses. As one of the wedding gifts Hefest also received "Partridge Dance"



and the mention of him is the first mention of dance in history in written form. And more, it is said that from the port of Piraeus to the Hephaestos Temple on Agora Hill in Athens it wasn't rule to go on standard way, but the whole way you should dancing that dance. But it turned out very soon that Aphrodite was not such a saint as it could be expected, but began to cheat Hephaestos with Ares, Ancient Greek god of war. There are several versions of further events, we would have kept them in the act of unfaithfulness caught by Apolo and all that told to Hephaestos. Than he, so angry and disappointed, he dug a bronze net, so thin that it was invisible and overcame them

and catching them "in flagranti" in action. His primary intention was to credibly prove Aphrodite's unfaithfulness, but it was not well understood, on the contrary, Zeus was seriously angry about it, took away the divine powers of Hephaestus, dumped him from Olympus and took him away from the "Partridge Dance" and divided it between Dionysus and Pan. Beside this, Zeus was angry at Hephaestus and for giving the secret of making bronze to people, and perhaps because of all this, that punishment was so harsh. If we thoroughly analyze this myth on interactive principles, we can clearly see the human side of the ancient Greek deities, where is Hephaestus, a honest and conscientious worker was hurt because of his honesty, and on the other hand, the ruling nobility is all allowed, so, the working class is not worth the dance that was taken away from Hephaestus, and if we interactively think, awarded to the alcoholic Dionysus and the deceased Pan, and, as we said, Apolo also used it!

Although interaction is an interesting topic and there is still much to write about, we still have to go beyond other terms so we will end of topic interaction with the conclusion that still not late for traditional dance, or, so-call folclore researcher, to begin to use interaction as method of researching because exist more of things we can detect and prove by using a interaction, I know from my personal experience.

### Model

Concerning of the expression model, under that we would understanding models of researching, creations and specially the presentation of that what we can and we put under the common expression folclore. There we need to be particularly carefully because for every nation his own trdition is most important, and, on the other hand, diferences between the models of research, creation and presentation of traditional dance are in different emphasis and relations to the that three words – researching – creation – presentation. Thats mean, when we thinking about the questions what is most important researching, creation or presentation, we enter in that eternal dilemma – what is older hen or egg, or in artistic eternal

dilemma of various artists, what is more important content or form? Easiest way to find an answer on that questions is, maybe, to find synonyms of that expressions and probably that should be considerably clearer. According to that, if we expression researching replace with science, expression creation we replace with art and presentation we replace with entertainment we reach question what is more important – science, art or entertainment? Once again to repeat, relation between the:

- a) researching or science
- b) artistic creation
- c) presentation or entertainment

bring us three basic combination of work on area what, in this part of world, in my opinion wrong, called folklore. Here we will only explain these three basic combinations by placing these phrases in the first place, and other possible combinations will be mentioned in some other chapters. If we analyze properly order and meaning of terms under the a, b and c, it is easy to conclude that such of order is exact like the model as it was, but still prevails on ex-YU area. So, the scientific, primarily ethnological approach to dance is forced, where is most important that collective spirit of nation, respectively area where is nation live at the moment, what is actual subject of researching, and every kind of possible impact of creative activity of individuals, members of others nations or ethnic groups which live or lived on specified area, or in range of possible cultural influence, is rejected. And, in particular, it completely rejects the possibility that some nation or ethnic group lived before in specific area, left any influence on any area of tradition and culture, and especially in traditionally music and dance where we are focused. It starts with the thesis that traditional dance is “wilde plant” produced by side of socially and especially political aware peasants and workers, in the moments of their collective creative action in purpose with the aim of developing their socialist consciousness. And, of course, they don't need any artwork, but, such as, sociopolitical suitable, can immediately be on the scene. In others word, almost all of the facts about dance as urban art related for high class layers have been neglected, but forcing researching of the underdeveloped rural environment insisting on so-called „originality“ of dances which had to be proven that it designed by the „socially aware and politically healthy“ rural community of

specified area, and, that founded materials, shouldn't be to much artistic treated, than, as I said, as „originally“ as possible to go direct on the scene!

That model, way and method of work, also and understanding of dance, is related to time of the flourishing of socialism in then FNRJ (Federal People's Republic of Yugoslavia) that's mean after the WW II. but beginnings of using of that model, especially in researching area, was in fact since first years of XX. Century, and match with work of Janković sisters,



Danica (07.05.1898.-18.04.1960) and Ljubica (14.06.1894.-03.05.1974.) which were financed by the Government of the Kingdom of Yugoslavia, someone claims from the King personally, and they researched dances of whole parts of former Kingdom of Yugoslavia. Research has been carried out since the twenties of the last century and the first book was printed in 1934. year. Respecting everyone's work and effort and removing hundreds of hats and caps if we know how it was complicated for two young ladies in conservative, traffic undeveloped state with illiterate and half-mented population working dances field researching, yet we have to explain the other side and the irregularities of such access to dance researching.

