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**TOURISM
IN FUNCTION OF DEVELOPMENT
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Spa Tourism in Serbia and Experiences of Other Countries



**THEMATIC
PROCEEDINGS**

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**UNIVERSITY OF KRAGUJEVAC
FACULTY OF HOTEL MANAGEMENT
AND TOURISM IN VRNJAČKA BANJA**



MUSIC SUMMER FESTIVALS AS PROMOTERS OF THE SPA CULTURAL TOURISM: FESTIVAL OF CLASSICAL MUSIC VRNJCI

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Abstract

This paper is dedicated to the music summer festivals, a hallmark of the local community and the holder of the economic development of the region and the society, from ancient times to the present day. Special emphasis is placed on the International Festival of classical music "Vrnjci", held in Belimarković mansion in July, organized by the Homeland Museum – Castle of Culture of Vrnjačka Banja. A dramatic development of high technologies brought forth a new era based on conceptual creativity. Leisure time is prolonged, while tourism as one of the activities of spending leisure time is changing from passive to active. The cultural sector is becoming an important partner in the economic development of countries and cultural tourism is gaining in importance. Festival tourism in this country must be supported by the wider community and the state because the quality of cultural events makes us an equal competitor on the global tourism market.

Keywords: *cultural tourism, festivals, art, music, local self governments.*

Cultural Tourism

The middle of the nineteenth and the twentieth centuries can be called the period of tourism, since Stendhal popularized this term in France with his book "Memoirs of a tourist" (1838) and Englishman Thomas Cook opened his travel agency in 1841. Modern tourism experienced its first expansion between 1850 and 1870, enabled by the major railways networking in Europe - European network tripled between 1870 and 1914

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- and the improvement of maritime traffic between Europe and America - in 1870 it was a ten-day trip, in 1890 it became a six-day only. In the same period the first organized Cook Travel Agency was established, which led several tours from England to Paris during 1861 and 1862; in 1866 the first journey through Italy for the American middle class was organized, and then a visit to the World Exhibition in Paris in 1867, followed by the first trip around the world in 1872 (Šobe&Marten, 2014, p. 37).

Tourism and culture have always functioned together in Europe, as Europe is an important destination for those attracted to its rich cultural and historical heritage. If the concept of cultural tourism unites in itself the concepts of culture and tourism, culture and cultural heritage contribute to the attractiveness of certain tourist destinations, and they are so often a prerequisite for a tour selection. Travel can be inspired by the tangible (movable and immovable) and intangible cultural heritage. Even in ancient times the Roman tourists went to see the cities of ancient civilizations, Egypt and Greece, while the medieval tourists, mostly pilgrims, accompanied the Road to Santiago, a pilgrimage to one of the world's largest religious centers of that time, Santiago de Compostela in the north of Spain, thus setting a base of today's cultural itineraries. The origin of the word "tourism" is linked to the Grand Tour, which was formed in Britain in the seventeenth century. The Grand Tour is defined as "visits to some cities and towns in western Europe, dedicated, but not limited to, the objectives of education and pleasure" (Richards, 1996, p. 11). Most of these tourists were aristocrats for whom a trip to continental Europe was actually a finale of their classical education. Usually they travelled with a tutor, and would spend two or three years travelling through France, Italy, Germany, Switzerland and the Netherlands, visiting cities that are related to the classical culture. Thus our Dositej Obradović travelled, not only passing through in Europe, but staying to study the customs and learn languages. At the end of the 18th century, this type of tourism gave way to tourism of the new middle class, which had other requirements, views and objectives of travelling through countries. Today's cultural tourism combines all aspects of historical cultural tourism and the conditions of the contemporary world.

After the Grand Tour in Italy, which was reserved for English aristocrats before 1789, travel and vacations in Europe remain one of the main motives of going abroad of the wealthy elite, but also of the middle class. Trips are usually linked to specific places and events (World Fair), the

sacred places (Mecca), or sites of cultural heritage (Bayreuth, Verona). Travel across Europe at the beginning of the 20th century has a role to educate and familiarize tourists with the latest developments and progress, to strengthen the friendly relations between the countries as well as to develop cosmopolitan values that encourage political understanding through cultural tolerance (Đukić Dojčinović, 2005). Cultural tourism is becoming the basis for the expansion of cultural diplomacy.

