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Zagreb, Zvonimirova 17

## **ON THE FIFTIETH ANNIVERSARY OF THE INSTITUTE OF ETHNOLOGY AND FOLKLORE RESEARCH**

Half a century has passed since the establishment of the *Institut za narodnu umjetnost* [Institute for Folk Art] as the scholarly institution was called for almost thirty years. The Institute was founded by decree of the People's Republic of Croatia (of February 6, 1948, promulgated in *Narodne novine* [National Gazette] on April 10, 1948), as "an independent institution under the direct management of the Ministry of Education of the People's Republic of Croatia". The Institute was intended to collect and research material "from the field of Croatian folk art (folklore heritage)", to "establish, handle and publish that material in a scholarly way" and to co-operate with organisations, societies and institutions which promoted folk art so that their activities would be "as professional and near to the source as possible", "to give advice and professional opinions on all questions [related to] the application of Croatian folk art (in the field of architecture, industry, cottage industries etc.)" and "to take care of the preservation and conservation of the legacy of our folk art". Most of the obligations mentioned continue to be obligations of the Institute today, with a somewhat altered attitude to individual components of scholarly and research work (theoretically, methodologically and empirically) and the relationship of the scholarly, professional, implementational and promotional engagement of individual scholars (not counting, of course, the obvious changes of a linguistic nature).

Everything began with traditional or folk music: a Musicological Department was part of the Ethnographic Museum in Zagreb and it was separated from the museum and grew into an independent institute. It was headed up by the academician Vinko Žganec, who was a Doctor of Laws but committed himself to the calling of a passionate collector and researcher of folk music. The justification for the establishment of a scientific institute which commenced the systematic research of folklore music should be seen as the consequence of the significant achievements of the honoured predecessors who had worked in this field: Franjo Kuhač and Božidar Širola, and many others, not to mention the very important contribution to ethnomusicological research by the Nestor of Croatian ethnology, Milovan Gavazzi. (More is given on the development of ethnomusicological and ethnochoreological research at the Institute and in Croatia in the articles by Jerko Bezić and Naila Ceribašić).

In the first issue of the Institute's journal, *Narodna umjetnost* [Folk Art], (Volume 1, Year 1962, published at the beginning of 1963), Prof. Zoran Palčok, the director of the Institute at that time, wrote about the first fifteen years of the Institute's work. He saw the reason for its establishment in the need for scholarly interpretation of the profuse material collected on the 1887 initiative of *Matica hrvatska* [*Matrix Croatica*], and the later activities of the *Odbor za narodni život i običaje Jugoslavenske akademije znanosti i umjetnosti* [the Committee for Folk Life and Customs of the Yugoslav Academy of Science and Art]. It is known that the material in question had only been partly published, while its publication by both institutions commenced in the same year — 1896. *Matrix Croatica* published only a selection from its manuscripts collections in the ten volumes of *Hrvatske narodne pjesme* [Croatian Folk Songs]. (On the initiative of and in co-publication with the Institute of Ethnology and Folklore Research, a new *Matrix Croatica* edition publishing the entire collections of folk songs is now in preparation, one hundred years later). During the more than one hundred years of its publication — in fifty-three volumes — the Academy's *Zbornik za narodni život i običaje Južnih Slavena* [Review of the Folk Life and Customs of the Southern Slavs] published part of the material noted down according to the instructions and questionnaire from Antun Radić's *Osnova za proučavanje i sabiranje grade o narodnom životu* [The Basics for Study and Collection of Material about Folk Life], along with studies and articles based on that material, but also independently of it. The first stimulus for and the majority of the worthy associates — from both

*Matrix Croatica* and the Academy — in both material-collecting undertakings relied on the response from amateurs and cultural enthusiasts of diverse education. Much later, too, eminent collectors and researchers of traditional/folk music and oral literature were not professionals in the field, although the majority had musical and philological training. Palčok saw the foundation of the Institute for Folk Arts and the *raison d'être* for its activities in the distinctive field of research which was for the first time to be systematically studied by scholars — specialists oriented towards collection and study of material, doing research in the field, in the archives as well as in studies.