One of negative thing we will mentioned about sister's Janković researching is that they started from previously presented fact that traditional dance is „self-soan plant“ which is not related with urban areas or higher social layers, what allready and for that time was too „left“ political thinking, especially knowing who funded sisters Janković research. Although, not going too far into the analysis of the motives of such a procedure, we can say that this way of thinking is coincides with thinking and procedures of Dynasty Karađorđević and Nikola Pašić which, probably under the auspices of Great Britain, accepted the idea of Yugoslavism, and one of the basic conditions for

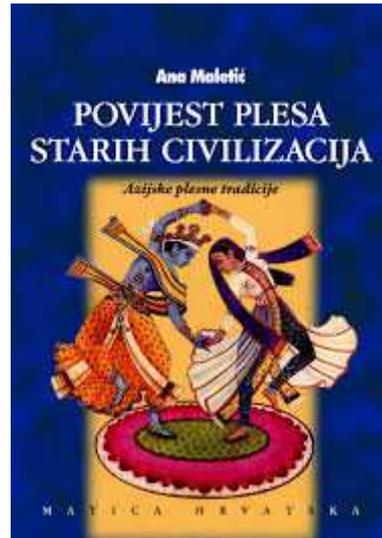
it was to accept the Anglo-German approach to history. Thus, all previous work of all researchers and theorists on others dance categories was neglected, especially in ballet, and proceeded from the fact that they are the lower layers of the society at the time, not half a century since leaving the system of peonage (serfdom), industrially underdeveloped, insufficiently educated and socially disordered, could create an enviable dance tradition without the influence of other nations, urban milieus or nobility! Of course, then the conclusions and the results of the research have come out as they are, meaning, eight books of music and records of a huge amount of dances but without proper analysis of the origin of dances, as well as other anthropological, sociological and other types of dance related facts. I will repeat again, all honour for enormous effort, big endeavour and work done, but the assumptions of the research were wrong, so they made mistakes that had influenced the dance and general culture of these areas for a whole century.

In others chapters we will mentioned that bad influences, we will not be concerned here with the whole analysis, just we will mentioned, we will only mention that it is forgotten that at the same time there were two more women in the Kingdom of Yugoslavia who understood the theory and history of dance more properly. Here we talk about the Marija-Maga Magazinović



(Užice 1882. - Beograd 1968.)

and Ana Maletić



(Budapest 1904. – Zagreb 1986.)

both very good in practice and in theory, especially Ana Maletić, she has been worked with great Rudolph von Laban for some time, even as his personal assistant, almost as his associate, and in practice as an excellent dancer, but also as a theoretician of dance with several very important published works. And then you should really wonder if the coincidence is that the work of these two great theoreticians of dance is neglected, and too much emphasized by Janković sister? Is this obviously example that policy and ideology put the fingers in that too much? Did Maga Magazinovic and Ana Maletić have been too advanced for that time? And, further, looking for answer on all of that but also and on others question, we can understand why Kingdom of Yugoslavia promote that model of sisters Janković, since they themselves funded these researches, but it is not clear why the socialist and communist Yugoslavia accepted that model?

Although little is known, better to say it was hiding, it existing fact about conflict between Ana Maletić and Zvonimir Ljevaković



(Lipik, 11. 04.1908 - Zagreb, 24. 10.1981.)

right after the 2nd. W.W. related to the research and presentation of the so-called. folklore or traditional dance. So, probably in the intercession of Miroslav Krleža



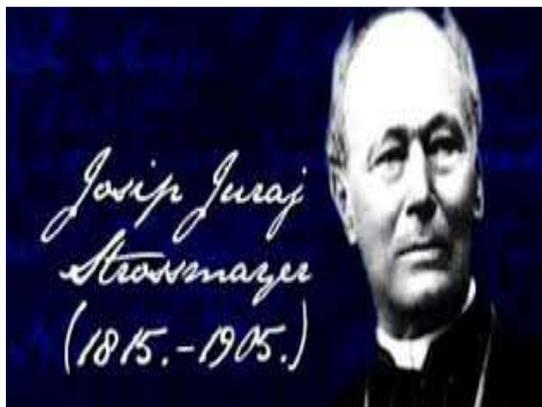
which Josip Broz Tito appreciated and listened, probably with the help of Vladimir Bakarić, and acting through the then omnipotent UDB-a (ex-YU secret security service)



it was decided to do the same thing as with the Yugoslav Academy of Science and Art



And that is also the School of Yugoslav Folklore should have its residence in Zagreb. Looking strictly historical, JAZU (Yugoslavians Academy of Science and Art) was located in Zagreb, because, as such, founded in 1867. year by bishops of Catholic Church Josip Juraj Štrossmayer and Franjo Rački



who was also the first director. Also, knowing historical facts about so call „Illyrian Movement“



which they were connected for, we came to the other very interesting historical fact, according and proved by the latest scientific research, they were much closer to the truth, pointing out the facts about the Illyrian origin of the Slavs



than the Anglo-German historical stance on the arrival of Slavs in this area in the 7th century,



So, it turns out, that Bishops Strossmayer and Franjo Rački, as religious leaders, had much more modern and more advanced attitudes than the entire scientific community of these regions from the end of the 19th and the first half of the 20th century! So, many questions remain, for example, why they were highlighted and for whom they used artificially created dance differences and divisions by the local areas, instead to try to find a common cultural, artistic and dance denominator who was neglected but present all the time through the clearly existing spirit and echo of "Partridge Dance" especially in the less developed parts of the former Yugoslavia?

