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FORMS OF FINANCING THE CULTURE OF THE YUGOSLAV NATIONALITIES

One cannot really say that Yugoslavia (or its individual republics and provinces) has a special, built-up and comprehensive system of financing the cultures of the nationalities (national minorities). One can say, however, that the principles have been laid down for guaranteeing this multinational community the right to the undisturbed development of national cultures on a qualitatively new basis, above all on the basis of man's altered social position. Special forms of financing or supplementary financing of the cultures of the nationalities are only a part, and as a rule a modest part, of the general mechanism of financing culture, and mark a devised intervention on the basis of solidarity for protecting those who, due to their relative or absolute small number, are handicapped in the workings of the general mechanism of financing culture.

Hence, the promotion and financing of the cultures of the nationalities must not be viewed exclusively through various special forms of financing, regardless of how voluminous they may be, but rather through the basic system of financing in which the nationalities, too, are equal subjects.

GENERAL PRINCIPLES OF SPECIAL
IMPORTANCE

Other papers will discuss the models and methods of financing culture in Yugoslavia. These models and methods also generally apply to the cultures of the nationalities, especially as the role of local, municipal social communities is becoming increasingly pronounced, and the nationalities, although as a rule they represent an overall numerical minority, in many cases actually comprise a majority in a community (for instance the Albanians in a majority of municipalities in the Socialist Autonomous Province of Kosovo, as well as in several municipalities in the Socialist Republics of Montenegro and Macedonia, or the Hungarians and Slovaks in the Socialist Autonomous Province of Vojvodina).

Prior to giving an account of special forms of financing the cultures of the nationalities, however, certain relevant principles of a general nature should be pointed out which indirectly rather than directly mark a contribution to the financing of the cultures of the nationalities.

a) The right to the undisturbed and equitable development of national cultures lies at the root of theoretical and programme orientations in Yugoslavia. Practical cultural policy, in overcoming the legacies and vestiges of the past, strives towards this end. This means that in practical cultural activity and the financing of this activity, which transpires primarily in local communities, the cultural needs of the nationalities are fulfilled on a more equal basis (for instance, the purchasing of new books, engaging theatres, assisting cultural initiatives, preparing and schooling cadres, etc.).

b) Socio-economic relations are set up in such a way so that working people in associated labour are increasingly deciding on the conditions of their labour, on the income they realize and the surplus of labour. In setting up together the conditions of their life, they also together create the conditions of their cultural life.

Since it is here that elementary cultural interests are constituted (and financed), this, on the one hand, motivates action (and contributes to overcoming the complex of being a minority), while on the other, the securing of financial means gives the cultural development of the nationalities a broad and authentic frame, and especially democratic guarantees.

c) Economic development, or under-development, is one of the main restrictive factors in

the equal position of man and man's culture. The nationalities, which live in the developed, and especially in the under-developed parts of the country, unquestionably share the fate of all those with whom they live. Through institutional measures of solidarity and mutual assistance (contributions from the incomes of all work organizations into a special fund), Yugoslavia is partially correcting and alleviating the effect of economic under-development and the consequences which subsequently arise, among other things, with respect to cultural development.

THE PRINCIPLE POINTS OF DEPARTURE IN SPECIAL FINANCING

The cultural activity of the nationalities which evolves under relatively complex conditions, starts out from the following principled assumptions:

- a) to contribute to the development of their own national culture and express their national traits to as full a degree as possible;
- b) through their own creativity to contribute to the overall culture of the entire Yugoslav community;
- c) to enrich themselves with the cultural values of other Yugoslav nations and nationalities and with the values of world culture;
- d) to become a bridge between the cultures of the Yugoslav nations and the culture of their parent nation.

The financing of cultural activity should work to fulfill these principled assumptions. For understandable reasons (i. e. relative or absolute small numerical size, narrow market, limited possibilities for personal contributions, unproportional cultural development etc.), the regular methods of financing culture in Yugoslavia cannot fully ensure the realization of these aims and so various forms of social assistance and stimulation are applied. They are highly diverse and are not always uniform in all the republics and provinces, or among all the nationalities, (for the actual situation and approaches sometime differ), but they all serve the same purpose.

FORMS OF SPECIAL FINANCING

Books are the the most massive means for education and culture, but they are also a major stimulative instrument in creativity. That is

probably why the the most developed and applied form of special financing pertains to the publishing activities of the nationalities.

Namely, in view of the small numerical number of the nationalities in certain cases and backwardness in cultural development, books in the languages of the nationalities would not be able to be sold according to their costs. They would be too expensive. Consequently, books published in the languages of the nationalities are subsidized out of social funds (as are periodicals and the press). Works published in the languages of the Yugoslav nations are also occasionally subsidized, but while this is usually an exception, in the case of the nationalities it is almost always the rule.