In the very first years of the Institute's existence, Vinko Žganec's musicological research was supplemented by research done by Olinko Delorko (at the Institute between 1950 and 1975) on the texts of folk songs. Vinko Žganec was soon joined by the musicologists Franjo Židovec (at the Institute between 1951 and 1954) and Stjepan Stepanov (from 1954 until 1964). The interest in poetry led to research into oral prose which was initiated by Maja Bošković-Stulli (at the Institute from 1952 until 1979; director from 1963 until 1972). (The article by Ljiljana Marks and Ivan Lozica describes the Institute's folkloristic, i.e. philological, ethnotheatrical and similar research.) Circumstances would have it that two additional distinguished associates found a place at the Institute: Nikola Bonifačić Rožin (at the Institute from 1952 until 1979) who expanded his interest and experience as a playwright to research into the drama elements in customs and other folklore forms; and the academy-trained painter, Živko Kljaković (at the Institute from 1950 until 1965). Thanks to Živko Kljaković, the Institute avails of a unique collection of drawings (showing narrators, details of village architecture, home inventory, pieces of equipment and tools, musical instruments, handicraft products, characteristic motifs of folk art, and the like) made during his field research in various regions of Croatia. Research into folk dance began very early at the Institute, with Ljelja Taš (at the Institute from 1953 until 1954) working in this field for a short time, followed by Ivan Ivančan (at the Institute from 1955 until 1974). Ivančan conceived a much broader approach than the purely choreological, giving attention to all other aspects of dance events and to the history of the dance.

The Institute's Manual dating from 1950 gives details of its activities and development plan in its early years, and information on the establishment of the first professional departments: the Musical Folklore Department, the Dance Folklore Department, the Literary Folklore

Department, the Folk Art Department, and the Folk Games and Customs Department. This organisation scheme was not immediately implemented, because all the associates planned for could not be employed; however it speaks of the Institute's long-term objectives. The plan was put into practice a few years later, but it should be mentioned that some of the departments had only one full-time staff member for years, and even decades. The organisation by departments was retained in later years, but the number of departments varied: it increased with the arrival of new researchers and broadening of the specialisation in question. The Popular Literature Department was separated from the Oral Literature Department, even though there was only one member of staff. The department for "folk games and customs" was divided into the Folk Theatre Department and the Department for Customs Research.

By the mid-1950s, six of the Institute's researchers who were to leave their mark on the next two decades — and longer — of its activities were on the staff (Žganec, Delorko, Bošković-Stulli, Stepanov, Bonifačić Rožin and Ivančan). With time, they were joined by other researchers; some stayed on, while others left the Institute for various reasons, carrying on with their scholarly work at other locations, or, much more rarely, dedicating themselves to some other profession. Already then, researchers with diverse specialties worked in close co-operation in the planned and systematic research of particular Croatian regions. Before publication began of the Institute's journal, its associates published their work elsewhere (e.g. important works by Vinko Žganec were published by the Yugoslav Academy of Science and Arts — cf. Anamarija Starčević-Štambuk's article "Around a Hundred of Our Books". Then the first series published by the Institute, *Narodno stvaralaštvo Istre* [The Folk Art of Istria] began to come out: the book *Istarske narodne priče* [Istrian Folk Tales] written by Maja Bošković-Stulli (1959); Olinko Delorko's *Istarske narodne pjesme* [Istrian Folk Poetry] (1960); and, *Istarski narodni plesovi* [Istrian Folk Dances] by Ivan Ivančan (1963). The Institute's annual *Narodna umjetnost* [Folk Art] started to be published in the Institute's fifteenth year.