Still, looking for answers to all these, as well as many other questions, we can understand why the Kingdom of Yugoslavia fired that model of Janković sisters, since they themselves funded these researching, but, I repeat, it is not clear why the socialist and communist Yugoslavia accepted this model of research and presentation of the dance since it abandoned, from purely political motives, many other convictions, attitudes and principles, worthy and, professional looking right, that represented the cultural heritage of the Kingdom of Yugoslavia? Now we will try to explain that model, also and other models of researching and presentation of the traditionally dance cultural heritage. So, as we said, model applied to ex Yugoslavia, it could be called the Ljevaković model, start the researching with the wrong assumptions of origin of the dance and Anglo-German approach to history, and in presentation does not allow too much artistic processing or using a choreographic elements, but promotes as more important non-dance elements such as costumes or singing, trying to emphasize soc-realistic thesis about the „political consciously“ folk which had enough free time to create traditionally folk dance culture without influence of higher social layers, other communities present in the field, individual as author and other factors in creating dance as art recognized everywhere in the world. This, as I have already emphasized, has been trying to justify the forcible and unnatural creation of the "Yugoslav nation" under the leadership of the Communist Party, which, in fact, they only took over, in a clumsy way, the process begun by the Kingdom of Yugoslavia. So, looking sociologically and communicologically, there was a very big mistake with a negative sign, but, seeing the political goal, he has been largely

accomplished and his influences are still felt today. Anyway, we could say that application of this model of researching, if we would thorough explore, partially led to unlucky events of the 90's, precisely because of the interference of politics and secret services in research, especially in the presentation of traditional dance culture. So we have, as a evidence of that, dance items „Partizan's Dance“



or similarly, based on one and all, usually on pap and tastelessness, just not on scientific or artistic principles. Looking at the eyes of a connoisseur who knows the latest discoveries of social sciences they were especially awkward dance items named „Ero s onoga svijeta (Ero with other world)“



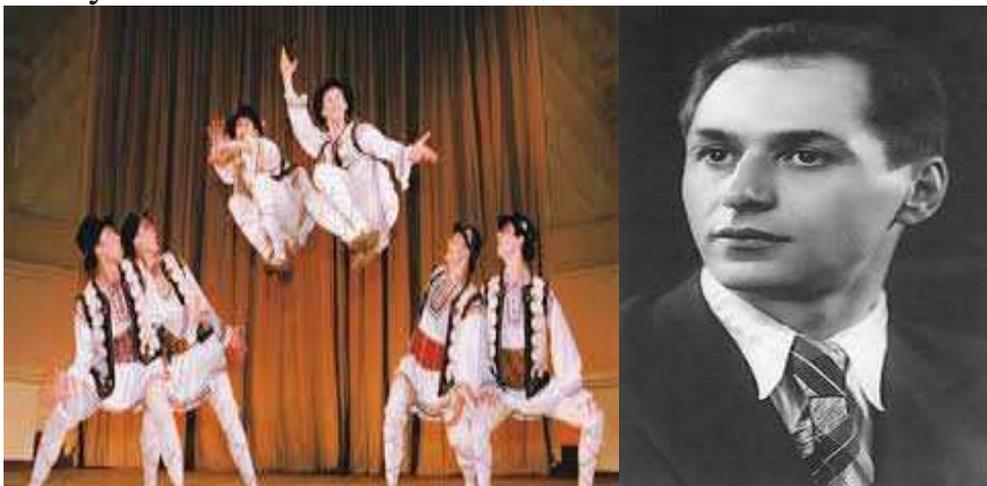
separated from the context of the Opera of the same name, which are performed by amateurs, and which is represented as „traditional

Yugoslav dance“ or clumsy attempts of dance processing of song „Biljana platno beleše“



and it would later be attempted to be presented as a "traditional" dance!

In the next chapters, we will deal more with these dance items, now let's just say that this conflict on the Maletić - Ljevaković relations was created because selection of the model. While Ljevaković designed and managed to make his model a state model of research and presentation of traditional dance culture, that's why we said that this model could be called by him, Ana Maletić was a supporter of the model commissioned by the USSR, which is because, if not the best, then sure the most successful representative, is called the Moiseyev model.



