

**REPRESENTING THE YUGOSLAV PIONEER DELEGATIONS
THROUGH MUSICAL PERFORMANCES
AT CHILDREN'S INTERNATIONAL SUMMER VILLAGES
(1962–1988)***

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**ПРЕДСТАВЉАЊЕ ДЕЛЕГАЦИЈА САВЕЗА ПИОНИРА
ЈУГОСЛАВИЈЕ КРОЗ МУЗИЧКЕ НАСТУПЕ
НА КАМПУ ДЕЧЈА МЕЂУНАРОДНА ЛЕТЊА СЕЛА
(1962–1988)**

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ABSTRACT

The paper aims to highlight the importance of international networking of the Yugoslav Pioneer Association [*Savez pionira Jugoslavije*] as part of the Union of Organizations for the Education and Care of Children of Yugoslavia [*Savez organizacija za vaspitanje i brigu o deci Jugoslavije*] through the United Nations Educational, Scientific and Cultural Organization (UNESCO). The study pays particular attention to the dynamics of the relationship between Yugoslav Pioneer Association and the Children's International Summer Villages (CISV) organization from 1955 to 1988, specifically from 1962, when the first Yugoslav pioneer delegation participated in the CISV camp in Alexandria, Egypt, until 1988, when the last Yugoslav pioneer delegations attended camps across Europe. The central part of

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the paper focuses on the analysis of the musical segment of the programs through which Yugoslav pioneer delegations presented themselves at CISV camps across Europe and the world. The paper aims to demonstrate how the presentation of Yugoslav pioneer delegations, through the selection of various musical genres, reflected the country's foreign policy orientation, internal social and political conditions, and the level of development of musical education and culture in Yugoslavia.

KEYWORDS: Yugoslav Pioneer Association, Union of Organizations for the Education and Care of Children of Yugoslavia, Children's International Summer Villages, music education and upbringing.

АПСТРАКТ

Рад има за циљ да укаже на значај међународног умрежавања Савеза пионира Југославије (СПЈ) као дела Савеза организација за васпитање и бригу о деци Југославије посредством Агенције Организације Уједињених нација за образовање, науку и културу [United Nations Educational, Scientific, and Cultural Organization, UNESCO]. У раду ће се посебно скренути пажња на динамику односа СПЈ и организације Дечја међународна летња села [Children's International Summer Villages, CISV] у периоду од 1955. до 1988, односно од 1962, када је прва југословенска пионирска делегација учествовала на CISV кампу у Александрији, Египат, до 1988, када су последње делегације југословенских пионира учествовале на камповима широм Европе. Централни део рада фокусиран је на анализу музичког сегмента програмâ којима су се југословенске пионирске делегације представљале на CISV кампу широм Европе и света. У раду настојимо да сагледамо представљање југословенских пионирских делегација кроз избор различитих музичких жанрова као израз спољнополитичке оријентације југословенске државе, унутрашњих друштвених и политичких прилика, као и степена развоја музичког образовања и музичке културе у Југославији.

Кључне речи: Савез пионира Југославије, Савез организација за васпитање и бригу о деци Југославије, Дечје међународно летње село, музичко образовање и васпитање.

THE CONCEPT OF THE “NEW SCHOOL” BEFORE AND AFTER WORLD WAR II IN GLOBAL AND YUGOSLAV CONTEXTS

The establishment of communist authority in Yugoslavia after the World War II ushered in major political and social reforms, with the overhaul of the school system being one of the most significant. Defining a new policy of education and upbringing was an integral part of a broader cultural revolution aimed at the complete transformation of Yugoslav society and the formation of a socialist social order. In addition, the demand for a “New School” was a continuation of the struggle for a modern school, which can be traced in Europe and the world from the late nineteenth century to the present.

The crisis of the global nineteenth-century order eventually led to a dramatic social transformation, namely the transition from a feudal to a capitalist system, as well as the establishment of a new political order following the Napoleonic Wars and the Congress of Vienna in 1815. The outbreak and end of World War I (1914–1918) sparked numerous ethical and political debates about the legitimacy of colonialism of European powers, such as Great Britain, France, Belgium, and Germany. On the other hand, the collapse of empires, including the Russian, the Ottoman, and the Habsburg, raised numerous questions about the future of the European and global order. Education became one of the key fields of social, political, and ideological strife, as theorists and leaders of the International League for New Education (1921), such as John Dewey, Maria Montessori, Johann Heinrich Pestalozzi, and others, believed that education had the potential to create a society willing to seek solutions to crises through dialogue rather than through conflict and confrontation (Momčilović 2024, 68). The “New School” rejected the traditional model of education centered on classical languages, religion, and moral instruction. Open to all members of society rather than being restricted to privileged social classes, this concept promoted full secularization of teaching and questioned its own role within the state, whose main goal was the formation of national identity. The “New School” had its representatives in the Kingdom of Serbs, Croats, and Slovenes / Kingdom of Yugoslavia [*Kraljevina Srba, Hrvata i Slovenaca / Kraljevina Jugoslavija*], primarily thanks to its membership in the League of Nations [*Liga naroda*], an international organization established at the Paris Peace Conference (1919/1920) to address the consequences of World War I. The ideas promoted by the Active School Movement, or the concept of the school as a living and working community, were incorporated into the Law on Elementary Schools [*Zakon o narodnim školama*] of 1929, which represented a unique attempt at educational reform in the Kingdom (Ilić Rajković 2013, 117–357).

On the other hand, the ideas of the “New School” made their way into the press (*Budućnost [The Future]*) (Andonovska 2019) and the literature for

children and youth (*Mala Zora* [Little Dawn], *Šetnja kroz budućnost* [A Walk Through the Future], 1924) (*Mala Zora* 2024); Aleksandar Vučo and Dušan Matić, *Podvig družine Pet petlića* [The Deed of the Five Chicks' Gang] (1931) (Momčilović 2024, 37); Edvard Kardelj, *Putovanje kroz vreme* [Journey Through Time] (1934) (Matković 2025), which developed under the auspices of the Communist Party of Yugoslavia [Komunistička partija Jugoslavije] throughout the interwar period, even though the CPY had been permanently banned as a political organization after the adoption of the Law on the Protection of the State [Zakon o zaštiti države] in August 1921.

The end of World War II marked the beginning of a new phase in the struggle for the “New School,” this time under the auspices of the successor to the League of Nations, the United Nations (UN), and its specialized Agency for Education, Science, and Culture (UNESCO), founded on November 16, 1945. The Federal People's Republic of Yugoslavia [Federativna Narodna Republika Jugoslavija] became a full member of UNESCO on March 31, 1950, when it also obtained a seat on the Organization's Executive Board. The Yugoslav National Commission for Cooperation with UNESCO was established in 1953 (Anđonov 2025, 436–437). In the same year, a comprehensive reform of the entire school system began in Yugoslavia, which was completed in 1958 with the adoption of the General Law on Education [Opšti zakon o školstvu]. For the first time since the establishment of the Yugoslav state in 1918, a unified eight-year elementary school was introduced country-wide as the foundation of a modern educational system. From 1954 onward, UNESCO provided full support to Yugoslavia in the education reform process. This support included material assistance (provision of equipment), invitations for Yugoslav teachers and experts to participate in international exchange programs, and the involvement of Yugoslav specialists in training programs hosted by the Pedagogical Institute in Geneva (Petrović Todosijević 2018, 83–90).

