

**Serbian
Month**
in Great Britain

January
**20
25**



**SERBIAN
CULTURE
LITERATURE
AND FILMS**
BRITISH SERBS PART FIVE

This catalogue has been produced by the Serbian Council of Great Britain, on behalf of the Round Table of Serbian community organisations in Britain.



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SERBIAN MONTH IN GREAT BRITAIN CATALOGUE

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THE SERBIAN MONTH CATALOGUE

The Serbian Month Catalogue was first produced in 2018 to celebrate the tenth anniversary of Serbian Month in Great Britain. It was modest in size and ambition and featured the programme, a summary of Serbian community organisations active in Britain and short biographies of prominent Serbian artists, academics and sports men and women. It was a success and it was decided that it should be a regular feature of Serbian Month.

In 2021, the Round Table agreed that the Serbian Month Catalogue should be expanded and have themes that would be of interest to the Serbian community and the wider British public. The overarching theme of the catalogues is 'British Serbs', which provides an opportunity to tell the history of the Serbian communities in Britain and Ireland, explore what it means to be a British Serb, to celebrate prominent Serbs who lived or studied in Britain and British people who helped Serbia and the Serbian community in Britain, and to trace the relationship between Serbia and Britain over the years. In 2023, the focus was on Serbian food and customs and the role they play for British Serbs. In 2024, the focus was on Serbian culture, in particular Serbian music and folklore.

The 2025 catalogue continues to focus on Serbian culture, exploring the themes of Serbian film and literature. The articles highlight the contribution literature and film have played in shaping the Serbian identity and their importance for British Serbs in celebrating their Serbian heritage and maintaining links with Serbia and other Serbian Diaspora communities. They also show the important and positive part these areas have played between Britain and Serbia and the common cultural heritage we share. We are sure that you will not only enjoy reading the catalogue but also learn something new.

We can only produce the catalogue with voluntary contributions from many people and we would like to take this opportunity to thank them. They are: Avram Balabanović, Peter Beckley, Sonja Besford, Susan Curtis, Nada Hinić, Predrag Gosta, Milan Grba, Dr Zoran Milutinović, Dr David Norris, Vesna Petković, Dr Mina Radović, Vesna Stanojević, Lazar Vuković, Shamim Sarif, Veljko Žižić.

Serbian Month

Now in its seventeenth year, Serbian Month in Great Britain is recognised as one of the most significant festivals of Serbian arts and culture in the Serbian Diaspora, showcasing artists from Serbia and British Serbian artists. It is one of the best examples of what the Serbian Diaspora in Britain can achieve when it works together for the good of the community. It has done much to raise the profile of the Serbian community in Britain and Serbia and amongst other Serbian Diaspora communities across the world.

With special thanks to

With special thanks to sponsors and advertisers, and all the Serbian organisations and individuals who have contributed to this catalogue and the success of Serbian Month in Great Britain.

How you can help

If you have enjoyed reading this catalogue and attending Serbian Month events please do show your appreciation with a financial donation, no matter how small. We really do need your help to secure the future of these two initiatives which are of such benefit to the Serbian community in Britain. You can contribute via the Just Giving page.

Please donate at:

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Events will be available for viewing on the YouTube channel: <https://www.youtube.com/@serbianmonth1108>
More programme details <https://serbiancouncil.org.uk/>

SERBIAN LITERARY HISTORY

By Dr David Norris

Today we think of literature as fiction, stories which are made up, poetry, lines of verse in specially formulated language, or drama, speech declaimed on the stage for the benefit of a paying public. They are presented to us in a language which we can all read and understand. The three literary types are differentiated from documentary texts by not being necessarily true. Although they might be based on real events, some degree of licence to diverge from what really happened is not only permitted but even expected. This is how we see the variation between literature and, say, history or journalism. We read literature as a leisure activity to entertain us. We might feel that we have learnt something along the way, but it does not have a primary pragmatic purpose to inform or educate us. This has not always been the case. Historians of Serbian literature are concerned with the production of different types of written or oral texts over a long period. They have conventionally divided literary history into three phases of development: medieval literature (*stara književnost*), folk literature (*narodna književnost*) and modern literature (*nova književnost*).



Monasteries were the first centres of the written word in medieval Serbia. The earliest documents were written by monks in the liturgical language of the Serbian Orthodox Church during the period of Serbian independence under the Nemanjić dynasty and their successors from the 12th to the 15th centuries. They wrote in a specific linguistic form intended for the translation of the Scriptures to be used by the Slavonic peoples recently converted to Christianity. This language, Church Slavonic, was based on Slavonic dialects but was heavily influenced by Greek vocabulary and grammatical structures brought by Byzantine missionaries. The Serbs, Bulgarians and Russians shared the common liturgical language but soon began to form their own variants of Church Slavonic, which had to be learnt in monastic schools like a second language. Serbian Church Slavonic was a sacred idiom, preserved for Church ceremonies and writing, distinct from the language spoken in everyday settings by the majority of the lay public which remained without a written form.