While Maja Bošković-Stulli was director of the Institute between 1963 and 1972, efforts were made to establish closer links between the individual branches of folkloristics and to carry out complex research into the individual Croatian regions. It was then that the first ethnologist, Josip Miličević (at the Institute from 1963 until 1968), joined the staff with a specific assignment. In his papers, he made efforts to sketch out

the joint framework of the Institute's research, to describe the context of "folk art". He achieved this objective in the form of detailed descriptions and analyses of economic life, social life and, particularly, customs as opportunities in which folk art forms come to life (see the article by Dunja Rihtman-Auguštin and Aleksandra Muraj on ethnological research).

The results of complex research projects were published in monograph issues of *Narodna umjetnost*; the first of this type was the monograph about the Sinj region (*Narodna umjetnost* 5-6, 1967-68), which was followed by a monograph on the island of Brač (*Narodna umjetnost* 11-12, 1974-75), one about Matija Gubec's countryside, a part of Croatian Zagorje (*Narodna umjetnost* 10, 1973; Gubec's native area was selected to mark the anniversary of the Peasant Revolt which he led in 1573), and a monograph on the island of Zlarin (*Narodna umjetnost* 17, 1980; 18, 1982). External authors, who wrote articles from diverse and relevant fields of scholarship, also contributed to the complex and interdisciplinary nature of these research projects and monographs.

New associates joined the Institute, while some of the older ones retired (Vinko Žganec, Stjepan Stepanov, Živko Kljaković) during the years in which the monographs were being compiled and numerous other research projects in the various regions of Croatia were being conducted. Jerko Bezić joined the Institute in 1964. He was to take over and successfully lead ethnomusicological research, and, what is particularly important, as a lecturer at the Academy of Music in Zagreb, train young ethnomusicologists, choosing some of them to work at the Institute (Krešimir Galin, Grozdana Marošević, Svanibor Pettan and Naila Ceribašić). Circumstances lead to Dunja Rihtman-Šotrić coming to the Institute from Sarajevo and remaining for a number of years (from 1968 until 1972).

Under the directorship of Maja Bošković-Stulli, another specialised literary research project was initiated, on the border between oral and written: research into popular literature. Divna Zečević-Zdunić (at the Institute since 1966) devoted her time to this research. Coming to the Institute in the same year, Zorica Rajković Vitez, the ethnologist, worked on research into folk dance — guided by Ivan Ivančan — and then took over the tasks of the ethnologist Josip Miličević, when he left the Institute. In 1970, the Institute's research team was joined by Nives Ritig Beljak, the ethnologist and researcher of oral literature.

In 1971, when the ethnologist Dunja Rihtman-Auguštin was appointed director of the Institute, some of the associates who had founded the Institute's main research fields were still active staff members (Delorko, Bošković-Stulli, Bonifačić Rožin, Ivančan). Research into folk music was headed up by a member of the second generation of ethnomusicologists (Bezić and his younger colleague, Rihtman-Šotrić), while ethnologists were still few in number (Rajković Vitez and Ritig-Beljak). With Divna Zečević-Zdunić (popular literature) and Dunja Rihtman-Auguštin that made a total of ten scholars. Two previous directors of the Institute who were also scholars — Vinko Žganec and Maja Bošković-Stulli — both left their significant mark on the Institute's profile, building strong foundations for their immediate profession while, at the same time, keeping clearly in view the long-term activities of the Institute as a whole, and prompting the introduction and development of other research disciplines. Dunja Rihtman-Auguštin found herself facing the task of leading the creation of the Institute's future as a scientific institution during a time of internal generation change, and a tightening of the rules for scientific activities (change in the Act on Scientific Activities, demands for corresponding education and the promotions in scholarly hierarchy, demanding criteria for approval of scientific research projects. During her term as director, all the existing research disciplines at the Institute were strengthened and new disciplines were introduced and developed. Oral literary research was intensified with the appointment of new associates: Ljiljana Marks (at the Institute since 1974) and Tanja Perić-Polonijo (a member of the Institute's staff since 1979). Ethnomusicology was broadened by the appointment of Kresimir Galin (at the Institute from 1972 until 1991), Grozdana Marošević (at the Institute since 1979), and Ruža Bonifačić (at the Institute since 1985); research into theatrable forms of folklore and the folk drama was enriched when Ivan Lozica (at the Institute since 1976) joined the staff, moving on from the research done by Nikola Bonifačić Rožin. With Ivan Ivančan's departure from the Institute, ethnochoreological research was continued by Stjepan Sremac (at the Institute from 1974 until 1988). The development of ethnological research was prompted by the arrival of new associates: Milivoj Vodopija (at the Institute from 1974 until 1979), Olga Supek (from 1976 until 1988), Aleksandra Muraj (at the Institute since 1980), Maja Povržanović (at the Institute since 1983), and Jasna Čapo Žmegač (at the Institute since 1986). In this way, the most numerous and most highly qualified group of ethnologists in Croatia came together at