Nowadays nearly one billion people go on international tourist travels every year, and more than half of them are travelling to countries offering extremely rich and well-organized cultural heritage. The economic potential of cultural tourism is estimated to be over 500 billion US dollars. Statistics show (Travel Industry Association, TIA) that the market of cultural tourism increased by 10% (from 1996 to 2000) and now accounts for 40% of all tourism developments. In the USA, cultural tourism accounts for 14% of all tourist activities. According to the European Association for Tourism, Leisure and Education (ATLAS, 2007), from 1997 to 2007, the percentage of tourists going on cultural vacations increased from 17% to over 30%. Cultural tourism is the most represented and valued in countries that are serious about the preservation of their own cultural heritage: revenues in France, Italy, Spain and the United Kingdom from cultural tourists, who have the primary objective of exploring the cultural heritage and cultural achievements, account for more than a third of total income earned from tourism.

Festival Tourism

Festival tourism is one of the segments of cultural tourism, which developed rapidly thanks to the growing mobility of world population and the development of high technologies, therefore the information is now available to everyone (Vićentijević, 2015). The term festival comes from the word feast (lat. festum - a great celebration with music, or occasional cultural feast) and refers to specific forms of celebration. It has been used for hundreds of years, from the ancient Greek Olympics to the opera festival in Verona today. The best-known form of cultural tourism in the ancient times was the visit to the biggest festival of the ancient world, the Olympics, where a large part of the known ancient world gathered. In ancient Greece, large public celebrations, games and competitions took place periodically, mainly outdoors, which reaffirmed and renewed ties with the archetypal Gea, personification of the Earth, the foremother of all, the creator of Earth and the universe, the Titans and the Olympic

Zeus, the oldest and most powerful deity of the Greek Pantheon. Competitions took place in the area of physical abilities, but also in the spiritual sphere: in music, poetry, drama, etc. Athletic and equestrian contests most likely originate from the funeral ceremony to honor the dead heroes, whose tombs and their surroundings were under their protection. Homer's description of the funeral of Patroclus at Troy (Iliad) is the oldest in Europe. The custom is older than the Hellenic cult of the gods of Olympus, and can be traced to the Minoan Crete (Isaković, 2010). Great Games (Olympic, Pythian, Nemean, Isthmian) became traditional in the seventh and sixth centuries BC. After that period the number of games multiplied, and in addition to athletic competitions also included musical competitions. Music in ancient Greece occupied a special place in the education of the youth. They considered it a gift of gods, and believed that in music lies a suggestive power that can develop a person's determination, courage, virility, hard work, but can also inspire laziness, idleness and general deterioration. Young people must be educated to good, positive music to the benefit of the whole society. Plato formulated it this way: As the country has better music, better will be the state. Every child in the schools of Athens was taught reading, writing, arithmetic and playing the lyre (Alberti, 1974, p.100). The music was a means for achieving educational and political goals.

Today festivals are very important events in cities or entire regions, as events that are designed to attract more viewers in a short period of time. Festivals can extend the tourist season or peak of the season or else introduce "new season" in the life of the community, strengthen the team spirit and a sense of pride in belonging, cooperation, thus complementing cultural traditions, etc. A characteristic that defines a specific event or festival is its transience (Isaković, 2015). This suggests that it would be difficult to induce and maintain the same sense of excitement if the events or the event would be held more frequently, because it is defined as a "special event that marks the ceremony and ritual a particular moment in time, in order to meet the special and specific needs" (Čolic&Biljanovski, 2002). Since their inception, festivals are places of celebration and festivities, but also a way of reaffirming the community and culture through diverse artistic contents.

Festivals are also an important form of diffusion of culture, since creation and creative goals are chosen and often valued with awards, achieving insight into the artistic merits in the area, city or region in a given period (Dragičević Šešić&Stojković, 2007). With a festive character and

constant adaption to the contemporary social and market trends, festivals are becoming increasingly popular and much more visited, because they incorporate various forms of art, entertainment, sports, crafts and other creative activities. Attractions such as opera in the open air (Verona) and concerts in different locations (Granada, Ljubljana) contribute to the cultural offer of a city or a region and celebrate its identity (Mermer i zvuci- Arandjelovac, Etno-Fest - Zlatibor, Mokranjac - Negotin).