YUGOSLAVIA AND THE CHILDREN'S INTERNATIONAL SUMMER VILLAGES

Membership in UNESCO enabled Yugoslavia to establish contacts with various international organizations operating under its auspices that dealt with children's education and upbringing. This led to cooperation with the organization Children's International Summer Villages (CISV), which was primarily focused on fostering friendship among children as a foundation for global peace. The idea of promoting global peace through cooperation with the UN and its agencies was not unfamiliar to the Yugoslav leadership. The integration of Yugoslavia into the international community through UN membership represented a key foreign policy objective throughout the socialist period. For

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Yugoslavia, the UN, as a newly established international organization (1945), constituted the main platform where the voices of “small” nations could be heard. Two factors contributed to this position: Yugoslavia’s distancing from the Soviet Union (1948) and the wave of decolonization that swept across Asia, the Middle East, and Africa, leading to the emergence of numerous new states and liberation movements (Čavoški 2025). Through various initiatives and forums, Yugoslavia sought to define its foreign policy within the framework of preserving world peace, adhering to the following principles: equality among nations, the right to sovereignty and independence, the right to decolonization, the provision of economic assistance to developing countries, the peaceful resolution of disputes, and the strengthening of the UN (Dimić Lompar 2025).

The first official meeting between representatives of the Yugoslav Pioneer Association (YPA),¹ a mass children’s social organization that gathered children of elementary school age, operating as part of the Union of Organizations for the Education and Care of Children of Yugoslavia [*Savez organizacija za obrazovanje i brigu o deci Jugoslavije*] (UOECCY),² and the CISV organization took place in 1955. CISV was founded as a non-profit organization in Ohio, United States, in 1950, thanks to the American psychologist Doris Twitchell Allen (1901–2002). As a follower of Jacob Levy Moreno (1889–1974), the founder of psychodrama and group therapy based on the principles of spontaneity, creativity, and interpersonal communication, Doris Twitchell Allen developed the concept of an organization that promotes intercultural understanding and friendship as a step toward world peace. CISV was established as a social organization of children, youth, and adults “with the aim of bringing together children regardless of race, worldview, customs, or beliefs.” From the early 1950s to the late 1980s, CISV operated through forty-three national committees. The organization maintained intensive and wide-ranging cooperation with numerous countries, including communist ones. Official cooperation between CISV and the International Committee of Children’s and Adolescents’ Movements [*Comité international des mouvements d’enfants et d’adolescents*], which operated as part of the World Federation of Democratic Youth (WFDY), was established in 1958. In addition, CISV actively cooperated with many Pioneer and other children’s organizations that were not members of the aforementioned

¹ The Yugoslav Pioneer Organization [*Pionirska organizacija Jugoslavije*] was founded on December 27, 1942, on the sidelines of the First Session of the Anti-Fascist Council for the National Liberation of Yugoslavia (AVNOJ) [*Antifašističko veće narodnog oslobođenja Jugoslavije*] in the Bosnian town of Bihać (November 26–27, 1942).

² This organization was established in 1952 in Zagreb. The Union served as the umbrella organization for all children’s organizations in Yugoslavia, including the Pioneer Organization (Petrović Todosijević 2018, 335).

International Committee. The Yugoslav Pioneer Association was one of these organizations (Petrović Todosijević 2025, 325–326).

From the mid-1950s to the late 1980s, cooperation between YPA and CISV went through several phases. The first stage, which can be considered the phase of establishing relations, lasted from 1955 to 1962, when children from Yugoslavia participated for the first time in a CISV camp, held in 1962 at the *El Salamlek Palace* hotel in Alexandria, Egypt. A hiatus ensued, which can be interpreted as a consequence of the establishment of the Yugoslav Pioneer Camp “Sutjeska” (1958–1989) and the intensification of international exchanges between YPA and Pioneer organizations from other communist countries. The period of the most intense cooperation between YPA and CISV lasted from the early 1970s to the late 1980s. During this time, Yugoslav delegations actively participated in numerous CISV camps across Europe. At the same time, YPA, under the direct influence of cooperation with CISV, established the first and only international children’s camp in socialist Yugoslavia – the International Children’s Friendship Meeting [*Međunarodni susret prijateljstva dece*] (1976–1988). Yugoslavia was the first communist country to host a CISV camp, which took place from July 11 to August 8, 1972 in Velenje, in the Socialist Republic of Slovenia, under the auspices of UOECCY (Petrović Todosijević 2025, 327–328).

The most significant form of cooperation between YPA and CISV was the participation of Yugoslav Pioneer delegations in CISV camps. CISV camps were intended for children aged eleven. Each camp could accommodate between eight and twelve delegations. Each delegation consisted of up to four children (two boys and two girls) accompanied by one adult counselor. Camps lasted a minimum of three and a maximum of four weeks and were held during the summer, most often in July. The CISV organization fully covered the costs of the delegates’ stay at the camp. The organizations responsible for selecting the children and adult leaders covered the costs of travel (usually by air) and preparing the delegations for participation. In Yugoslavia’s case, these were UOECCY and YPA (Petrović Todosijević 2025, 331).

In addition to the camp held in the Socialist Republic of Slovenia (Velenje), YPA delegations participated in CISV camps held in twelve countries: Egypt, Belgium, Denmark, Sweden, the Federal Republic of Germany, Italy, the Netherlands, the United States, Norway, the United Kingdom, Turkey, and France across four continents, Europe, North America, Africa, and Asia. However, most camps attended by Yugoslav children were held in Europe (Belgium, Denmark, Sweden, FR Germany, Italy, the Netherlands, Norway, the UK, and France). Denmark and Sweden were the most frequent host countries. Members of Yugoslav delegations at CISV camps met children from fifty-six countries (Europe, North, Central, and South America, Asia, Africa, and Australia).

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Children from Yugoslavia participated in more than ten camps with delegations from the United Kingdom, Finland, FR Germany, and Norway. The most intensive communication through CISV camps occurred with delegations from Denmark, Sweden, and the United States. Yugoslav Pioneers met their peers from the United States at nineteen out of at least twenty-four CISV camps they attended between 1972 and 1988. Although the most dynamic contacts were established with delegations from countries with a long tradition of parliamentary democracy – such as the United States, Denmark, Sweden, the UK, Finland, FR Germany, Norway, France, the Netherlands, and Italy – children from Yugoslavia also had the opportunity to interact with children from other socialist countries, including Romania, Poland, Czechoslovakia, Hungary, and Bulgaria (Petrović Todosijević 2025, 337–338).

A follower of Jacob Levy Moreno, Doris Twitchell Allen developed a concept of organization rooted in the idea of anti-geopolitics. CISV camps, usually located on the outskirts of cities in school or boarding facilities, surrounded by meadows, forests, and rivers, functioned as a kind of “living monument” to a future designed for the children attending the camps. Upon arrival at the camp, children were symbolically distanced from the realities that had defined them – age, gender, social status, or political background. This process of “separation” from reality involved the formation of a collective identity, which was to be established in less than a month. The creation of a “new community” was to serve as a safeguard against future social and political divisions, including potential wars.