Igor Moiseyev (1906—2007)

We will emphasize fact that this model, used in USSR from the Stalin's era, was, looking from today's perspective and knowing results of much later researchings, very advanced and modern,

and its vitality is particularly interesting, to such an extent that it is still successfully used today not only in the former communist states but also in modern capitalist states where the most obvious example is the dance attraction „Lord of the Dance“ where is easy to recognize



principles and methods of the Moiseyev model of traditional dancing presentation. That all proves that the Moiseyev model is probably the best solution, if not for the researching, but would also prove to be successful if we consider the most recent research, at least for the presentation of the traditional dance legacy. According to our division of the model by the a-b-c relation, researching – creation – presentation, we can say that Moiseyev model on the first place emphasize presentation, represent by letter c, than he points out the author as an artist and his vision, that's mean letter b, and ultimately, but very important insofar as they provide a scientific basis and support for the artwork, is the letter a representing the research work, first from ethnological areas, but also from other fields of science, so, by that our principles, we could call it model c - b - a.

Ljevaković and Moiseyev models are, in some way, limit values in one or other side, and between them is few more models. We will not determine which of these models would be on left or right side, it depends on personal affinities or tastes, just we will say that these others models, according to our a-b-c system, would be models which in the first place emphasize the creator, means the first letter would be b, depending on what social order has been developed,

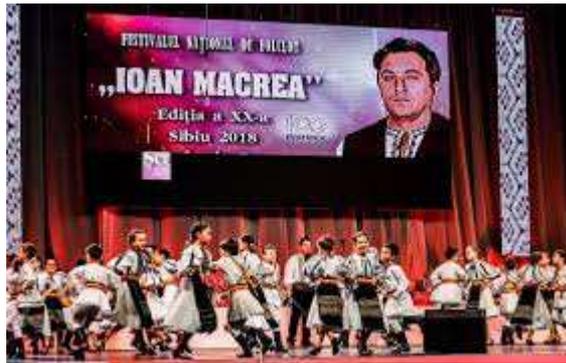
depends order of the other letters. More about them we will tell in next chapters, now we will mentioned just most important models from South East area, we will mentioned and others too, especially in the chapter about cultural heritage. So let's start with, after the model of Mojsjejev, probably the most famous model of traditional dance presentation, and this is a Bulgarian model that could be called by the founder of the first Bulgarian folk dance ensemble, Philip Koutev.



3/2004 **Българско  
музикознание**

(13. 06. 1903. – 27. 11. 1982.)

Particularly interesting is the fact that Filip Koutev is an ethnomusicologist and not an ethnologist or choreographer, meaning he was more responsible for the organizational part of creating a model of traditional culture presentation, while Maria Kouteva, his wife, was responsible for the dance, choreographer, ethnologist and, most interestingly – psychologist – but, about that we will more in next chapters. That model, according to our division by principles, we could call it b – c – a, where it was more emphasized on the use of dance elements, dynamics and choreological interventions, than "originality" and non-dance elements. For the difference the Kutev model, in Romania, and in some other countries of socialist social organization, it dominated the model that we can call Ion Macrea



(1929. Gura Raulul – 1999. Sibiu)

by the ethnologist and choreographer who organized the first Romanian professional folk dance ensemble, what is very interesting, it was not in Bucharest but in the city of Sibiu



In the heart of Transilvania. And then, according to our principle division, this model could be called b - a – c where he wanted to emphasize the beauty and importance of the basic elements of dance, steps, jumps, pirouettes and attractive clapping with hands to legs, which is full of Romanian traditional dance, but, unlike the Koutev model, where dynamics and choreographic work are most important. Again, as in previous models, we will discuss this in more detail in the following chapters. Speaking of Macrea's model in Romania, and not to diminish its importance, we must mention the similarity with the model that was designed in Greece, which is the same as the Macrea model, we can mark as b – a – c model, and we can call it Dora Stratou model



1903. Athens – 1988. Athens

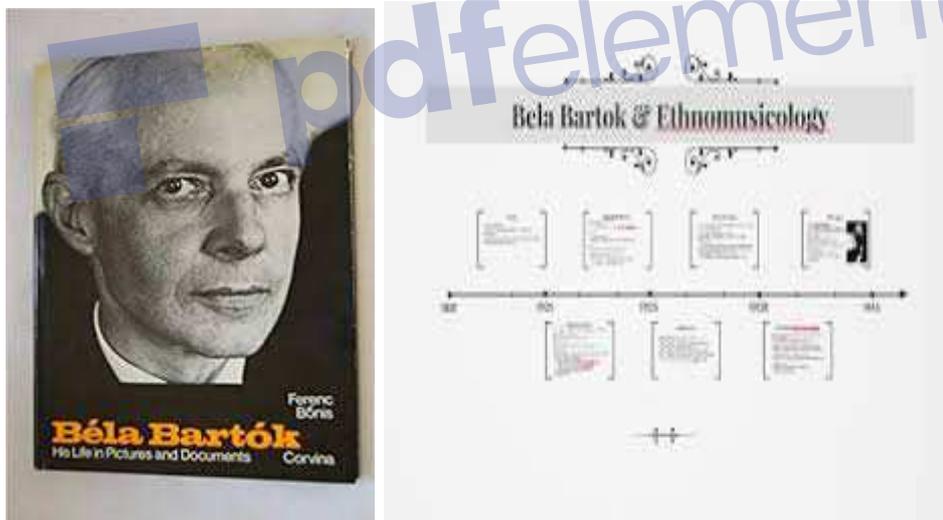
according to Greek ethnology and choreography, which is very deserving of many beautiful things in the dance world. And we shall repeat, about that model we will said more in next chapters, yet to tell, although Ion Macrea is younger, he had earlier started his work so that in 1944 a professional dance ensemble Cindrelul-Juni Sibiului was founded, while Dora Stratou presented his work much later. Most important thing and probably biggest difference between that two models is that what Dora Stratou realized the importance of dance as a tourist product and the ability to sell well, but, just in case tf dance is presented on place where it is born, means authentic locations that give a special charm of performance, but also emphasize other specificities of the site such as local cuisine or a specific view of the natural or architectural features of a specified area, but, as I have already said, about that later.