Festivals are composed of individual projects, performances, and can be centered around one idea, concept, or organized freely. It is important for festivals to determine the identity of the original profile, because it is only then that the festival has a future (Janković, 2016). However, without some specific concepts, some of the festivals survive for many years, but only with a big budget or donor subsidies. However, a festival is not intended to be a generator of the deficit in culture, but to become locally and globally involved in the economic, tourist and cultural policy of the community, with the intention of appealing to the local population, which, as a rule, does not participate often in the festival's events (Isaković, 2015). So, in addition to (re) affirmation of the cultural values of this type of tourism, a significant financial effect must be achieved which certainly makes a positive impact on the local economy. Tourists are spending more, and therefore income is higher, where cultural treasures are rich. This means a direct revenue for the local economy, indirect spending through revenues from other businesses (restaurants, hotels), directly and indirectly affecting employment, etc. (Wiesand& Söndermann 2013).

Festivals in Serbia

The expansion of festival events in Serbia began after the Second World War, and the most important and most prominent theatre festivals (Bitef, Sterija Theatre), film (Fest) classical music (Bemus, Mermer i zvuci), folklore and folk creativity (Dragačevo) were established from the mid '50s to the early '70s of the last century. A new wave of expansion began in the late nineties, the largest number of different cultural and artistic events have been established since 2000, after the change of the political system and the growth and strengthening of the non-profit sector. In the Agenda of cultural events (ZAPROKUL, Agenda, 2013) available on the website of the Institute for the Study of Cultural Development, there are data on 845 cultural events in Serbia, more than a half, 454 of them, resulting from 2000-2011. By comparison, in the previous twelve-year period, from 1988-1999 almost three times a smaller number of events

were launched, 162. Their character and reputation are different, the size of the audience ranges from only about a hundred to over a hundred thousand, their founders are public institutions, non-profit and private organizations. Some festivals, especially those facing the popular art genres, are of those in which the elite part of the culture and complex art forms are introduced, and that does not make a profit, often offering totally free events (Gnjatović, 2012). Some festivals neglected their cultural and educational role for profit and become highly profitable festivals of subculture (Lukić-Krstanović, 2006).

International Festival of Classical Music Vrnjci in Vrnjaska Banja

In addition to classical music concerts that are held in the Belimarković Manor in Vrnjaska Banja, during the summer, in July, the International Festival of Classical Music Vrnjci is held now traditionally. The producer is the Homeland Museum – Castle of Culture, the Cultural Center of Vrnjačka Banja, under the auspices of the municipality of Vrnjačka Banja (Castle of Culture is a business unit of the Cultural Centre of Vrnjačka Spa, and as part of it operates as a museum). The author of the project is a senior curator Jelena Borović - Dimić. The international festival of classical music is held in the most representative and, with the Vrnjačka church building, the oldest building in Banja. The Belimarković Manor was built in 1888-1894 and hosts the Vrnjci museum. The Manor represents the cultural monument of great value for the Republic of Serbia. It is located above the Spa park, which is in itself a monument of nature, so that participants and visitors have a very special experience. The concert hall has a one-half Steinway piano, and 150 seats for the audience.

The idea to organize such a festival evolved during the International Music Academy held 10th-24th July 2001 in Vrnjačka Banja, which resulted from the master classes of violin and violoncello, held in 1997 and 1998, initiated by parents of the students of the music school. The lecturer was a prominent professor Stefan Kamilarov from Vienna. Master classes and series of concerts were held by professors of the Faculty of Music in Vienna and Belgrade and their students. A substantial support to the organization was provided by the Embassy of the Republic of Austria, the Ministry of Culture of the Republic of Serbia, the Municipality of Vrnjačka Banja, many parents of young musicians and by sponsors. Working and playing in one place, the professors and students from the most reputable music academies in the world, soloists and the

best students from this country were happy that they were given a location in Serbia which was a perennial necessity: the best young artists from the country can now check their achievements through the work with the great musicians of today and their peers from all over the world (Borović-Dimić, 2015). The artistic director of the Festival is our famous guitarist Uroš Dojčinović. This event is the only festival dedicated to the classical music in the Raška and Morava regions. Festival received a prestigious Muzika Klasika award for the best festival of classical music of local importance in 2015.