Serbian monks shifted the emphasis of their literary activity from translating holy texts for use by the Church to producing original documents dedicated specifically to the needs of the Serbian Church. The most famous medieval writer was Saint Sava (1175-1236), who also became the first head of the Serbian autocephalous Church in 1219. He played a significant role in establishing Serbia's literary traditions by writing the life of his father, Stefan Nemanja, who entered religious orders in his later life. Nemanja took the monastic name Simeon and was made a saint after his death. The biography of a saint, known as a hagiography, was an important literary form in the Church, providing worshippers with a role model of what it means to lead an exemplary Christian life in the eyes of God. Sava and the medieval scholars who came after him developed a literary foundation built on Byzantine traditions, which was a marker both of a Serbian cultural entity and of the place of the Serbian Church in the wider Orthodox world.



SAINT SAVA

Medieval Serbia existed for some 250 years as an independent state until its incorporation in the expanding Ottoman Empire in the 15th century. During this long period, literacy spread outwards from the monastic centres as the need for state administrators and commercial enterprises to maintain records grew. Written forms of language maintained their distinct status from the spoken word but became less ornate in the practical settings of government, law and trade. A small reading public emerged whose wealthy and educated members demanded access to more secular literature leading to the translation of classical works, like *The Novel of Troy*, or of more contemporary works, like *Tristan* and *Isolde*. Before the full impact of such developments could be felt, the arrival of the Ottoman Empire removed Serbia from European networks of cultural exchange and the changes which such contacts with the outside world stimulate.

Serbian literature in the medieval period produced largely didactic texts in religious and non-religious environments, written in a language available only to men in positions of cultural, political and economic power. The Church was at the centre of almost all literary developments and was closely linked to the reigning Nemanjić dynasty. The early association between cultural programmes and national interests has remained an important factor in Serbian literary history, although the nature of the overlap between literature and politics has altered considerably over time.

Folk literature as the oral production of songs and stories among a largely illiterate rural community using the everyday language of ordinary people, is a characteristic of all European societies. It predates the medieval period with its feudal hierarchy and emergence of church structures for organising cultural development. Religious institutions did not eradicate folk literature, but gave priority to the creation of written texts recorded in its sacred language; Church Slavonic in the Orthodox world and Latin in those regions dominated by the Catholic Church. In Serbia, under Turkish rule, the oral forms of creative art survived longer than elsewhere in Europe where they were lost because of the social and economic changes introduced by the demands of an increasingly industrial and urban society. The educational and cultural activities of the Serbian Orthodox Church were curtailed by the Ottoman authorities, leaving the culture of oral tales and poems to flourish in the villages and small towns where Serbs lived.

Serbian oral culture in the centuries under Turkish rule comprised a rich compendium of songs, poems, stories and riddles, alongside dancing and music. They provided popular entertainment, evolving and changing over time with additions and new motifs. Folk songs came in many different categories for different purposes and audiences depending on whether they were to accompany manual labour, to be sung by a professional itinerant bard on market days, to be heard in a family home or to delight the local community at a large celebration. However, their status as fundamentally a form of entertainment created by village communities was transformed in the 19th century.

VUK KARADŽIĆ



Some attempts were made to collect songs from the folk tradition in the 18th century but the work was undertaken piecemeal until Vuk Karadžić (1787-1864) began a systematic operation to record, categorise and publish them. His work caught the attention of scholars in Germany and elsewhere who were fascinated to see examples from a living folk culture which was lost in the West. The epic songs in particular attracted attention for telling stories about legendary heroes and events in which collective memories about the past were preserved in traditional artistic forms. Serbia's folk songs were elevated to become an expression of the community's consciousness in the latter part of the 19th century, a medium for the mobilisation of national identity as a powerful political force. The purpose of folk literature was redesigned to adapt to the needs of new social and political circumstances, as the Serbian state found it provided a symbolic underpinning for its task to unite the population and consolidate the institutions of culture and government. Serbia's folk heritage was projected as an authentic articulation of the national spirit, although this view was initially recognised abroad.

Folk literature was produced by the ordinary villagers living in the countryside, who were denied easy access to the written word in the Middle Ages. Their songs and stories were delivered in the everyday idiom of the Serbs, which was an important factor in the debates and struggles around the standardisation of the Serbian language in the 19th century.