We are also close to this kind of dance presentation model in Poland because although there was tremendous pressure to make politic influences, and, on some way, socialistically "adjust" traditional dance, The Polish never gave up on the research of big Chopin



(01.03. 1810. – 17. 10. 1849.)

and thus defended themselves from the bad influence of politics on traditional culture. And at the end of the chapter on models we can see that we have left the model b – c – a which we can associate with other states of the Warsaw Pact, perhaps first to mention as most typical a socialist-oriented Hungarian model, except the aforementioned Balkan models. Although the most famous name of Hungarian ethnology is Bela Bartok,



(25.03.1881. Sannicolau Mare – 26.09.1945. New York)

however, Martin György was later forged on the political line



(1932-1983)

who is considered the father of Hungarians socialist model of the presentation of traditional dance. Not to be offended, we will mention the Czech and Slovak model of presentations and research of traditional dance which can compare with Hungarians model, but with some specifics depending on the influence of, either Germany as a major cultural center, either Hungary or Poland, but, to mention that often much interesting was presentation traditional dance to the diaspora of this states. It was then assumed that the influences of these state models where members of the Czech or Slovakian minorities were found were also felt. And than, we can conclude that this chapter is also very interesting, and it is certain that we will touch it, but let's move on to the next.

### Evaluation

Analysis of model in this area was necessary for a clearer explanation of the role of the newer sciences and methods especially those in the field that can be called humanistic or social. That's why we will and in this chapter about the evaluation we begin from our a-b-c model, only under sub-paragraph a) could re-announce science, under b) put art or artists as a creator with their vision, and pod c) should put what is called estrada, or what could be called a fun. According to such a classification, it would then be more clear to look at the situation through historical periods. Meaning, evaluation as a term important for any community appears at the same time as the

terms management, project or marketing, the introduction of these terms or categories in the world took place at different times, even today in some parts of world exists states with totalitarian regimes where something else is more important things than prosperity and community wellbeing, it is also not desirable to properly grade and evaluate the level and value of that progress or any other activities happening to the benefit of the community. In other words, evaluation is present and desirable only in democratic countries that care about the assessment of ideas, processes and activities that are taking place in the field, and the most important question is whether it is in accordance with the economic, moral and legal investment of the state or some other social organization or formation in that community. So, looking ex-YU area in the light of changes what happened, we can say that evaluation new thing which many of them dealing with “folclore” do not understand, and in many cases do not even want to understand it. So, the same thing we mentioned in the chapter of interaction, basic things was massiveness and control over the masses which were condusted by the presidents of that KUD's, while the cultural, scientific, moral and ethical values of content or form were not important. The most important thing was a control, and education of any kind reaches the habit of thinking, so it was intended to leave this mass of dancers by KUD's mistaken in terms of relevant content for the origin and development of the dance, or even invent fake facts and ignore the influence of individuals or entire social layer on the development of dance art as very important cultural categories.

Therefore, the evaluation has the main objective to evaluate the usefulness of what is evaluated, both, in economic way, to find a way for best selling, and in scientific and cultural sense, to be a kind of filter that determines what will remain immaterial cultural good and what does not. Regarding sales, maybe it sounds a little too rough, but, knowing facts that is today in the world, after IT industry, the second by profit is the entertainment industry, then we should certainly emphasize the fact that dance, as the oldest art or kind of entertainment, today very underestimated, and there is a need for a completely different evaluation to make the situation at least a little better. If we look at this situation about the state of the value today, both economical and cultural, also and scientific, we see what we got

into the introduction, and that is the over-emphasis on the value of technological development while the other values are neglected. For example, in that entertainment industry, with Hollywood, but also Bollywood lead, and which again links us to technology, respectively, technology development is advancing by the film industry that uses technology as a means of creating and distributing its products, looking tamedly that is the youngest area of culture and art, means the thing is diametrically opposed, dance, as the oldest art is underestimated while cinematography as the latest is greatly overestimated. There is more reasons for such a situation, ideologically, technically or economically, but, in the case of ex-YU area, we can say that the lack of proper evaluation has managed to lead to a bad position of dance as an art, compared to other art.