For this reason, establishing communication among children from all over the world was a prerequisite for the implementation of Doris Twitchell Allen’s model. Although English was the official language of the camp, delegates were not required to use it actively. Functional knowledge of English was primarily expected from the delegation leaders, while work with children prioritized alternative forms of communication. The stay at the CISV camp was conceived and structured as “all-day play and recreation.” Children were encouraged to speak the “international language,” that is, the language of play. The CISV camp program consisted of several segments: the official opening of the camp; National Day, during which each delegation presented its cultural heritage; Open Day, when camp participants introduced themselves to the local community; Family Weekend, during which children visited local families to better integrate into the host environment; excursions to explore the cultural and historical heritage of the host country; the Children’s Parliament; leaders’ meetings; and meetings between children and leaders. All program segments were carried out collectively and with the aid of tools such as children’s songs and dances of national and international character, sports games, various skills (drawing, painting, sculpting, etc.), and theatrical performances (Petrović Todosijević 2025, 332–333).

The organization's universal and supranational symbols further reinforced a sense of equality, unity, and solidarity: the CISV flag and anthem. Since its founding in the early 1950s, CISV camps have promoted numerous anti-war songs, among which one of the most significant is *Last Night I Had the Strangest Dream*, written in 1950 by Ed McCurdy, a well-known American folk singer-songwriter, shortly before the start of the Korean War (1950–1953). Peter Seeger was the first to perform the song, which was later covered by many famous artists, including Joan Baez and Johnny Cash. It became a symbol of the peace and anti-violence movement and has been translated into and performed in eighty languages (Petrović Todosijević 2025, 335).

YUGOSLAV VOICE

The Yugoslav delegation's presentations invariably included a musical segment. The musical performances performed by children from Yugoslavia aimed to showcase their patriotic sentiments, rooted in the country's antifascist heritage and socialist system of governance. They also emphasized the diversity of the Yugoslav community, which consisted of various peoples and ethnic groups, making the Yugoslav national heritage an amalgamation of diverse folk traditions. Another objective was to show the diverse and authentic Yugoslav culture for children, making popular children's songs an indispensable part of the Yugoslav delegations' presentations. Reflecting the principles of international cooperation and solidarity, internationalism, and the non-aligned policy, the programs of the Yugoslav delegations also included the performance of foreign compositions. Over time, from the early 1980s onward, the performance of both art and popular music became important segments of the Yugoslav delegations' presentations. The dynamics of the representation of specific musical genres over more than twenty-five years depended on multiple factors.

One of the most significant aspects was the policy of musical education for children and youth in socialist Yugoslavia. This policy was defined through the official educational system and the activities of mass organizations aimed at children and young people, with the Musical Youth of Yugoslavia (MYY) [*Muzička omladina Jugoslavije*] (1954–1991) being one of the most important. Based on the idea that the enrichment of the cultural capital of the wider population by raising educational standards and the continuous acquisition of relevant cultural values were prerequisites for creating a "truly socialist society," primarily through high art, the task of MYY was the systematic popularization music art forms, initially limited to high art and music, and later covering various popular music genres (Vesić 2023, 12–13). In addition to the MYY, which

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operated under the name Society of Friends of Music on the local level until early 1960s, several professional associations and organizations were active in Yugoslavia from the early 1950s, playing a significant role in the development of musical culture and education.³ The establishment of numerous unions and associations, whose task was to contribute to the development of various segments of education, was directly linked to the major reform of the entire school system implemented in Yugoslavia between 1953 and 1958. With the adoption of the General Education Law (1958) and the Basic Curriculum for Elementary Schools (1959), a new subject, Music Education, was introduced for all elementary school children in Yugoslavia. The increased number of weekly classes, as well as the content of musical education, aimed to “develop an understanding and love for significant musical achievements to allow [children] to take an interest and actively participate in the musical life of their community later on” (Vesić, Duraković, and Stefanija 2023, 72–73). The development of music pedagogy in the post-World War II years was also a reflection of the war legacy. Interestingly, the idea of using music as a tool to overcome traumatic experiences as early as during World War II. The Musical Youth associations of Belgium and France were founded during the war “with the aim of counteracting the impact of war against the young.” The idea of music as a form that can bridge differences and help overcome political disagreements and tensions in the aftermath of World War II can be traced through the history of the Musical Youth of Yugoslavia and the evolution of its relations with the International Federation of Musical Youth [*Fédération internationale des Jeunesses Musicales* (FIJM)] (Zdravkova Djeparoska 2023, 125).

The delegation members' backgrounds heavily influenced the selection of specific musical genres for their performances. Between 1962 and 1988, eleven-year-old boys and girls⁴ from various parts of the country represented Yugoslavia at a minimum of twenty-five CISV camps across twelve countries on four continents. These included students from: “Dušan Jerković” Elementary School in Indija (Belgium, 1973);⁵ “Pera Popović – Aga” Elementary School in

³ The most notable of these were: the Union of Composers of Yugoslavia [*Savez kompozitora Jugoslavije*] (1950), the Union of Musical Artists of Yugoslavia [*Savez muzičkih umetnika Jugoslavije*] (1950), the Union of Orchestral Artists of Yugoslavia [*Savez orkestarskih umetnika Jugoslavije*] (1953), the Union of Music Educators of Yugoslavia [*Savez muzičkih pedagoga Jugoslavije*] (1958), the Jazz Musicians Association [*Udruženje džez muzičara*] (1953), and the Union of Entertainment Organizations of Yugoslavia [*Savez organizacija estradne delatnosti Jugoslavije*] (1971), among others (Golubović 2023, 108–109).

⁴ The children were usually in the fifth or, less commonly, sixth grade of elementary school.

⁵ Archive of Yugoslavia (AJ), Association of Organizations for the Education and Care of Children of Yugoslavia, Fond 637, f. 94. Report by Prodan Bugarčić, teacher at “Dušan Jerković” Elementary School in Indija and leader of the Yugoslav delegation at the CISV in Jodoigne, Belgium, 1973.

Belgrade (Belgium, 1976);⁶ “Đura Đaković,” “Nikola Tesla,” “Vladimir Rolović,” and “France Prešern” Elementary Schools from the Rakovica municipality of Belgrade (Netherlands, 1976);⁷ “Kaptol,” “Josip Račić,” and “Anka Butorac” Elementary Schools in Zagreb (Italy, 1979);⁸ Belgrade⁹ (Denmark, 1979); “Jovan Jovanović Zmaj” and “Dositej Obradović” Elementary Schools in Smederevo, “Sava Kovačević” Elementary School in the village of Mihajlovac, and “Heroj Sveta Mladenović” Elementary School in the village of Saraorci, both in the Smederevo municipality (Sweden, 1979);¹⁰ “Anta Bogićević,” “Žika Popović,” and “Jovan Cvijić” Elementary Schools in Loznica, and “Vera Blagojević” Elementary School in Banja Koviljača (FR Germany, 1980);¹¹ “Braća Ribar” Elementary School in Nikšić (Sweden, 1980);¹² Skopje (FR Germany, 1981);¹³ “Osma vojvođanska udarna brigada,” “Ivan Milutinović,” and “Marko Vuković” Elementary Schools in Subotica, and “Pionir” Elementary School in Stari Žednik (Sweden, 1981);¹⁴ Tuzla (USA, 1981);¹⁵ Obrenovac (Norway, 1982);¹⁶

⁶ AJ 637-94. Report by Milena Cvetić, director of “Pera Popović – Aga” Elementary School from Belgrade, on the stay of the Yugoslav delegation at the CISV in Brussels, July 2–26, 1976.

⁷ AJ 637-94. Report by Spasenka Mirčetić, leader of the Yugoslav delegation, on the stay of the Pioneer delegation at the CISV camp in the Netherlands from July 3 to August 1, 1976, October 1976.