the Institute. They have been awarded academic and scholarly titles, while some of them have done advanced training at universities, institutes and ethnological/cultural-anthropological centres abroad (Supek, Čapo Žmegač, Povrzanović). Ethnological research at the Institute turned towards critical examination of the profession itself, seeking for the appropriate theoretical and methodological approaches to be applied in the research of contemporary life. Here, the Institute's folkloristics provided a stimulus and support for ethnology, since, particularly in the oral literary segment, it kept pace with and participated in the world-wide achievements in this field.

In 1977, the Institute's name was changed into *Zavod za istraživanje folkloru* [Institute for Folklore Research], while at the same time the Institute lost its independence, acting until 1990 within the framework of the Institute for Philology and Folkloristics. These changes in organisation were imposed by the science policy and administration of that time, aimed at all costs at enlarging scientific institutions, even when no scholarly reasons for so doing existed and when there were not enough similar institutions. Even though linking up with philological institutions (the Institute for Language and the *Svetozar Ritić* Old Slavic Institute was the best solution at that moment, still the multi-disciplinary nature of our Institute in that way became unrecognisable or — at least formally — subject to only one relevant scholarly field — philology). Our administrative activity was also classified in the field of philology, so that the administrative scholarly titles awarded to the Institute's musicologists and ethnologists were declared to be philological. The application that the institution be renamed as a scholarly unit of the Institute for Philology and Folkloristics — lead to the complete change of its name. The overriding opinion was it was more appropriate at that time in the Institute's history to speak of folklore as the common subject of folkloristics and ethnological research, although ethnological research had already developed beyond the broadest comprehension of that term.

The community in the newly-created and large Institute for Philology and Folkloristics was, however, only formal and did not obstruct the constant development of ethnological and folkloristic research, gradual increase in the scholarly staff, introduction of new approaches and alteration of scientific attitudes. A close insight into the activities of the other two Institutes and collegial contacts with their associates was stimulating and beneficial in many respects. Still, the interests of the profession oriented us towards the revival of the

Institute's independence and its registration in a scientific field to which it belonged, as soon as statutory possibilities allowed.

At the end of 1986, the author of this review was the Institute's director. At that time, important changes came about in the legal framework of scholarship, while there were many changes in the Institute's professional and other staff, which were reflected on the Institute's profile as a whole. In 1990, the *Institut za etnologiju i folkloristiku* [Institute of Ethnology and Folklore Research] again became an independent and public institute, financed by the Ministry of Science and Technology, registered in the humanities sector, field of ethnology, with folkloristics as its branch. The inauguration of such a scholarly institution is very important for our profession, because there is no similar institution in Croatia. At present, there are only two active ethnologists with scholarly titles active outside of the Institute, and only one ethnological scholarly research project.