The Concept of the Festival

The programme of music workshops is held from 8am – 7pm each day, following by concerts, lectures, video screenings and the opening of exhibitions at 8 pm. Access to all concerts, video screenings, exhibitions, listening to archival audio recordings, lectures and presentations of the festival is free to the public. It is planned that the festival should be followed by the local media (press, radio and television) and journalists and critics are the guests of the festival. The festival consists of several segments:

- Part of the seminar programme includes master classes of solo singing, violin, guitar, violoncello and flute for students of music schools, academies and for post-graduate students; classes are conducted by the leading domestic and foreign distinguished professors.
- Concert programmes include solo and chamber concerts of master class participants, visiting professors at seminars, and concerts by guest artists who come just to appear at the Festival.
- Video art screenings of musical films consist of feature films dedicated to the historical development of the art of playing performed by the greatest masters of classical music, as well as famous compositions and concert performances.
- Listening to the audio archive of the oldest archive footage of guitar and violin, with the possibility of contemporary remastering. High technology has brought democratization in the use and experience of art. By using modern technology, art and music become accessible to the general population, which makes the mission of electronic art more efficient and more pronounced as the presence in everyday life (Isaković, 2014c, p. 620).
- Musicological thematic exhibitions.

- Lectures and presentations in the field of musicology.
- Composing a work dedicated to Vrnjačka Banja (in 2011 a music publication, the Album of compositions dedicated to Vrnjačka Banja was released).

The first festival was held from 14th to 27th July 2002, co-organized with the musical society "Petar Toškov" from Belgrade. Thus the International Festival of music Vrnjci was established as a permanent event in the field of culture, for the purpose of enriching the cultural, educational and tourist offer of Vrnjačka Banja and Serbia. Still the emphasis was on master classes, concerts and workshops of participants. In cooperation with the Faculty of Music in Belgrade, the Music Academy at Cetinje, the Academy of Arts in Novi Sad, the University of Music and Performing Arts in Vienna and the Music School "Stevan Mokranjac" in Kraljevo and Vrnjačka Banja there were two master violin courses (Leonid Peisahov from Skopje and Jasna Maksimović from the Faculty of Music Art, Belgrade). A flute master class was led by Ljubiša Jovanović, and chamber music was taught by pianist Aleksandar Toškov (artistic director of the festival) and a violoncellist Zdenko Suša. Piano accompanists were Meri Bojić-Radojčić and Darinka Paunović. Fourteen concerts were performed by professors and students, and there was also a psychological workshop for combating fear of playing in public for musicians, led by Gordana Ačić and exhibition on the world famous violinist Henryk Szeryng prepared by Siniša Iljoski. The programme was attended by approximately 1, 500 visitors.

The Year 2003

The Second International Music Festival Vrnjci took place from 12th July to 3rd August 2003, with three master courses (violin - Leonid Peisahov from Macedonia, the Spanish classical guitar school – Carles Pons i Altes from Spain, and classic guitar – Uros Dojčinović from Serbia). In cooperation with the British edition Tecla and the director of the edition, a musicologist dr Brian Jeffrey, the audience and the participants of summer courses were presented, for the first time in Serbia, with complete musical work of Fernando Sor, including newly discovered works of this great classic composer. During the festival six hours of feature films were shown, dedicated to the historical development of the art of playing the guitar, as well as works of the greatest composers and masters of this instrument. The audience was also presented with the first audio recordings of the guitarists in 1908 and composers who specially

composed for the guitar, also outstanding performers on this instrument. There were twelve concerts, of both solo and chamber music, performed by professors and students.