Maybe the easiest way here is to explain the usefulness of using evaluation as a tool for processing of the traditional dance, is to present some examples of good evaluation. The most obvious example is the dances that belong to the group of Latin dances.



Theoretically and practically speaking, Latin dance culture is the youngest in the dance world but is evaluated in a proper way and thus has become the leader of the overall development of the dance industry in the world. We will repeat what we emphasized earlier, we will not enter the details, but only to emphasize the importance of those facts that best explain what we want to explain, so we will not talk about the history of Latin dances, which are by the all facts youngest subject in traditional dance world, but only on the fact that this part of dance culture is currently and probably the most popular in the world, mostly due to this fact of proper evaluation.

It is still important to mention the fact that politics is not so mixed in dance, contrary to that of the ex-YU area, dances were not shared by nationality or political lines, but a common denominator was found that enabled unseen success and popularity of Latin dances all over the world. Let's compare value of dances Tango



and most popular dance from the ex-YU area, properly named as Kukunješće (Cucunieshte) and generally known as the Kolo.

Rev 2016/09  
**UŽIČKO KOLO**  
 (OO-zheeh-koh koh-leh) SERBIA,  
 CROATIA, BOSNIA  
 "Kolo from Užice" A town & region in SW Serbia  
 Užičko or simply "Kolo" is currently (2016) the most  
 popular name for a very old dance pattern common  
 throughout South Slav lands. UŽIČKO is the name of a  
 tune composed by Milija Spasićević.  
**MORAVAC KOLO, U ŠEST**  
 is the same dance (though often slower) to the tune  
 Moravac. U Šest Kolo, Čujes Kolo - other names,  
 same dance. **Bosansko Kolo** is the Bosnian version.  
**KUKUNJEŠĆE**  
 is a Croatian name for the same dance. The Serbian  
 version **KOKONJEŠĆE**, is the earliest version we know,  
 popular in Serbian ballrooms before 1900.  
 Most participants are content to do the basic step  
 shown below, but there are MANY variations.  
 MUSIC: Any Užičko Kolo, Moravac, Kukunješće, Žilava,  
 FORMATION: Line or open circle, "V" hold  
 Face diagonally R. (L in Croatia) leader of R, (L)  
 BASIC: Start with R series in Serbia, L in Croatia  
 R, L, R, LR, L, RL, R, LR,  
 tap/ tap/  
 touch L touch R touch L  
 L, R, L, RL, R, LR, L, RR,  
 tap/ tap/ tap/  
 touch R touch L touch R



About popularity of Tango in the World not worth talking, it even happened that he was more familiar, acknowledged and even more valuable than his ancestor from whom he was born, probably and named, Portuguese dance Fandango.



### Looking at the historical facts about Fandango and Quadrill



from whom it came Kukulješte, were court ballroom dances but, coming to South America, Fandango was given full freedom of expression which also led to erotic passion, just because it is recaptured by the lower layers of society and turned into what is today, dance world-scale attraction. So, with the great movement of social liberation during the English industrial and French bourgeois revolution, Since we can roughly date the emergence of Tango in today's form, also a large amount of energy was released which is invested in social life and entertainment and so bounded and prim noble Fandango turned into one of the most beautiful flowers of world dance culture what is Tango in today's form. All of that, of course, had influence on the big value increase which he acquired during this

process of liberation from all sorts of clamps, and by bringing huge amounts of energy which is one of most important value of Tango today.

On the other hand, Kukunješte, made of noble balroom Quadrille, since Tango was is in most creative phase of primary developement in the port inns of Uruguay, Argentine and Chile, there was an ex-Yu space struggle for liberation from the Turks, since that area was the wall of Europe towards the Ottoman Empire, both physically and civilizatively also culturally, and only at the beginning of the 19th century can be talked about the beginning of stronger economic, social and cultural development of the territory of the ex-YU area, which certainly led to some liberalization, both politically, economically and socially, which means that there was also a free time for members of lower classes which was possible to focus on their economic and social liberation of the, practically, serf social polity. We can say that there is a difference in value of Tango in opposition to Kukunješte because that differences in the start time of formation of dances as a means of entertainment, but also cultural category available to all society layers, but there are also other facts that we take into account in the process of explanations the evaluation. One of them is certainly the overwhelming influence of politics which has always been trying that through culture and entertainment is controlled that society classes also, which was not the case with the South American slums and harbors inns.

Except for these two reasons:

- an early correct understanding of the use of dance to satisfying needs

- non-national common denominator

We might find more reason for higher values of Latino dances in compare with much older, culturally and scientific interesting Balkan dances but this would require a deeper analysis and special space and time, so we will only keep on the basic conclusion on the positive evaluation process at the occurrence of Latin dance culture.