The sixteen scholars and researchers were joined by Snježana Zorić who had earlier worked in documentation (at the Institute until 1994). In 1987, Mirna Velčić, the philologist, came to the Institute from the Faculty of Philosophy in Zagreb (and left the Institute in 1991). Thanks to the programme in Croatia for rejuvenation of scholarly staff, two young researchers joined the Institute's staff in 1988: Vilko Endstrasser (concentrated on the study of so-called small forms within oral literary research) and Svanibor Pettan, the ethnomusicologist. Lydia Sklevicky, the ethnologist, came to the Institute in the same year but was with us for just one year; her tragic and sudden death deeply saddened us, taking from us a dear human being and exceptional scholar. Two new researchers were also appointed at the Institute in 1989: Davor Dukić, the philologist and historian, in the field of oral literature (he transferred to the Faculty of Philosophy in Zagreb in 1993) and Ines Prica, the ethnologist. Four young researchers joined the staff in 1990: Reana Senjković, ethnologist and art historian — the first member of staff appointed for research into folk visual art; Jadranka Grbić, ethnologist; Naila Ceribašić, ethnomusicologist; and Tvrtko Zebec, ethnologist for folk dance research. Zdeslav Dukat, an experienced researcher of epic poetry was appointed in the same year, 1990 (leaving the Institute in 1995 to return to his calling as university professor). In 1991, three young researchers came to the Institute: Renata Jambrešić, philologist, Frano Dulibić, ethnologist and art historian (he moved to the Faculty of Philosophy in Zagreb in 1993) and Lada Čale Feldman, philologist. The



young researcher Zoran Čiča, ethnologist, came to join the Institute's staff in 1992, and left in 1996. That same year — 1996 — it again became possible to engage young researchers, so-called scientific recruits, as follows: Tea Škokić, ethnologist; Simona Delić, philologist and Valentina Gulin, ethnologist and historian; joined later by Sanja Kalapoš, ethnologist; Suzana Marjanić, philologist; Sanja Puljar, ethnologist and Goran Pavel Šantek, ethnologist. Joško Čaleta was employed as an assistant in 1997, a returnee from Canada who had earned his master's degree in ethnomusicology there; in 1998, Iva Niemčić, ethnologist (for research into folk dance) joined the staff as a scientific recruit.

The wide fluctuation in the scholarly staff from the end of the 1980s to the present day is a consequence of various circumstances, and also the war in Croatia. It is fortunate that the considerable increase in the number of associates is made up of young researchers, potential scholars who are hired with the status of scientific recruits, and are financed from separate Ministry of Science and Technology funds, as part of the programme for the rejuvenation and strengthening of Croatian science. The majority of the young people selected were prepared and capable of complying with the quite extensive demands related to their status (completion of master's degrees, and defence of doctoral theses within a period of eight years). Now in 1998 some of them have already fulfilled these conditions in a considerably shorter time, and at present, in June, 1998, two of the eleven scientific recruits at the Institute are on the eve of defending their Ph.D. dissertations (a list of all the associates, their academic titles and scholarly status is given in supplement).

Since the very beginning, there has been intensive co-operation between the Institute's staff and scholars abroad and this continues today. The Institute's researchers and scholars participate in professional and scholarly conferences both at home and abroad. The Institute's chronicles and reviews of its activities published in *Narodna umjetnost* contain detailed and impressive lists of names of Croatian and non-Croatian scholars who have co-operated with the Institute in various ways, visiting it, giving lectures, been on sabbaticals and implemented scholarships at the Institute. Through long-term co-operation agreements, the Institute is connected with the Ethnographic Institute of the Hungarian Academy of Science, particularly through reciprocal research of ethnic Croats in Hungary, and ethnic Hungarians in Croatia. Similar co-operation has been established with Slovakia, the Czech Republic and Austria, also partly put into practice in the form of reciprocal research by ethnic

Croats in those countries and the corresponding national minorities living in Croatia. Many of our contacts with abroad stagnated during the years of the war, but they are now being renewed. On the other hand, some new contacts were established precisely because of the war on the basis of the efforts within the profession to concentrate on actual issues under war-time conditions (co-operation in research into the lives of refugees and displaced persons). Apart from through personal contacts, co-operation with abroad also unfolds through various international professional and scholarly societies.