The Year 2004

The Third International Festival of Classical Music Vrnjci opened on 11th July 2004 with two guests from the United States – a famous guitarists Gregory Newton and David Grimes, who presented the music of Africa, America and Asia. Gregory Newton is the president of the American Guitar Association and a member of the Board of Directors of the Guitar Foundation of America. David Grimes is a director of guitar studies at the University of California and president of the guitar Foundation of America, as well as the chief editor of the magazine Soundboard. That same evening the exhibition Abstract musical images by the Swedish novelist, poet and painter of the Serbian origin, Lazar Dimitrijević, who is an honorary member of the Italian Academy of Sciences, Literature and Arts, was opened. The concert with works of Antonio Vivaldi for guitar, accompanied by Serbian string quartet Arko, was performed by the excellent Spanish guitarist Eduardo Pascual, founder and president of the European Association of Hispanic music. Recitals were held by the famous Russian guitarist Mikhail Goldort, as well as our artist Uros Dojčinović, who is the artistic director of the Festival. The role of guitarist and artistic director of the festival belongs to the category in the general education process known as the teaching artist (artist- lecturer) and is defined as an active professional artist with additional skills, curiosity and sensitivity for training, which can be incorporated into a wide range of educational practices through the arts. Artists – teachers are mainly multidisciplinary products of the world of art and science, who work and teach in both spheres. The power of the artist – lecturer lies in creative and innovative responses to specific goals, opportunities, challenges, without reliance on a narrow set of curricula (Isaković, 2014b, p. 743).

Videos devoted to the historical development of the art of playing the guitar, about activities of the masters of this instrument Eliot Fisk and Aaron Shearer, as well as films about Julian Bream and art of playing the piano, were presented. The festival was also attended by a guest from the UK, professor Brian Jeffrey, a doctor of musicology and director and owner of Tecla reputable publishing house of the famous works for classical guitar. The world premiere of the Grand Concert Trio by

Francesco Molino for guitar, violin and viola was performed by Uroš Dojčinović, Jelena Rokvić (Serbia) and Ralf Dumler (Germany). One of the curiosities of the Festival was the concert of the soprano Dragana Radivojević of ten Seguidillas by Fernando Sor, accompanied by guitar. The Serbian string quartet Arko and Dumky Trio from Vienna marked the centenary of the death of Antonín Dvořák. The author's evening presented a Russian guitarist, composer and teacher Oleg Kiselev, who played his compositions for guitar. Young violinists from Serbia studied with the famous Italian violin pedagogue Giovanni Antonioni, a professor of the University of Santa Lucia in Rome, whose participation at the Festival was enabled by the Italian Cultural Centre in Belgrade, and pianists have attended a master class with Jovanka Banjac, lecturer at the University of Music and Performing Arts in Vienna. A guitar master class was led by Uros Dojčinović, whereas a professor at the Academy of Arts in Novi Sad Živojin Velimirović led a master class of chamber music. In this part of the programme the Danubius quintet was introduced to the audience. The best graduates of master classes of guitar, violin and piano performed concerts at the Festival.

After this festival, due to the lack of understanding of the significance of this event for Vrnjačka Banja by the local administration, the festival was postponed until 2009. During that period, in 2003 and 2005, successful concerts by harpsichordist Smiljka Isaković were held, on a copy of the Flemish instrument of the 17th century Ruckers, with a wide historical range of music for harpsichord. The festival continued to function in 2009, in the same organizational framework as the previous festival – it established a continuity with previous festivals, the duration was reduced to ten days, and it was planned to be enriched with exhibition programmes in the field of cultural heritage.

The Year 2009

The Fourth Festival was held from 15th to 25th July 2009, under the auspices of the municipality of Vrnjačka Banja and the Ministry of Economy and Regional Development of the Republic of Serbia. The artistic director of the festival was Uros Dojčinović, guitarist and publicist.

The Festival guests were Irina Haralampiev (soprano, Bulgaria), George Nouis, guitarist, teacher, composer from Greece, Leonid Peisahov – violinist and instructor from Canada, Bence Charanko, mediator violinist

from Hungary, Čedomir Nikolić, pianist, violinist Jelena Rokvić, double bassist Ljubinko Lazić, pianists Katarina Hadži-Antić Tatić and Bojana Sovilj, violoncellist and violist Ladislav Mezei and Nemanja Marjanović, all from Serbia. The Festival was followed by a journalist specialized for classical guitar (Classical guitar magazine) from England, Paul Fowles who was sent by his editorial team to attend and report on this event. Another guest was Mr Ilija Iljoski, Second Secretary of the Embassy of Bulgaria – at the opening ceremony he read a letter of support to the Festival by the Ambassador of the Bulgarian Embassy in Belgrade Georgi Dimitrov. Informally visiting was Alexander Mikhailov, programme manager of the Council of Europe for strengthening local self-government in Serbia. Nine concerts were held, and a film evening was dedicated to one of the world's greatest flamenco guitarists, Paco de Lucia. There were three master classes: guitar (George Nousis), violin (Leonid Peisahov assisted by Jelena Rokvić) and double bass master class (Ljubinko Lazić).