The beginning of the modern period in Serbian literary history is usually calculated from the 18th century when the Serbs of Bačka and Banat, in the Austro-Hungarian Empire, came into contact with cultural developments from Western Europe. Unlike the Serbs further south, the northern Serbs were not isolated from foreign influences and had much greater educational opportunities. Initially open to Russian examples through contacts made by the Orthodox Church, they also followed German and other models in literature. Dositej Obradović (1739-1811) was one of the first writers to adapt to contemporary literary trends and wrote mainly didactic texts designed to promote learning and modern scientific advances among his readers. He was not alone in his endeavours, being joined by others anxious to benefit from the renewal of Serbian culture such as the writer Zaharije Orfelin (1726-1785) and the historian Jovan Rajić (1726-1801). Their desire to spread the advantages of education and literacy led them to examine again the written word which remained based on the language of the Church. Obradović and others introduced aspects of the vernacular into their written work to help make it more accessible to a greater number of people, thus creating a hybrid language known as Slaveno-srpski, which contained elements of both the modern spoken language and Church Slavonic.

The introduction of Slaveno-srpski did not satisfy the radical requirements of people like Vuk Karadžić who insisted that only the everyday spoken language should form the basis of the standardised literary language. He revised the alphabet to provide one letter for most of the sounds used in speech and adopted a phonetic principle of spelling. The Orthodox Church opposed Karadžić's plans, although he had the support of many among the younger generation who wrote using his alphabet. New poets, like Branko Radičević (1824-1853) began to appear who were inspired by the language and motifs of folk literature and by the work of modern German Romantics. Modern Serbian literature developed under the influence both of native and foreign literary models. In spite of writers using these twin sources of inspiration, the feeling grew that Serbian literature relied too heavily on alien examples and that there was a danger of losing the essence of Serbia's heritage. Culture became a battleground between those who saw themselves fighting to save national traditions, and those who thought that change and modification were not only inevitable, but also helped to preserve the best aspects of Serbia's national cultural heritage.

Serbian writers in the first two decades of the 20th century continued to combine new stylistic and thematic styles with stories set in the specific circumstances of Serbian society. Borisav Stanković (1876-1927) wrote fictional works set in southern Serbia as it emerged from centuries of Ottoman rule, but with a completely modern psychological approach to portraying his characters, for example in his most famous novel *Nečista krv* (*Tainted Blood*, 1910). Milutin Uskoković gave Serbia its first novel set in the modern urban setting of Belgrade in his novel *Došljaci* (*The Newcomers*, 1910). During the 1920s and 1930s writers like Miloš Crnjanski (1893-1977), Momčilo Nastasijević (1894-1938) and Rastko Petrović (1898-1949) integrated the stylistic experiments of the European avant-garde into Serbian literature while continuing to evoke stories and motifs taken from Serbia's historical roots.

Immediately after the Second World War, in 1945, Ivo Andrić (1892-1975) published three of his best known novels, including *Na Drini ćuprija* (*Bridge on the Drina*). His international standing was recognised with the award of the Nobel Prize for literature in 1961. The communists tightly controlled literary output in the first years of their government, prohibiting almost all cultural exchange with the West, but gradually allowed greater artistic freedom. The poets Vasko Popa (1922-1991) and Miodrag Pavlović (1928-2014) expanded literature's thematic range during the 1950s and 1960s, often turning to the myths and legends of Serbia's medieval past and folklore in their verses. More recently, a number of Serbian prose writers have achieved success both at home and on a global scale with many of their works translated abroad, such as Milorad Pavić (1929-2009), Danilo Kiš (1935-1989) and David Albahari (1948-2023).

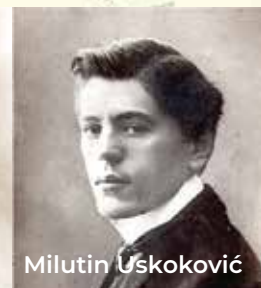
Historians of Serbian literature have often linked cultural developments with the political events of the past, incorporating literary factors in the construction of a general national narrative as symbolic expressions of national consciousness and identity. What we can say with any certainty is that literature has served many different functions over its thousand-year history among the Serbs. It has been characterised by historical discontinuity, with many interruptions, drawing on inspiration found in local cultural heritage and in literary models from abroad. Serbian literature has been and continues to be part of the wider network of European literary histories.