The activities of the Institute since its establishment would have been inconceivable without supporting and general services staff. Unfortunately, there were never enough of them so that many of them were obliged to carry a heavy burden, while the scholars also had to do work which would, under more fortunate circumstances, have been performed by other services. Since the beginning, particular attention has been paid to the compilation of scientific documentation (the manuscripts archive, the photo archive and the sound archive) and the specialised library. The documentation has been classified in keeping with the demands and development of the profession, according to the requirements and possibilities of the Institute. In later years when the development of media opened up — as far as the Institute was concerned, quite modest — opportunities for documenting through film and video tapes, a small collection of amateur films was accumulated along with a much larger, constantly growing video archive. Together with amateur video tapes made by associates of the Institute, mainly during field research, the video archive also houses visual recordings containing relevant content of diverse production. (These include numerous TV broadcasts about folklore and traditional culture which have been re-recorded for the Institute through the good offices of Croatian Television and/or its Sector for Folk Music and Customs).

The Library and Documentation are two of the strongest and most unique supports for the Institute's scholarly and professional work, and are also accessible to numerous external users. Over the last fifty years, one professional each has worked in the Library and the Documentation, two persons having being engaged only in exceptional situations and for short periods. Despite our consecutive requests, today, too, our founder and financier still does not comprehend the scope and importance of these jobs, so they continue to be done by only two persons: Anamarija Starčević-Štambuk, the librarian and Mirena Pavlović, the head of the

Documentation; our librarian also functions as our CARNet coordinator. (The Institute is on-line to the Croatian Academic and Research Network.) Help is given from time to time to both the Library and the Documentation by volunteers, or for symbolic remuneration by students and young unemployed degree-holding colleagues. Maintenance of the Sound Fund presents a particular problem because of the danger of deterioration of the tape-recordings which have a limited life. The necessity to re-record every ten years entails additional costs for which funding has never been available. More recently, compact disk technology has made durable recording possible, but this is almost completely outside of the Institute's financial possibilities. Still, the undertaking to re-record our Sound Fund — with its more than 5 000 hours of sound recordings — has begun, with initial funding provided by the Ministry of Cultural Affairs and the Ministry for Reconstruction and Development.

Although the Act on Scientific Activity foresees the possibility of adding to the professional staff in scholarly institutions, it is not possible to hire them because of limitations in employing staff who are paid from the State Budget. There are two employees who work in general services, the secretariat and the book-keeping department — Katica Rupi c, our secretary and Dubravka Kova c, our chief accountant. At the beginning of this year, Dubravka Kova c took over from Javorcka Bibica who had headed the book-keeping department for a number of years and then retired. Ana Lekic has been our long-term cleaning lady and courier. Various other associates from the near and distant past of the Institute come readily to mind, and I would like to mention them in chronological order: Ksenija Brodari c, Vlasta Fodi-Kurelic, Bozica Magacic, Marica Vengus, Dragica Ke cenovic, Milica Krupic, Ivo Braški c, Vera Zori cic, Višnja Poljak-Steiner. From my own personal experience I have happy memories of Elizabeta Vešligaj, Bernarda Mandic, Dragoš Gajic, Vuka Graff, Boris Šolc and Sanja Magdaleni c. We have kept up contact and co-operation with two former secretaries, Augustin Kunštek and Katarina Bišćan, our long-term librarian Dora Nari c and her successor Vesna Tur cin, and Snjezana Zoric referred to above.

The long-term organisation into departments is not particularly important for the Institute's activities, because the scholarly work is brought together in the scientific-research programme, while it is organised by research themes (formerly projects) which aim towards an interdisciplinary formation of research teams. On the other hand, a small

number of employees in extra-scholarly services are set against any thought of division into departments. There are two scholarly departments in the Institute at present: the ethnological and the folkloristic; professional services are made up of the Library and Documentation (each with one employee); general services comprise the secretariat and book-keeping (each with one employee), while our only cleaning lady and courier keeps us tidy and makes deliveries for us.