In short, dance culture in Europe until the 18th century was a matter of high social layers, and, when is by social turmoil taken over by the lower social layers, instead of developing it freely through cultural, artistic and entertainment principles, politics involved and closed the dance in the national frames, and no nation was so strong and dominant in dance to be able to impose its influence. So that the value of the dance is divided, it is better to say split between individual nations and the only basic dance that is clearly tied to the nation is Polka which is so dominant mainly thanks to the great Chopin, while the rest of the dances by this splitting lost value. Unlike of Latino dances, which are, although their occurrence is connected for Europe, find their common denominator unrelated to the nation and thus increase the value of their dance culture, and certainly their influence is widespread, so the value is also increased through the very great maritime importance of South American ports, what further means that, in dance world, the principles and methods of evaluation like in the Latin dance world should be an example to others.

### Cultural heritage

Following that way, keeping the subject Latino dances, we can see more positive examples, although, on a first sight there is no logic

if we know the fact we mentioned in chapter about the evaluation, that the Latino Dance culture is youngest in World of Dance. Maybe it is more interesting if we emphasize the fact that it originated on the basis of European dance culture a very important part of which is the ex-YU zone, since it has been proven that the „Partridge Dance“ is the oldest described dance in the world originated in that area. And I hope we know the historically proven fact of origin of Latino Dances from European and Indigenous dances on the zones of first immigrations on American soil, but also and very important role had a escaped and freed slaves originated from Africa, and that „cocktail“ of peoples, traditions, cultures and strong feelings is, probably, a recipe for the success of any dance culture, although, on the other hands, any insistence on purity, whether by national, political, artistic or other plan, in most cases, contributes to the decline in the value of dance as an art compared to other arts. Shortly, peoples of Latin America have greatly raised the value of their dances by renouncing their national character finding a common denominator for their dances, so, many more people today know about Tango, Samba, Rhumba, Salsa, Bossa Nova or Cha-Cha, which are as such created in 19. Century,



than for a Ličko Kolo (dance from Lika), Shopsko horo (dance from Shopluk, Bulgaria), Moldavian Sărba, Shota or Zonaradikos



although these dances directly derive their origin from the Partridge Dance and they were created about 5.000 years ago, which implies that they are foundation on which Latino dances were created, but because of this overemphasis on national features, they have lost much of their real value.

By this concept of real value we mean, of course, only non-material, moral, cultural and sociological values which we can call values by scales that also contain those same terms, and together we can call it cultural heritage. This is an opportunity to explain what we mean by the term cultural heritage, although we have already entered the chapter of the same name. Especially we must emphasize the difference between, as we said before, the present and the past understanding cultural heritage as well as other terms mentioned in this text.

This is mostly due to the name given to the dance groups and ensembles - the Cultural Arts Society -



which sought to attach importance to the idea of superiority, or, at least equality of so call „folclore“ versus other types of dance. If we looking at that name, KUD, through the magnifying glass of today's research, modern principles, knowledge and understanding of the art of dance or modern humanity sciences, we can clearly see the exaggeration, overkill and disproportion in what was wanted and what

was gained from nowadays KUD organizations. And, by what we mean today as cultural heritage, such a way of working, presenting and exploring cannot be called that. To best explain the cultural heritage of the ex Yugoslavia, the importance, value and role of the individual in the process of creating what is called dance must first be emphasized. So, that's mean, dance didn't made by any social class or no political formation, dance is create by a individual, person with ideas in creative processes of research, processing and presentation, whether we mean one person for each process, or that we have creative individuals who have the talent for two or all three areas of work in the field of dance. Today it is well known that the dance cultural heritage of Europe, as well as of the whole world, is based on 4 basic dances:

- Polka
- Waltz
- Quadrill
- Dance based on Partridge Dance

And looking historically, the oldest mentions the most complex - Dance of the Jarebica - which may not be logical, however it only emphasizes the multiple value that Partridge Dance has, but only when viewed properly, as a heritage that belongs to all peoples and nations, which are, according to obvious indications more than concrete evidence, inherited cultural heritage ancient Illyrians as the natives of South-East Europe, but also and Turkey and Mediteranean area of Middle East. Otherwise, as we said in this chapter and a little earlier – Latino Dance Culture, created as a mixture mostly European Dance cultural heritage brought by the colonizers, whether official or unofficial, and to a smaller extent the influence of Indigenous cultural heritage as well as those of fugitive slaves originating in Africa brought by the colonizers, it is currently much more appreciated, recognized and better known, than the

cultural heritage of an area where, at one moment in history, dance as a cultural category was originated.

We will not go into further analysis of this situation, we will just point out the fact that there is a difference between the perception of art as a way of meeting needs. We can say here that this would be a hypothetical answer to a hypothetical philosophical question – what is older chicken or the hen? – or, in this case, what is more important in art and culture in general, content or form? Here we can talk about the mode we can divided art on arts where is more important form and that with more important content, and further thinking on that way, we talk about division on:

- The arts susceptible to influence, meaning variables, where is more important form, meaning the idea that led to the process of creating the artwork
- Arts which is not susceptible to changes, meaning art works invariably material condition relating to tangible goods (paintings, sculptures, buildings, etc.) where the creation, idea and personality of the author are static and cannot be changed.