The working principle is that books in the languages of the nationalities must be approximately the same price as books in the languages of the Yugoslav nations. In the case of translated books (from the languages of the Yugoslav nations), the price must be identical. Applying this principle, the participation of subsidies per copy published in the languages of the nationalities amounted in 1973 to the following per centages:

in Albanian	60% (86 titles)
in Bulgarian	70% (5 titles)
in Czech	90% (2 titles)
in Italian	80% (2 titles)
in Hungarian	76% (69 titles)
in Romanian	88% (4 titles)
in Ruthenian	82% (9 titles)
in Slovak	71% (12 titles)
etc.	

(these per centages and figures do not include textbooks)

The subsidy is received by the publisher so that there is stimulation for fulfilling this job, while the given nationality is guaranteed books under the same conditions as others. The next measure aimed at stimulation is that the social self-management organ responsible for culture (especially the culture community) purchases a given number of the published copies. The publisher has the right to renew each edition and the community culture, in appraising the social, cultural and artistic value of the work, decides on purchasing. The purchased number of copies is made available to public libraries.

In order more effectively to include literary works in the overall cultural fund of the entire Yugoslav community (and here there has been lethargy and a lack of understanding), the

culture community of the Socialist Republic of Serbia and the Socialist Autonomous Provinces of Kosovo and Vojvodina, through special premiums, stimulates and encourages the translation of works from the languages of the nationalities into Serbo-Croatian and vice versa. The publisher is usually reimbursed part of the costs of translation and purchase of part of the copy is guaranteed.

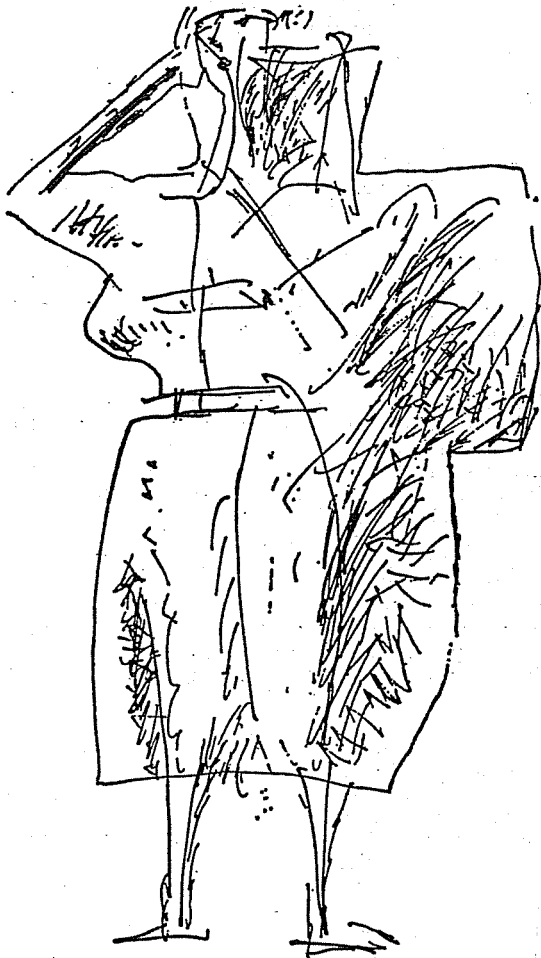
These are direct interventions favouring books in the languages of the nationalities. Consequently, they can be considered as special forms of financing. These measures are unusually effective and without them any publishing activity among the nationalities would be practically inconceivable. A restrictive factor in this social assistance, however, is usually the amount of means available to culture communities for this purpose, and not the overall creative potential or needs. Thus, and this only increases the importance of this form of financing, these measures at the same time represent a limiting factor for almost the whole of publishing activity in the languages of the nationalities.

In addition to direct forms of sub-financing, certain forms of indirect assistance are also occasionally applied (assistance in creating a printing and technical base, banking means, etc.).

Various forms of financial stimulation are applied in the aim of encouraging the theatre activity of the nationalities. All the professional theatres of the nationalities (Albanian, Italian, Hungarian and the Theatre of the Romanians) receive subsidies, while others (the Romanians, Ruthenians, Slovaks) receive subsidies for amateur theatres to help them work like their professional counter-parts. Part of the costs of tours (up to 4/5ths) is covered in the aim of increasing the mobility of the nationalities' theatres. Special premiums stimulate the production of new works (including the field of music).

Cultural-arts amateurism, what is known as cultural self-initiative, is specially subsidized out of several sources (work organizations, interest communities and others). I stress this point because, in view of the lack of certain cultural institutions among the nationalities, amateurism in culture is of multifold importance. Cultural events among the nationalities are specially co-financed by social funds, particularly through the means of interest communities.

Here, we have not discussed the financing or co-financing of the cultural institutions of the nationalities and their programmes (institutes for language and literature, ethnological and other museum collections, etc.), because they are financed like similar institutions among the Yugoslav nations or develop as special departments of joint cultural institutions.



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