⁸ AJ 637-94. Report on the stay of the Yugoslav Pioneer delegation at the CISV in Medea (Italy), July 4–30, 1979.

⁹ The primary sources used in this paper do not list the names of all the elementary schools that delegated their students to the Camp.

¹⁰ AJ 637-94. Report by Hristina Bogdanović, leader of the Yugoslav delegation, on the stay of the Pioneer delegation from Smederevo at the CISV in Halmstad, Sweden, July 3–31, 1979.

¹¹ AJ 637-94. Report by Dragan Atonić, leader of the Yugoslav delegation, on the stay of Yugoslav children at the CISV camp in Hamburg, 1980.

¹² AJ 637-94. Report by Vida Drašković, leader of the Yugoslav delegation, on the stay of a group of students and their chaperone from “Braća Ribar” Elementary School from Nikšić at the CISV in Stockholm, Sweden, 1980.

¹³ AJ 637-94. Report by Radmila Jordanovska, leader of the Yugoslav group, on the visit of the Yugoslav Pioneer delegation to West Germany in 1981.

¹⁴ AJ 637-94. Report by Marija Kolesnikov, leader of the Yugoslav group, on the stay of the Yugoslav delegation at the CISV in Sweden (Lidingö), 1981.

¹⁵ AJ 637-94. Report of the Presidency of the Municipal Committee of the Union of Socialist Education and Childcare Organizations in Tuzla on the stay of the Pioneer delegation from Tuzla at the International Camp – Friendship Camp in Bronxville, New York, USA, 1981.

¹⁶ AJ 637-94. Report by Rada Grubišić, leader of the Yugoslav Pioneer delegation at the in Norway from June 24 to July 20, 1982.

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Doboj (Netherlands, 1983);¹⁷ Titov Veles (Italy, 1983);¹⁸ Dubrovnik (Denmark, 1984);¹⁹ Prizren (Turkey, 1985);²⁰ “Bane Šurbat,” “Alija Alijagić,” and “Boriša Kovačević” Elementary Schools in the municipality of Novo Sarajevo, and members of the Pioneer House “Boško Buha” in Sarajevo (England, 1985);²¹ “Janka Premrla – Vojka,” “Pinka Tomažič,” “Prva tenkovska brigada NOV,” and the Italian Elementary School in Koper (Denmark, 1986);²² “29. Novembar,” “Branko Radičević,” and “Vuk Karadžić” Elementary Schools in Bor, and “Stanoje Miljković” Elementary School in Brestovac (France, 1986);²³ “Milutin and Draginja Todorović,” “Stanislav Sremčević,” “21. Oktobar,” and “Jovan Popović” Elementary Schools in Kragujevac (Denmark, 1987);²⁴ Belgrade (Sweden, 1988);²⁵ Bitolj (FR Germany, 1988);²⁶ and Apatin (Belgium, 1988).²⁷

The specific musical genres depended on the criteria for selecting the children. The Yugoslav delegation at CISV camps was chosen according to dual yet non-conflicting sets of criteria: CISV and YPA criteria. The CISV criteria

¹⁷ AJ 637-94. Report by Milja Kovačević, leader of the Yugoslav delegation, on the participation of the delegation from Doboj, SR Bosnia and Herzegovina, at the CISV in the Netherlands, September 17, 1983.

¹⁸ AJ 637-94. Report by Zagorka Spaseva, leader of the Yugoslav delegation, on the participation of the Yugoslav Pioneer delegation at the CISV camp in Italy, October 1983.

¹⁹ AJ 637-94. Report by Gordana Belamarić, leader of the Yugoslav delegation, on the stay of the Pioneer delegation in Denmark, October 1984.

²⁰ AJ 637-94. Report by Agron Bitiqi on the participation of the Yugoslav Pioneer delegation in the CISV camp in Turkey (CISV – Bursa 85).

²¹ AJ 637-94. Report by Aleksandra Dafinić, leader of the Yugoslav Pioneer delegation who stayed at the CISV camp in Leeds, United Kingdom, from July 14 to August 8, 1985.

²² AJ 637-94. Report by Neda Zorman, leader of the Yugoslav delegation, on the participation of the Yugoslav Pioneer delegation in the CISV in Denmark – Roskilde from July 4 to August 1, 1986, September 1986.

²³ AJ 637-94. Report on the stay of the Yugoslav Pioneer organization from Bor at the CISV Le Severin in Lyon, France, from July 28 to August 26, 1986.

²⁴ AJ 637-94. Report by Goran Joksimović, leader of the Yugoslav delegation, on the stay of the Yugoslav Pioneer delegation at the CISV in Copenhagen, Denmark, from June 26 to July 24, 1987, November 12, 1987.

²⁵ AJ 637-94. Report on the participation of the Yugoslav Pioneer delegation at the CISV camp in Sweden (Halmstad, July 4 to August 1, 1988).

²⁶ AJ 637-94. Report by Marija Kitanova, leader of the Yugoslav delegation, on the stay of the Yugoslav Pioneer delegation at the CISV in West Germany, October 3, 1988.

²⁷ AJ 637-94. Report by Milica Mehmedović, leader of the Yugoslav delegation, on the stay of the Yugoslav Pioneer delegation representing the Apatin municipality at the CISV in Solières, Belgium, August 1988.

provided general guidelines that applied to all delegations. Camp participants were to be “eleven-year-olds, outgoing, sociable, involved in children’s creative activities and initiatives in their city and country,” while the leaders were to be “younger individuals with experience working with children and knowledge of the English language.”²⁸ The requirements for social organization of children and youth in Yugoslavia were more detailed, as they were based on the main principles of Yugoslav self-managing socialism and non-aligned foreign policy. Having specific musical skills was not a primary requirement, although it was occasionally mentioned. The members of the Yugoslav delegation at the CISV camp in England, selected from the Pioneer House “Boško Buha” in Sarajevo, had attended English-language and guitar classes. According to the camp report, all of them could play an instrument and sing, were accomplished in draftsmanship, and actively practiced in sports.²⁹ Sometimes, the specific skills the children had were decisive for their selection. For instance, all members of the Yugoslav Pioneer delegation from Prizren at the CISV camp in Turkey (1985) had received musical training. Lirije Gashi, Fethan Dervish, and Naim Fatjani, all students of the elementary music school in Prizren, played flute, accordion, and violin, while Bojan Furjanović was a gifted singer, dancer, and reciter.³⁰ The entire Yugoslav Pioneer delegation from Belgrade at the CISV camp in Sweden (1988) seems to have consisted of members of the Cultural and Artistic Society “Abrašević.”³¹ Selecting members through the music school system or cultural and artistic societies significantly influenced the musical repertoire of the Yugoslav delegations. Hence, classical compositions were a notable part of the Yugoslav national evening program in Turkey in 1985, while the report on the Yugoslav delegation’s participation in Sweden in 1988 noted that “folk dance was our main asset.”³²

The representation of specific musical genres reflected the cultural and official educational policy of the Yugoslav state, which emerged from dynamic socio-political circumstances, as well as the “musical taste” of the generations that formed the Yugoslav delegation, and their knowledge of different musical

²⁸ AJ 637-94. Report on the participation of the Yugoslav Pioneer delegation at the CISV camp in Sweden (Halmstad, July 4 to August 1, 1988).

²⁹ AJ 637-94. Report by Aleksandra Dafinić, leader of the Yugoslav Pioneer delegation that attended the CISV camp in Leeds, United Kingdom, from July 14 to August 8, 1985.