A permanent participation of the musicologist and music critic such as Gordana Krajačić is of great importance for the music festival, because music and ballet reviews are very important, not only as an evaluation of the specific musical event, but also as a kind of chronicle of trends, ascents and/or declining of the musical life of a city, region or country. Also, they serve as a chronicle of the artistic development of the particular individual artists (Isaković, 2013, p. 488).

All these years the Festival has worked to establish international cooperation and to build good relations with diplomatic missions in Serbia, which enabled work with the world's biggest artists, educators, publishers who in turn worked hard to promote the name of the Republic of Serbia and the Spa.

The Year 2015

After ten years, Festival became a hallmark of the region. Marking the tenth anniversary of the Festival (20-30th July), Milan Vraneš, Advisor of the Ministry of Foreign Affairs of the Republic of Serbia, Živorad Ajdačić, Secretary General of the Cultural and Educational Community of Serbia and Prof. Dr. Aleksandra Vraneš, project manager of the project Education and Culture in the Great War, dean of the Faculty of Philology, University of Belgrade, gave support. Ms and Mr Vraneš, and Mr Ajdačić addressed the audience with appropriate words, emphasizing the importance of this event for the culture of Vrnjačka Banja and Serbia. The

Festival was opened by the string quartet Romance, a guest of the programme was Uroš Dojčinović.

After that, an exhibition of watercolors Music of the colours by a violinist Živojin Velimirović was shown. On 21th July the guest from Italy, Aksel Bock, a vihuelist, guitarist, composer, teacher, performer, composer and conductor in many countries, performed solo and chamber music. He is the author of dozens of works as well as the curricula for early music and different contemporary styles. On July 22nd a concert was presented, as a musical tribute to Jovan Jovičić, doyen of Serbian gitaristics (Uroš Dojčinović). Special guests of the evening were: his daughter Dubravka Jovičić, Dean of the Faculty of Music in Belgrade and Dragan Nešić, a builder of instruments and one of the leading Serbian masters in making plucked string instruments, particularly specialized in concert guitars. He presented Gordana Krajačić's book Musical impressions. On the fourth festival evening on July 23rd a concert was held by a Serbian chamber trio Artium (Marijana Radosavljević - soprano, Milan Rakić - clarinet and Anita Zdravković - piano), whose repertoire include both original works, written for this ensemble and arrangements from the widest world repertoire.

Marking the anniversary of 150 years from the death of Cornelius Stanković, the first Serbian educated composer, melographer, conductor and pianist, on the 24th of July the lecture was held by Gordana Krajačić, a famous Serbian musicologist and music writer, author of numerous papers and articles in periodicals, specialized magazines and daily newspapers and magazines. The concert was held on July 25th by the Hungarian duo (coloratura soprano Silvia Nagy and guitarist and pedagogue Zsolt Varga). July 26th marked the anniversary of the Great War with the lecture Serbian music in the Great War, which was illustrated with the music of the era: Kreće se ladja francuska, Tamo daleko and Marš na Drinu with the exhibition of the same name. The Ukrainian duo Musica Rutenica (Jeanne Goncharenko, soprano and Konstantin Tchetchenya, lute) performed on 27th July. Jeanne Goncharenko is an artistic director of the vocal group Alitea specialized in performing choral music of the Renaissance and Baroque periods, and lecturer at the Institute of Fine Arts of the Pedagogical University in Kiev. Konstantin Tchetchenya holds the title of Meritorious Artist of Ukraine, as a multi-instrumentalist, composer and teacher, expert on the Ukrainian baroque music. He is also professor at the National Institute of Arts Dragomanov of the Pedagogical University in Kiev, president of the