Obviously, dance is one of the first types of art described where change happens all the time, sometimes even desirable, like that personal need of artist to show himself in the best light, as well as community, social, first according to the changes in society, and thus to the development of community needs narrower or wider. Of course exist a problem, again connected with changes in society, there are always negative impacts, even, like in a case of dance, there were times when dancing was forbidden as a way of meeting basic human needs, but, dance has always found a way to sustain itself as

such, and continue to be part of a cultural heritage of lesser or greater value.

It is unfortunate that it often was - "in favor of your own harm" – meaning that some non-artistic and non-cultural elements have succeeded by political means in attempting to diminish cultural and artistic value, as in the ex-YU area in the case of forcing of sisters Janković's work in relation to cultural, scientific, cultural and artistically valuable works of Marija-Maga Magazinović and especially Ana Maletić. As there are other works in which this issue has been more thoroughly elaborated, here we will just state the fact that „Partridge Dance“ as Dance Cultural Heritage, on the ex-Yu area and wider South-East Europe, certainly the most valuable thing that the peoples who live there created in the field of dance, but, unfortunately neither do they themselves realize the true value and significance of that fact, and often they more appreciated secondary cultural products formed much later by processing of „Partridge Dance“ by which they merely prove their ignorance in the realm of Dance Culture which is on some way – „jumping into his stomach“ - not respecting or appreciating their own cultural identity and heritage.

That would be the best conclusion of this chapter, but, it should be emphasized further that, according to the newly researched scientific facts, but also according to some earlier methods and principles, the emphasis is placed on the individual and his or her creative and intellectual achievements, not on community and her contribution to work and achievements, because, often, we are free to say in most cases, the community was not ready to accept, even a help create, ingenious works, both in science and even more in art.

There are many examples in science, from ancient Greece, over the Galileo Galilei, Da Vinci, Copernicus, etc. till the Tesla and Einstein, where the community initially refused to accept their works, even excluded them from herself, so we can't say that the community has any credit for their ingenuity, although now these communities are proud of these individuals. In the case of dance as the art, especially for „Partridge Dance“ we can say that also had a hard past, forbidden, humiliated and neglected, but still remained and survived as a cultural heritage of all mankind, not just of South-east Europe where it is made. Especially when we know it's designed by people with disabilities, former diviners of Vucedolian Culture who were also the leaders of the community at the time. So the dance was created in the upper classes of society, and although he was not at the mercy of any religion in this region since ancient Greece, through the high classes of society it survived, with the „Menuett“ as the best example for that claim, until it was taken over by the lower classes of society, probably imitating their masters, that is how it came to the scene today as a national cultural heritage, but, as in the case of scientists, nation has nothing to do with authorship neither "Partridge Dance" nor any dance, seeing it as a cultural category as well as the cultural heritage.

### Conclusion

So, speaking of dance, we cannot say that any nation can take credit or copyright for itself for any type of dance or any dance individually. Not even any social class would have that right, especially looking at today's democratized and digitized society, in the most of cases, but, I would like to emphasize again, for all human achievements, whether in science, culture or even entertainment, merit belongs to the human being - the individual, the member of wider community which should

not be tied in any ways for some, wider or narrower, a form of belonging to any nation. Meaning, creativity requires, above all, freedom, and if we restrain her in any way, both before and after the creation process, we just harm both the act and the author, but, which is one of my primary intentions for writing this work, and a nation trying to claim the merit or rights of the author loses a lot. In that case happened the opposite effect than expected, if the nations interfere with any form of creative activity, the more they lose their reputation, in social, political or moral sense. And another thought at the end, as an representation of one of the intentions for writing this work, I must emphasize that in the case of „Partridge Dance“ the oldest written dance in history, which should always be emphasized, that it was designed by people with disabilities and in this sense it should be emphasized that this very creativity of dance came from the desire not to be different, but just the opposite, from the desire to be an equal part of the community. Therefore, dance is the oldest art, designed by the people with disabilities, in that time leaders of community, to intense to the more equal and closer they are to other members of the community thus enabling rapid and efficient progress in all fields of life.

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Wikipedia, with the subject of dance. I also followed texts with music and history topics, especially about the areas where I did research.

It is also worth remark the internet papers published on the CID website and the Academia.edu website dealing with similar topics. I would especially like to emphasize, because of the originality of the ideas I represent, conversations with many dance professionals, good in theory as well as in the practice, many of whom are authors of books I own.

I am especially proud of the conversations and acquaintance with:

- Dr. Alkis Raftis, actual president of CID
- Dr Ivan Ivančan
- Emilian Dumitru
- Dr. Aleksandar Durman
- Ciprian Cipu
- Jelena Dopuđa
- Branko Šegović
- Jicheran Victor
- Dragica Panić Kašanski

and many other eminent experts in the field of dance or history but which is unfortunately, in my opinion, less well known but equally noteworthy. In doing so, I first think of my deceased father, Čedomir Ristic, of whom I ,was a longtime associate, which guided me to draw conclusions and analytical way that led to the discovery of these facts.