³⁰ AJ 637-94. Report by Agron Bitiqi on the participation of the Yugoslav Pioneer delegation at the CISV camp in Turkey (CISV – Bursa 85).

³¹ AJ 637-94. Report on the participation of the YPA delegation at the CISV camp in Sweden (Halmstad, July 4 to August 1, 1988).

³² AJ 637-94. Report on the participation of the YPA delegation at the CISV camp in Sweden (Halmstad, July 4 to August 1, 1988).

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traditions. The first Yugoslav representatives at the CISV camp in Egypt in 1962 were born in the early 1950s, while the Yugoslav participants of the last CISV camps were born in the late 1970s. The latter group also benefited from the fact that the 1980s marked the peak of cooperation between CISV and Yugoslavia. This development made CISV camps most accessible to generations of Yugoslavs born between 1965 and 1977.

The remarks of Draga Japundžić, leader of the Yugoslav delegation to Egypt in 1962, are of particular interest:

Nations are represented by their national spirit – songs and dances – because this is suitable for children. Our children, however, are unfamiliar with our songs or dances. Thus, those who play instruments know only hits from the United States or other countries, but not our songs. Therefore, the counselor had to teach the children both folk dances and our songs. This is a problem to consider because it is not limited to these eight children, but a more general phenomenon. The children do not even know our national anthem, which apparently seems ludicrous only when they get an opportunity to attend an international camp.³³

This situation “on the ground” should be seen as a consequence of underdeveloped pedagogical practices in working with children and youth at the beginning of the 1960s. As already noted, music pedagogy in Yugoslavia gained momentum from the mid-1950s, when the entire educational system entered the reform process. By the late 1950s and early 1960s, audiences in Yugoslavia were struggling to adapt to the “legitimate culture.” In 1957, the Union of Musical Societies of Serbia expressed concern regarding the “general stagnation” of amateur musicianship in the FPRY, highlighting the decline in the quality of cultural offerings across the country and the “influx of various so-called artists, singers, or performers” who “dull the taste of our community.” It was noted that audiences “react sharply” to the broadcasting of artistic music on radio stations (Vesić 2023, 16).

About a decade later, Yugoslav Pioneers had acquired a more “state-building” and self-confident role, although this “confidence” partially reflected the increasing centralist tendencies that had emerged in the early 1970s, contributing, among other things, to the growing personality cult of Josip Broz Tito (Čalić 2013, 317). An illustrative example is the report on the participation of Yugoslav children at the CISV camp in Medea, Italy, in 1979:

[The Yugoslav Day] promoted the principles of self-management, non-alignment, Tito's Yugoslavia, and the International Year of the Child, with Pioneer

³³ AJ 637-94. Report by Draga Japundžić, Assistant for Pedagogy, 1962.

activities held throughout the day. In this context, the performance hall was festively decorated with the Yugoslav flag, pictures and messages from Comrade Tito to the Pioneers and children of the world, posters, and postcards, with the exhibition of handicrafts and tapestries by students of the “Kap-tol” Elementary School in Zagreb drawing particular attention. As part of the program, we performed two national dances and a sketch in national costumes; wearing Pioneer uniforms, we sang the songs *Računajte na nas* [Count on Us] and *Druže Tito, mi ti se kunemo* [Comrade Tito, We Pledge to You], which other children in the camp also had an opportunity to learn.³⁴

The confidence with which Yugoslav delegations performed a decade later was also the result of the systematic work of musical associations and unions, most notably the MYY. The period from 1964 to 1974 was one of the most dynamic phases in working with children and youth in the field of musical culture. During this interval, the MYY succeeded in expanding concert offerings in schools and children’s and youth institutions across Yugoslavia (Vesić 2023, 23). The MYY’s two main activities in Yugoslavia were *School Concerts* [Školski koncert] and *Train to the Opera* [Vozom u operu] (Grbović 2023). As a member of the International Federation of Musical Youth, MYY also gained international recognition during this period through major projects: the Cultural Center of the International Federation of Music Youth [Kulturni centar Međunarodne federacije Muzičke omladine] in Grožnjan 1969) and the International Competition of Music Youth [Međunarodno takmičenje Muzičke omladine] in Belgrade (1971) (Golubović 2023, 109–110).

In the mid-1980s, the report of Aleksandra Dafinić, the leader of the Yugoslav Pioneer delegation from Sarajevo at the CISV camp in England, dispensed with many of the usual clichés used to describe children’s activities. This can be seen as a reflection of the changed and more liberal political climate in the country after the death of Josip Broz Tito in 1980:

Before the start of the program and after dinner, we treated all the camp members to *tufahije* [a type of apple dessert], which I had made early in the morning in the restaurant kitchen. We decorated the hall with our flags, decorative paper ribbons in our three national colors, brochures from all parts of our country, posters from the Sarajevo Winter Olympics, handicrafts, children’s artwork, and traditional folk crafts. We played our folk music on a cassette deck in the hall. Then we began the program. First, we all sang one folk song from each of our republics, with me explaining where each song came from and what it was about. Then, Tanja and Elma performed two children’s songs accompanied by the piano. After this, Igor played one classical composition and one folk song

³⁴ AJ 637-94. Report on the stay of the Yugoslav Pioneer delegation at the CISV in Medea, Italy, July 4–30, 1979.

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on the guitar. Then, I taught everyone present to sing our folk song *Kiša pada* [*Falling Rain*], using a text I had previously written in large letters on a large sheet of paper. I chose this song because both the lyrics and melody are simple, so everyone learned it quickly. Igor accompanied us on the guitar. Following this, our children danced the *Užičko kolo* with music from the cassette. At our invitation, everyone joined and danced this lively round dance. After that, Bo-riša played two classical compositions on the piano, followed by Elma, who also performed two. Everyone rewarded them with enthusiastic applause.³⁵

YUGOSLAV MUSICAL REPERTOIRE

From 1962 to 1988, the repertoire of patriotic songs included performances of the Yugoslav national anthem, *Hej, Sloveni!* [*Hey, Slavs!*] and patriotic songs performed by well-known Yugoslav pop singers. At the camp held in Italy in 1979, the Yugoslav Pioneer delegation from Zagreb performed two pop hits: *Računajte na nas*³⁶ by the rock group *Rani mraz*³⁷ and *Druže Tito, mi ti se kunemo*³⁸ by the singer Zdravko Čolić.³⁹ One of the more frequently performed compositions and dances was the *Kozaračko kolo*.⁴⁰ In addition to *Kozaračko kolo*, another commonly featured piece was the composition or dance *Jugoslavijo* [*Yugoslavia*] – also known as *Od Vardara pa do Triglava* [*From the Vardar to Triglav*].⁴¹

The performance of traditional pieces generally involved presenting a medley of traditional songs and dances from across Yugoslavia. Nevertheless, an

³⁵ AJ 637-94. Report by Aleksandra Dafinić, leader of the Yugoslav Pioneer delegation that attended the CISV camp in Leeds, United Kingdom, from July 14 to August 8, 1985.

³⁶ The song *Računajte na nas* (lyrics and music by Đorđe Balašević) was recorded in 1978, becoming the unofficial anthem of Yugoslav youth culture.

³⁷ *Rani mraz* was a Yugoslav and Serbian rock band formed by the Yugoslav and Serbian singer-songwriter Đorđe Balašević from Novi Sad. The band was active from 1977 until 1981, when it was disbanded.