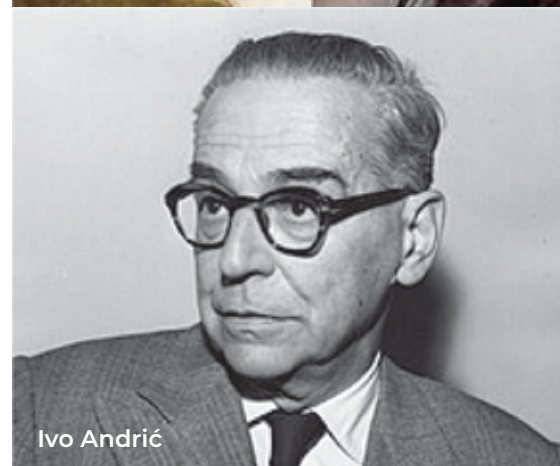
Jovan Rajić



Borisav Stanković



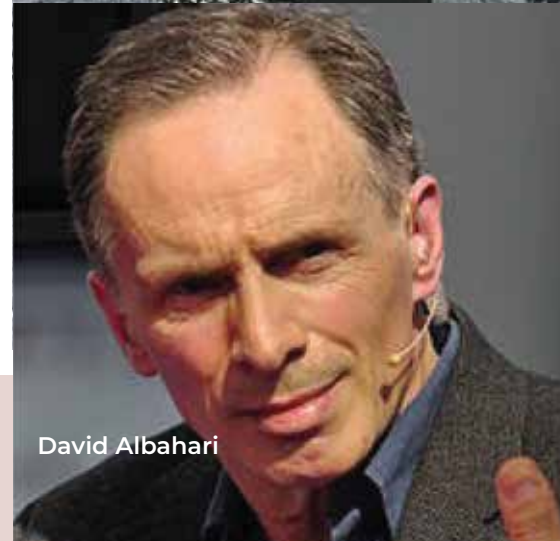
Milutin Uskoković



Ivo Andrić



Vasko Popa



David Albahari

SERBIAN SCHOLARSHIP AND ARTS IN THE BRITISH LIBRARY COLLECTION

By Milan Grba

Srpske novine. Službeni dnevnik Kraljevine Srbije (Serbian Newspaper. Official Gazette of the Kingdom of Serbia) no. 74, 10 October 1916 EAP833/1/2/8/1.

The British Library's Serbian collection, comprising over 40,000 titles and more than 100,000 items, is the largest repository of Serbian culture, science and reference materials in Britain. This collection continues to grow by hundreds of titles each year, solidifying its role as a vital centre for Serbian cultural and academic resources. This diverse collection includes books, journals, maps, manuscripts, digital items, and e-collections, offering an invaluable resource to scholars and the public alike. Spanning centuries, these holdings document the richness and evolution of Serbian scholarship and arts, embodying the country's cultural and intellectual legacy and growth from the 18th century to today.

At the heart of the Serbian collection are historic publications from renowned Serbian scholarly societies, in the past and present, such as Matica Srpska, the Society of Serbian Letters, the Serbian Learned Society, the Serbian Royal Academy and today's Serbian Academy of Sciences and Arts. These institutions have shaped Serbian scientific, literary and artistic thought, fostering a national culture that has adapted through time while retaining a profound sense of identity. Through connections with these societies and individuals, the British Library has not only recorded and preserved the printed heritage of Serbian society in Britain but has also actively collected contemporary and historical materials across the humanities, arts and social sciences.

Early Serbian Publishing and Language Development

Before 1830, Serbian authors faced substantial challenges in publishing. Printing facilities in Serbia were non-existent, and authors were forced to seek printers in places like Venice, Saxony, Austria, Hungary, Russia and in the Romanian territories. This changed in the 19th century when the establishment of a state printing shop and the entrepreneurial efforts of Gligorije Vozarević and other early Serbian printers led to a nascent publishing industry in Serbia itself. Figures such as Vuk Stefanović Karadžić, a scholar and reformer, played a vital role in these developments. The British Library's collection documents the linguistic evolution from Old Slavonic, Serbian Slavonic and Russo-Slavonic to a distinct Serbian literary language. The duality of Serbian literacy in Serbian Slavonic and Russo-Slavonic, shifting around 1740, is reflected in 18th-century holdings. By the late 18th century, Russian influence began to wane, giving way to the rise of Slavo-Serbian language and literature, particularly during the baroque period, which helped shape a uniquely Serbian national identity. At the beginning of the 19th century, Karadžić's prominent 26,000-word dictionary laid the foundation for the modern Serbian literary language.

The 19th and 20th Centuries Serbian Literature and National Identity

The British Library's Serbian collection includes major works from Serbian writers of the Enlightenment, Classicism and Romanticism. These periods were pivotal, as Serbian authors embraced new stylistic and lexical innovations that would define modern Serbian literature. The collection is particularly rich in 19th- and 20th-century literature, capturing Serbia's transition from a literary tradition grounded in folklore and religious themes to one that addressed universal themes of individual and national identity.