As has already been mentioned, since 1959 the Institute's first publishing undertaking took place: three volumes about folk art in Istria. Since 1969, our annual publication *Narodna umjetnost* has regularly appeared (two issues per year since 1995: one in Croatian and the other in English), while from time to time the Institute puts out special editions written by its associates. The Institute's publishing activities are not minor if one takes into consideration that the Institute's staff has never included an expert in this field and/or that none of the Institute's employees had any experience in this type of work. In recent years, Olga Tomik, our only associate employed as a technician, has been doing the major part of the work in graphic preparation of our editions, to the detriment of the help she would otherwise be giving to our scholars working on research themes. Editing and all the other work entailed in connection with preparation and publication of the Institute's editions — apart from the actual printing — is done by members of the Institute's scholarly staff and other associates, including work on graphic design and electronic lay-out. Due to the modest funding available for publishing from the Ministry of Science and Technology, that has been the only way to ensure that the research results, notwithstanding, do get published. We receive considerable assistance in our publishing activities from the Ministry of Cultural Affairs, which helps with the funding for many of our publications. (There is more about the Institute's publishing activities and the presence of the Institute's authors in the programmes of other publishers in the above-mentioned article "Around a Hundred of Our Books".)

The Institute's associates have always been engaged in the application of scholarship in education and culture, in its popularisation through the public media (the printed press, radio and television) and particularly in preparation of the folklore festivals held in Croatia. They co-operate with scientific and cultural institutions: the Croatian Academy of Science and Arts, *Matrix Croatica*, the *Miroslav Krleža* Lexicographic Institute, ethnographic and other museums, *Seljačka sloga* (the Peasant

Harmony organisation) and more recently with the League of Cultural-Educational Societies, the Croatian Conference on Culture, and the like. Co-operation in teaching in institutions of higher learner date from the very beginning of the Institute's activities. Vinko Žganec was a lecturer at the Academy of Music in Zagreb; he was followed by Jerko Bezić, while Svanibor Pettan and Grozdana Marošević carried on where he left off. Jerko Bezić has lectured from time to time at academies of music in Sarajevo and Skopje, and Svanibor Pettan in Ljubljana and Maribor. For many years, the Institute's associates have been lecturing at the Department for Ethnology at the Zagreb Faculty of Philosophy in both undergraduate and post-graduate studies; Dunja Rihtman-Auguštin's engagement was the most regular, while Jasna Čapo Žmegač, Aleksandra Muraj, Ivan Lozica, Jadranka Grbić, Ines Prica, Nives Ritig Beljak, and Zorica Vitez have all given lectures to these students. The current programme for post-graduate study of ethnology at the Faculty of Philosophy in Zagreb was organised in co-operation with the Department for Ethnology and our Institute. The Institute's scholars have also lectured intermittently at other departments of the Faculty of Philosophy, at the Academy of Art, at the Academy of Dramatic Art, at the Inter-University Centre in Dubrovnik and also acted as guest lecturers at institutions and universities abroad.

The extreme unsuitability of the Institute's premises cause great difficulties. Throughout its fifty years, the Institute has been housed in the same one hundred and sixty-five sq. m, inadequate for both the Documentation and the Library, and completely inadequate for the work of thirty-six scholars and other associates. Through the good will of the other tenants at the same business premises, we are at present using more space than we are entitled to and waiting for a permanent solution and appropriate premises. Some years ago, a sizable amount was set aside at the Ministry of Science and Technology for the acquirement of business premises for the Institute; due to the war and other unfortunate circumstances, the premises are still unfinished.

Along with everything that has been achieved in our Institute's fifty years, testified to primarily by books and scholarly documentation, our greatest asset in the year of this notable anniversary is our staff: on average they are very young for this type of activity — 40 is the average age — with the appropriate academic and scholarly titles, prepared to concentrate on a demanding and not very highly respected job, sufficiently broad in outlook to value and nurture the — fairly —

— harmonious atmosphere which rules at the Institute. Our Institute's community still numbers our retirees, current and former external associates, some of them still active scholars who are always present (Maja Bošković-Stulli, Ivan Ivančan, Dunja Rihtman-Auguštin, Stjepan Sremac, Jelka Radauš-Ribarić).