³⁸ The first version of the song *Druže Tito, mi ti se kunemo* originated in 1942 in Kozara. Two years later, Mira Alečković, a Yugoslav and Serbian poet, wrote the lyrics, which were recorded in a shortened version in 1977 by the well-known Yugoslav and Bosnian pop singer Zdravko Čolić. The song was composed by the prominent Yugoslav and Croatian composer Đorđe Novković. Zdravko Čolić performed *Druže Tito, mi ti se kunemo* for the first time at the Yugoslav Festival of Revolutionary and Patriotic Songs [*Jugoslavenski festival revolucionarne i rodoljubive pesme*] in Zagreb.

³⁹ AJ 637-94. Report on the stay of the Yugoslav Pioneer delegation at the CISV in Medea, Italy, July 4–30, 1979.

⁴⁰ AJ 637-94. Report by Hristina Bogdanović, leader of the Yugoslav delegation, on the stay of the Pioneer delegation from Smederevo at the CISV in Halmstad, Sweden, July 3–31, 1979.

⁴¹ The lyrics of the song *Jugoslavijo* were written by Milutin Popović – Zahar, and the composition was by Danilo Živković. The song was first recorded in 1974 as a single. AJ 637-94. Report by Rada Grubišić, leader of the Yugoslav Pioneers delegation at the CISV in Norway from June 24 to July 20, 1982.

essential part of this segment was showcasing the traditional musical heritage of the region or republic from which the Yugoslav delegation originated. For example, children from Belgrade (Serbia) presented *Marinino kolo*⁴² at the camp in Belgium in 1976. Children from Dubrovnik (Croatia) performed a local folk song (*Kolenda*) and dance (*Lindŏ*) from the Dubrovnik region at the camp in Denmark in 1984.⁴³ It was not uncommon for children from one part of Yugoslavia to perform folk songs and dances from other regions of the country.

The Yugoslav delegation from Obrenovac (Serbia) at the camp held in Norway in 1982 presented Serbian national dances, including *Kačerač* and *Ja brdom, brdom, brdom – Ersko kolo* [*Up the Hill, Hill, Hill – Era Round Dance*], as well as folk songs from Macedonia (*Zurli treštati na sred selo*) [*Zurli Playing in the Middle of the Village*] and Dalmatia (*A ča, a ča, ča kažu momka dva*) [*Oh, What, Oh, What, What Do Two Boys Say*], and an Albanian folk dance, *Shota*.⁴⁴ Pioneers from Sarajevo (Bosnia and Herzegovina) performed the traditional Serbian *Užičko kolo* as part of the Yugoslav national evening in England in 1985.⁴⁵

Popular musical pieces belonging to Yugoslav children's music were also a mandatory part of the Yugoslav program. At the CISV camp in Belgium in 1976, the Yugoslav delegation performed the song *Zakleo se bumbar* [*The Bumblebee Took an Oath*], described as having “become a hit in the Village and, as such, entered the anthology of songs printed and distributed to all participants.”⁴⁶ At the camp in Sweden in 1979, children from Smederevo performed the song *Ivin voz* [*Iva's Train*],⁴⁷ which had been recorded a few years earlier, in 1974, by Dragan Laković (1929–1990), a well-known Yugoslav and Serbian actor and singer of children's songs, with the *Kolibri* Children's Choir of Radio-Television Belgrade and the Choir of the Belgrade Pioneer House.

The Yugoslav delegation also presented international repertoire, often from the host country's music heritage. During the Yugoslav National Day in 1962, in Alexandria, Egypt, in addition to the anthem, they performed “several games

⁴² AJ 637-94. Report by Milena Cvetic, Principal of the “Pera Popović – Aga” Primary School in Belgrade, on the stay of the Yugoslav delegation at the CISV in Brussels, Belgium, July 2–26, 1976.

⁴³ AJ 637-94. Report by Gordana Belamarić, leader of the Yugoslav delegation, on the stay of the Pioneer delegation in Denmark, October 1984.

⁴⁴ AJ 637-94. Report by Rada Grubišić, leader of the Yugoslav Pioneer delegation at the CISV in Norway from June 24 to July 20, 1982.

⁴⁵ AJ 637-94. Report by Aleksandra Dafinić, leader of the Yugoslav Pioneer delegation at the CISV camp in Leeds from July 14 to August 8, 1985.

⁴⁶ AJ 637-94. Report by Milena Cvetic, Principal of the “Pera Popović – Aga” Primary School in Belgrade, on the stay of the Yugoslav delegation at the CISV in Brussels, July 2–26, 1976.

⁴⁷ Lyrics: Dragan Lukić; composer: Aleksandar Korać. AJ 637-94. Report by Hristina Bogdanović, leader of the Yugoslav delegation, on the stay of the Pioneer delegation from Smederevo at the CISV in Halmstad, Sweden, July 3–31, 1979.

and songs from Yugoslavia” and “an Egyptian song celebrating the prophet Yusuf.”⁴⁸ Several years later, in 1973, in Belgium, the Yugoslav delegation performed “several songs in English,” alongside the “intonation of the anthem” and a “medley of dances from all parts of Yugoslavia.” The Yugoslav delegation from Obrenovac performed the Norwegian folk song *Per Spelmann* [*Pete the Fiddler*] at the camp in Norway in 1982.⁴⁹

From the mid-1980s, an “adjustment” of the program of Yugoslav delegations occurred. A 1983 report on the visit of children from Titov Veles (Macedonia) to a camp in Italy recommended including more “dances characteristic of Yugoslav children and more Yugoslav children’s songs.”⁵⁰ Although the musical segment of the program invariably included Yugoslav patriotic songs, from the mid-1980s, the musical repertoire also included classical (art) compositions as an integral part.

The inclusion of art music in the programs presented by Yugoslav delegations at international camps was a direct consequence of the development of musical education through the system of regular and specialized music schools in Yugoslavia, as well as the festival system, which, especially from the 1970s onward, shifted the focus to specific regions as important centers for the development of art music. An interesting example is the establishment of the first art music festival in Kosovo, *Skena Muzikore e Prishtinës / Muzička scena Prištine*, in 1974. The festival featured a broad repertoire of music by Renaissance, Baroque, Classical, Romantic, and twentieth-century composers, with a focus on Yugoslav and Kosovo artists, particularly the latter. It was an ambitious attempt to consistently promote art music and democratize musical culture in one of the most underdeveloped federal units of socialist Yugoslavia (Marinković 2026 [forthcoming]).

The results of this policy were also reflected in the performances of Yugoslav delegations at CISV camps. Yugoslav Pioneers first presented classical repertoire in 1985 at the camp in Turkey. As part of the national evening, children from Prizren (Kosovo) performed a “musical piece – solo flute (*Kontra dante*), a musical piece – solo violin concerto (Antonio Vivaldi), and a rhythmic piece – piano etude in A major.”⁵¹ In the same year, the Pioneer delegation

⁴⁸ The song belonged to the genre of Islamic *nasheed* (or *nasheedi*) religious songs, usually performed without instruments or with very simple accompaniment. AJ 637-94. Report by Draga Japundžić, Assistant for Pedagogy, 1962.

⁴⁹ AJ 637-94. Report by Prodan Bugarčić, teacher at “Dušan Jerković” Elementary School in Indija and leader of the Yugoslav delegation at the CISV in Jodoigne, Belgium, 1973.

⁵⁰ AJ 637-94. Report by Zagorka Spaseva, leader of the Yugoslav delegation, on the participation of the YPA delegation at the International Camp in Italy, October 1983.