Association of Ukraninian guitarists and author of several collections of works for guitar and lute. With his ensemble for early music he visited Ukraine, Europe and the United States. The musical film evening on 28th July, was enabled by one of the world's most famous publishing houses, Mel Bay Productions, whose directors, William and Colin Bay, a few years ago were the guests of the festival. The recording of the concert by the guitar quartet Los Angeles (Andrew York, John Dearman, William Kanengiser, Scott Tennant), whose virtuosity visitors could see and hear in the movie, was performed in the famous Sheldon concert hall in St. Louis in Missouri in March 2005 and awarded the Grammy Award. The Japanese - Serbian duo (violinist and pianist Megumi Tesimo and Ljiljana Arsenović) held a concert on July 29th. On July 30rd, instead of the Bulgarian sextet who could not come, a guitarist Nenad Stefanović was introduced to the audience.

The festival had a series of accompanying events and exhibitions. A promotional showcase for the cultural heritage of the Spa – Vrnjačka Banja on old postcards, was held by the Regional Museum of the Spa, as a selection from collections of old postcards where the history of the Spa, its ambience and the atmosphere between the two world wars, was shown. The promotion of natural and cultural heritage of the Republic of Serbia was represented by an exhibition named Old and missing fruit of Serbia, from the Natural History Museum in Belgrade. Visits to all programmes were free, which allowed for the presence of a large number of audience of all social categories. The programmes were visited by a total of 1, 083 visitors. Thus one of the goals of the festival art music was fulfilled, to make high artistic quality performers in the classical music available to the general public, contributing to the culture and cultural tourism offer of Vrnjačka Banja.

Conclusion

Festivals Tourism represents a global phenomenon that is gaining in importance in cultural tourism. It is becoming a profitable factor, because it attracts a large number of tourists with minimum investment. A regular cultural offer, seasonal cultural programmes in Serbia, except Belgrade, is reduced to a modest productions with insufficient funds and relatively skilled and motivated staff, who are daily struggling with financial problems, inadequate facilities and disinterested audience. Festivals, as well as sporadic events that by their concept do not imply, however, and do not allow the regularity of events on an annual basis, nor are dedicated

to the long-term cultural and educational objectives, have enough predisposition for the development of cultural needs and the formation of tastes of their visitors. Most of the events that take place in smaller towns as presentation and promotion of culture in these areas, have their audience, but then they are mostly folklore and folk creativity and the products of popular culture (Lazarević, 2010). Without a clear cultural policy, strategic plans of local governments to strengthen cultural institutions and establish elements of their implementation, it is difficult to find a way out of the vicious circle, break free of our habits, change the situation in culture for the better and go forward. Investing in culture involves the provision of natural and human resources for artists and cultural institutions, in order to achieve, in return, certain counter services - generally improving the image of the city, country or region. Who wants to influence the world must offer to the society something with healing and positive attributes, such as culture and art, which contribute to the vitality and mental health of the society in finding the sense of identity and the meaning of life in turbulent times (Isaković, 2014a, p. 325).

That is why the launching and endurance of the International Festival of classical music Vrnjci in Vrnjačka Banja is so valuable. Since its inception until now it was guided by the requirements of high artistic and highly professional realizations of classical music programmes. One of the objectives of the project, to make art music available to the general public and desirable by high artistic quality music and performers, contribute to raising the cultural and the cultural tourism offers of the Spa. This festival, the only event dedicated to classical music in Raška and Morava regions, brings a distinct advantage in favor of cultural tourism in the region, offering a unique experience for tourists. Good attendance at concerts and accompanying educational programmes is a proof that audiences are eager for real artistic values.

Festival tourism in our country has not been evaluated in a proper manner, especially in the field of non-profit performing arts. The high quality of the programme of the festival Vrnjci needs support because of Serbia's candidacy to join the European Union, whose future lies, among other things, in the development of culture and art. All these years the Festival has worked to establish international cooperation and has kept building good relations with diplomatic missions, enabling meetings and workshops with the world's greatest artists, educators, publishers, who worked hard to promote the name of the Republic of Serbia and the Spa. We hope that there comes a time when such an event will be supported by

all the relevant factors in Serbia, because only by the quality of the offer in cultural tourism we present ourselves as equal partners in the global world market.

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