In the Institute's fiftieth years, we gratefully remember our numerous associates in the field: our narrators, singers, dancers — the heirs to and interpreters of the culture we are trying to note down, understand, evaluate and preserve from oblivion. We are also grateful to the support from society which provides the material foundation for our activities.

And finally, what is the place of the Institute of Ethnology and Folklore Research in science and culture? It is the only institution in Croatia which systematically and competently studies specific cultural content: folk music and dance and the folk drama. Only a small number of individuals outside the Institute study oral and popular literature. As has been said, the situation with ethnological scholarly activities is similar: only two ethnologists with scholarly titles and one research project can be found outside of the Institute. The Institute is the centre of scholarly publishing in the field of ethnology and folkloristics, both in the number and regularity of its editions and in the number and repute of the authors from both Croatia and abroad who contribute to these editions. Through the exchange of its publications with a significant number of Croatian and non-Croatian institutions and individuals, it ensures a reading public and the penetration of information and the results of Croatian ethnology and folkloristics both within the country and outside it. From bringing together a small group of trained enthusiasts and self-taught amateurs, the Institute's staff has grown into a team of qualified researchers and scholars helping to bring to maturity a group of beginners, scientific recruits. Balancing the books on the occasion of this advanced anniversary, I am prepared to state that the Institute of Ethnology and Folklore Research today enjoys a high reputation and plays an irreplaceable role in the Croatian and international scholarly and cultural community.

**List of all the employees at the Institute of Ethnology  
and Folklore Research**

**Scholars**

Dr. sc. Nives Beljak, Senior Research Associate  
Dr. sc. Jerko Bezić, Research Counselor  
Dr. sc. Lada Čale Feldman, Research Associate  
Dr. sc. Jasna Čapo Žmegač, Senior Research Associate  
Dr. sc. Jadranka Grbić, Senior Research Associate  
Dr. sc. Ivan Lozica, Senior Research Associate  
Dr. sc. Ljiljana Marks, Research Associate  
Dr. sc. Grozdana Marošević, Senior Research Associate  
Dr. sc. Aleksandra Muraj, Research Counselor  
Dr. sc. Tatjana Perić-Polonijo, Senior Research Associate  
Dr. sc. Svanibor Pettan, Senior Research Associate  
Dr. sc. Maja Povržanović, Research Associate  
Dr. sc. Ines Prica, Research Associate  
Dr. sc. Reana Senjković-Svrčić, Research Associate  
Dr. sc. Zorica Vitez, Research Counselor  
Dr. sc. Divna Zečević-Zdunić, Research Counselor

**Researchers**

Mr. sc. Ruža Bonifačić, Research Assistant  
Mr. sc. Joško Čaleta, Research Assistant  
Dr. sc. Vilko Endstrasser, Senior Research Assistant

**Scientific recruits**

Mr. sc. Naila Ceribašić, Ph.D candidate  
Simona Delić, M.A. candidate  
Valentina Gulin, M.A. candidate  
Mr. sc. Renata Jambrešić Kirin, Ph.D candidate  
Sanja Kalapoš, M.A. candidate  
Mr. sc. Suzana Marjanić, Ph.D candidate  
Iva Niemčić  
Sanja Puljar, M.A. candidate  
Goran Pavel Šantek, M.A. candidate  
Tea Škokić, M.A. candidate  
Mr. sc. Tvrtko Zebec, Ph.D candidate

**Supporting Services**

Mirena Pavlović, Chief of Documentation  
Anamarija Starčević-Štambuk, Chief Librarian  
Olgica Tomik, Technical Assistant - Publishing

**General Services**

Katica Rupiće, Secretary  
Dubravka Kovač, Chief Accountant  
Ana Lekić, cleaning lady and courier

*(Translated by Nina H. Antoljak)*