⁵¹ AJ 637-94. Report by Agron Bitiqi on the participation of the Yugoslav Pioneer delegation in

from Sarajevo (Bosnia and Herzegovina) performed classical compositions on guitar and piano during the national evening at the camp in England.⁵² Three years later, in 1988, at the camp in Belgium, children from Apatin (Vojvodina) performed a “musical piece with melodicas and recorders.”⁵³

In the mid-1970s, music professionals working in a very wide range of fields and capacities, from education and media to the recording and music industry and beyond, began raising the question of revising the boundaries of aesthetically acceptable music, which had previously prioritized art music with minimal influence from jazz (Vesić 2023, 39). Despite some quite common and often scathing criticisms of rock music, it was ultimately concluded that, given the potential of this type of music to forge “new social solidarity among young people,” youth music programs “should not exclude popular music” (Vesić 2023, 41, 47). In addition, the development of new media, particularly television, and the increased availability of different sound carriers contributed to the expansion of rock and popular music to an extent that many professional associations and organizations, including MYY, could not control. As a result, the 1985 list of participants in concerts for youth organized by the Musical Youth of Zagreb included, under the category “jazz, chanson, rock, folk, pop:” *Magazin* (Split), Đorđe Balašević (Novi Sad), Krunoslav Slabinac (Zagreb), *Film* (Zagreb), *Parni valjak* (Zagreb), *Denis & Denis* (Rijeka), *Bajaga i instruktori* (Belgrade), *Divlje jagode* (Sarajevo), *Neki to vole vruće* (Zagreb), and *Laki pingvini* (Belgrade) (Vesić 2023, 60).

The first time a Yugoslav delegation performed popular music was in 1985 in England, when Pioneers from Sarajevo sang the song *Tina i Marina* [*Tina and Marina*]⁵⁴ by the well-known Yugoslav and Croatian pop singer Daniel Popović. Two years later, in 1987, at the camp in Denmark, children from Kragujevac (Serbia) performed the song *Ja sam za ples* [*I Wanna Dance*]⁵⁵ by the Yugoslav and Croatian group *Novi fosili*, which represented Yugoslavia that year at the Eurovision Song Contest in Brussels, Belgium.⁵⁶

the CISV camp in Turkey (CISV – Bursa 85).

⁵² AJ 637-94. Report by Aleksandra Dafinić, leader of the Yugoslav Pioneer delegation at the CISV camp in Leeds, United Kingdom, from July 14 to August 8, 1985.

⁵³ AJ 637-94. Report by Milica Mehmedović, leader of the Yugoslav delegation, on the stay of the Yugoslav Pioneer delegation representing the Apatin municipality at the CISV in Solières, Belgium, August 1988.

⁵⁴ The song *Tina i Marina* (lyrics and music: Daniel Popović, Željko Pavičić) was released on Daniel Popović's eponymous album in 1985.

AJ 637-94. Report by Aleksandra Dafinić, leader of the Yugoslav Pioneers delegation, on the CISV camp in Leeds, United Kingdom, from July 14 to August 8, 1985.

⁵⁵ Lyrics: Stevo Cvikić, music: Rajko Dujmić.

⁵⁶ AJ 637-94. Report by Goran Joksimović, leader of the Yugoslav delegation, on the participation of the Yugoslav Pioneer delegation at the CISV in Copenhagen, Denmark, from June 26 to July 24, 1987, November 12, 1987.

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Preparing the program for the Yugoslav delegation involved staging and related activities. To ensure optimal preparation for the show, participants in the upcoming camp began rehearsing the program a month in advance, working with professionals, usually music teachers or educators of various profiles engaged at Pioneer House, cultural centers, and cultural-artistic societies. According to the report on the participation of the Yugoslav delegation in the 1976 camp in Belgium, the children prepared at the Pioneer House in Belgrade, where they “were trained in children’s folk dance to perform the routines planned for the all-nations ceremony.” In addition, a “music education teacher [helped them] learn our children’s songs.”⁵⁷ The Yugoslav delegation from Smederevo prepared for the trip to Sweden in 1979 with the help of Dragica Jakšić, a music pedagogue and associate of the Council of the Yugoslav Pioneers, who “taught them folk and Partisan dances,” and Arandel Stojković, a music teacher who “taught them to sing several children’s and Partisan songs.”⁵⁸ At the 1988 camp in Belgium, the entire performance program of the Yugoslav delegation from Apatin at the national evening “was designed by staff from the “Žarko Zrenjanin” Primary School in Apatin and the choreographer of the Youth Center, Apatin.”⁵⁹ Local tourist organizations, various associations, and media representatives were also involved in the preparations. For example, employees of Radio Bor assisted the Pioneers from Bor (Serbia), who represented Yugoslavia at the 1986 CISV camp in France, to “record two tapes, one with our traditional music, the other with our revolutionary songs in modernized arrangements.”⁶⁰

In addition to the educators accompanying the Yugoslav delegation, the pedagogues who rehearsed musical and dance pieces with the children during the preparatory phase, and the professionals who assisted in various ways, parents also actively participated in the preparation process. The official authorities were also involved, providing additional support “on the ground” through the network of cultural centers across Europe and the world. According to a 1980 report on the visit of the Yugoslav delegation to the CISV camp in Sweden, the Center for the Promotion of Yugoslav Tourism, based in Stockholm, as well

⁵⁷ AJ 637-94. Report by Milena Cvetić, Principal of the “Pera Popović – Aga” Elementary School in Belgrade, on the stay of the Yugoslav delegation at the CISV in Brussels, Belgium, from 2 to 26 July 1976.

⁵⁸ AJ 637-94. Report by Hristina Bogdanović, leader of the Yugoslav delegation, on the stay of the Pioneers delegation from Smederevo at the CISV in Halmstad, Sweden, July 3–31, 1979.

⁵⁹ AJ 637-94. Report by Milica Mehmedović, leader of the Yugoslav delegation, on the stay of the Yugoslav Pioneer delegation representing the Apatin municipality at the CISV in Solières, Belgium, August 1988.

⁶⁰ AJ 637-94. Report on the stay of the Yugoslav Pioneer organization from Bor at the CISV Le Severin in Lyon, France, from July 28 to August 26, 1986.

as the Yugoslav Embassy in Sweden provided extensive support and assistance to the visiting children from Nikšić (Montenegro):

They regularly visited us and hosted at the embassy. They organized several visits to landmarks not included in the village program. The children received books as gifts. They attended our national evening and shared our joy at being so warmly welcomed and at the enthusiastic reception of our program. They recorded the moment of presenting the gift to the village director. We presented him with a copy of an English-language monograph on Comrade Tito, which had been supplied by the Union of Organizations for the Education and Care of Children of Yugoslavia in Belgrade for the event. The director's speech during the gift reception clearly conveyed his respect for Comrade Tito and Yugoslavia. He said it the most valuable and dearest gift he had ever received and wanted the dedication to be written in Serbo-Croatian.⁶¹

During the stay of the Nikšić delegation in Sweden, three Yugoslav radio stations broadcast special programs about the Yugoslav delegation's visit to the CISV camp in Stockholm. Radio Sweden aired a half-hour program in Serbo-Croatian, which was even rebroadcast at the request of listeners.⁶² The Center for the Promotion of Yugoslav Tourism in Stockholm and the Yugoslav Embassy welcomed the Yugoslav delegation from Subotica (Vojvodina) in the same manner in 1981.⁶³ Branko Jovanović, the Yugoslav ambassador to Denmark, attended the performance of the Yugoslav Pioneer delegation from Dubrovnik during the Yugoslav national evening in 1984.⁶⁴

CONCLUSION

The international connections of Yugoslav mass children's organizations, such as the YPA as part of the UOECCY, established through the United Nations with organizations like the International Children's Summer Villages,

⁶¹ AJ 637-94. Report by Vida Drašković, leader of the Yugoslav delegation, on the stay of a group of students and their chaperone from "Braća Ribar" Elementary School from Nikšić at the CISV in Stockholm, Sweden, 1980.

⁶² AJ 637-94. Report by Vida Drašković, leader of the Yugoslav delegation, on the stay of a group of students and their chaperone from "Braća Ribar" Elementary School from Nikšić at the CISV in Stockholm, Sweden, 1980.

⁶³ AJ 637-94. Report by Marija Kolesnikov, leader of the Yugoslav group, on the stay of the Yugoslav delegation at the CISV in Lidingö, Sweden, 1981.

⁶⁴ AJ 637-94. Report by Gordana Belamarić, leader of the Yugoslav delegation, on the stay of the Pioneer delegation in Denmark, October 1984.

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which reflected the quest for global peace, highlight the significance attributed to children in socialist Yugoslavia as one of the country's largest social groups. The "struggle" and "building" of childhood in socialist Yugoslavia was part of a long-term process of emancipating children as a social group, a process that cannot be reduced to the framework of the postwar Yugoslav state, which, from 1945 until its dissolution in the early 1990s, faced numerous political and social crises. Nevertheless, relying on the resources of numerous UN agencies, the postwar Yugoslav state managed to create a robust educational infrastructure that served as a framework for the socialist "construction" of children and childhood.

This analysis of the Yugoslav Pioneer delegations' participation at CISV camps across Europe and the world between 1962 and 1988, focusing on the selection of musical pieces and genres performed at these events, provides a glimpse into the development of music policy as part of the broader educational and upbringing policies in socialist Yugoslavia. Examining the practical side of musical education for children from Yugoslavia at one of the most prominent international camps highlights the significance assigned, in the post-World War II years and after the founding of UNESCO, to the policy of comprehensive education and upbringing of children and youth in the process of building a postwar world, in which music education and training played a particularly significant role.

On the one hand, music facilitated connections and communication among children from different parts of the world. On the other hand, this practice was valuable in the process of internalizing and understanding ideas such as anti-fascism, peaceful coexistence, internationalism, and solidarity – the very ideas that, throughout the postwar period, and particularly from the early 1960s onward, after Yugoslavia became one of the leaders of the Non-Aligned Movement, defined Yugoslav foreign policy. The analysis of the "practice" of musical education among Yugoslav Pioneers at an international children's camp, which represents a drop in the ocean of postwar educational platforms, points to the dynamic development of ideological, political, and institutional frameworks of socialist childhood in Yugoslavia, while also highlighting the differences that existed not between children from different geographical regions of Yugoslavia, but between generations born in the early 1950s and in the late 1970s.

The Yugoslav Pioneer Association, along with its "musical selection," disappeared from the international scene together with the state it had represented abroad. In practice, the dissolution of the YPA meant that elementary school children throughout the territory of the now former Yugoslavia were left without an ethical role model, whose values had been embodied in the concept of the "Pioneer." The very existence of the Association, founded during World War II in the context of the anti-fascist struggle, was further undermined by the outbreak of war in the former Yugoslavia.

The organization International Children's Summer Villages continued to exist and use the same motto, "building global friendship," not heeding the tectonic changes on the geopolitical map of Europe and the world in the late 1980s and early 1990s. Today, CISV operates in more than 200 countries, with sixty-three full members. Slovenia was the only successor of the former Yugoslavia to join CISV, becoming a member in 1999, with the local branch based in Nova Gorica. Apart from Slovenia, CISV has no presence in any other part of the former Yugoslavia, including Serbia. Bulgaria was the first post-communist country to join CISV in 1990, followed by Hungary (1991), Romania (1993), the Czech Republic (1994), and Poland (1995). After the dissolution of the Soviet Union, the Baltic countries joined: Latvia in 1992, Estonia in 1993, and Lithuania in 1998, with Russia also becoming a member in 1995 (Petrović Todosijević 2025, 350).

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САЊА ПЕТРОВИЋ ТОДОСИЈЕВИЋ

ПРЕДСТАВЉАЊЕ ДЕЛЕГАЦИЈА САВЕЗА ПИОНИРА ЈУГОСЛАВИЈЕ
КРОЗ МУЗИЧКЕ НАСТУПЕ НА КАМПУ ДЕЧЈА МЕЂУНАРОДНА ЛЕТЊА СЕЛА
(1962–1988)

(Резиме)

Окончање Другог светског рата представљало је почетак нове фазе у борби за „нову школу” под окриљем Организације Уједињених нација (United Nations Organization, UN) и Агенције УН за образовање, науку и културу (United Nations Educational, Scientific and Cultural Organization, UNESCO). Захваљујући чланству у Унеску, Југославија је успоставила контакте с разним међународним организацијама под окриљем Унеска, које су се бавиле питањима образовања и васпитања деце. То је довело до повезивања с организацијом Дечја међународна летња села (Children’s International Summer Villages, CISV), која је првенствено била фокусирана на изградњу пријатељства међу децом као темеља глобалног мира. Први званични сусрет представника Савеза пионира Југославије (СПЈ), као дела Савеза организација за васпитање и бригу о деци Југославије (СОВБДЈ), и CISV организације одржан је 1955. године.

Најзначајнији облик сарадње између СПЈ и CISV било је учешће пионирских делегација из Југославије на CISV камповима. У периоду од 1962. до 1988. године, делегације СПЈ учествовале су у CISV камповима у дванаест земаља: Египту, Белгији, Данској, Шведској, Савезној Републици Немачкој, Италији, Холандији, Сједињеним Америчким Државама, Норвешкој, Уједињеном Краљевству, Турској и Француској – на четири континента: Европи, Северној Америци, Африци и Азији.

Извођење музичких тачака било је обавезан сегмент представљања југословенске делегације. Музичке тачке које су изводила деца из Југославије требало је, пре свега, да истакну висок степен патриотске свести, која је почивала ’на вери’ у антифашистичко наслеђе и друштвено-политички, односно социјалистички систем. Поред тога, требало је да истакну плуралност југословенске заједнице коју су чинили различити народи, због чега је и југословенско национално наслеђе почивало на елементима различитих фолклорних традиција. Требало је представити Југославију и кроз разноврсну и аутентичну југословенску културу за децу, због чега је извођење популарних дечјих песама било неизоставан део наступа југословенских делегација. Полазећи од принципа међународне сарадње и солидарности, интернационализма и политике несврставања, програми

SANJA PETROVIĆ TODOSIJEVIĆ
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AT CHILDREN'S INTERNATIONAL SUMMER VILLAGES (1962–1988)

којима се представљала југословенска делегација укључивали су и извођење страних композиција. Временом, тј. од почетка осамдесетих година двадесетог века, извођење уметничке и популарне музике сматрало се важним сегментом представљања југословенских делегација. Динамика заступљености одређеног музичког жанра, у временском интервалу дужем од двадесет пет година, зависила је од више фактора, од којих је политика музичког, као дела шире политике образовања и васпитања дефинисане великом реформом школства спроведеном у Југославији педесетих година двадесетог века, била један од најзначајнијих, али не и једини.