The collection notably holds extensive works from the early modernist movement, with the literary magazine *Srpski književni glasnik (Serbian Literary Herald)*, founded in 1901, serving as a central publication for Serbian modernism. Writers such as Jovan Dučić, Milan Rakić, Aleksa Šantić and Isidora Sekulić used the platform to promote a Serbian identity that resonated with broader European literary trends, blending national themes with modernist aesthetics.

The interwar period saw Serbian authors experiment with avant-garde styles, inspired by European movements such as Expressionism, Futurism and Dadaism. This spirit of innovation is represented in the works of writers like Stanislav Vinaver, Ljubomir Micić, Rade Drainac and Miloš Crnjanski who were instrumental in challenging traditional norms through movements like Zenitizam, a distinctly Serbian take on the avant-garde. The collection preserves this vital period, illustrating how Serbian artists and writers contributed to a European cultural renaissance while carving out a unique Serbian voice.

The development of traditional literary forms, however, continued in both lyric poetry and the novel. Desanka Maksimović is perhaps the most beloved Serbian poet of the 20th century, with Branko Ćopić holding a similar place in prose.

Post-Second World War literature in Serbia was also shaped by significant political and social transformations. Authors like Vasko Popa, Miodrag Pavlović and Dobrica Ćosić reflected the complexity of life under socialism and explored themes of identity, historical memory and existentialism. This period also marked the rise of new literary forms, with poets like Ivan V. Lalić and Branko Miljković embodying the introspective, metaphysical leanings of the era's poetry.

During the 1960s and 1970s, novelists such as Radomir Konstantinović, Mirko Kovač and Borislav Pekić explored philosophical and historical themes, often challenging societal norms. Danilo Kiš, one of Serbia's most celebrated writers, gained international recognition for his profound explorations of human suffering, totalitarianism and the nature of memory. The British Library's collection includes many of these works, reflecting the breadth and diversity of Serbian literary achievement during this era.

The inclusion of more recent Serbian writers such as Živojin Pavlović, Svetlana Velmar-Janković and Miroslav Josić Višnjić, who represent a new chapter in Serbian literary development, ensures that the British Library remains a vibrant repository of Serbian cultural life. The Library's collection also features contemporary Serbian literature, highlighting the works of modern authors who continue to explore themes of national and cultural identity in an increasingly globalised world.

Serbian Scholarship and Scientific Contributions

Beyond literature, the British Library has made a concerted effort to collect Serbian scholarly works in fields like history, linguistics, art, and social sciences. Serbian scholarship in the 20th and 21st centuries, represented by institutions like the Serbian Academy of Sciences and Arts, reflects a vibrant academic tradition. Serbian researchers have contributed to a wide range of disciplines, including ethnography, philology and cultural studies, advancing both regional knowledge and universal academic discourses.

Historical research, a prominent area in Serbian scholarship, is well-represented, covering all major periods in Serbian history. From the medieval state to Ottoman occupation, and from the Balkan Wars to Yugoslavia's complex 20th-century trajectory, the British Library's collection provides an extensive scholarly foundation for anyone studying the historical and socio-political evolution of the region.

The British Library's Serbian collection is an invaluable cultural, historical and scholarly resource, embodying the intellectual and artistic achievements of Serbia. It documents the evolution of Serbian language and literature, captures the dynamic shifts in Serbian identity, and preserves the contributions of Serbian scholarship to broader intellectual fields. As the largest Serbian cultural repository in Britain, this collection continues to support research, foster understanding and celebrate the resilience and richness of Serbian culture through centuries.

Image: Detail of Vuk Stefanović Karadžić, Serbian dictionary (Wien, 1818). The British Library pressmark 12976.r.6.



Dositej Obradović

KINDNESS: HOW THE SERBS VIEWED THE ENGLISH

By Zoran Milutinović

Arguably the first image of the English in Serbian literature was created by **Dositej Obradović (1739-1811)**, a restless wandering scholar and a polyglot Enlightenment writer. In 1784, Obradović came to England to study the English language. His small savings, earned by teaching classes in Greek and Latin, allowed for a brief three-month stay. He ended up however staying double that time, for after his savings had been spent, Mr John Livie, a merchant with an interest in Classical learning, invited him to take meals and language instruction in his own home, from himself and other family members. These strangers, Mr and Mrs Livie, were blessed, 'ineffably kind people', 'as if they were [his] own brother and sister and were vying with each other to see which of them could gaze at me in the kindlier, more gracious, and sweeter fashion'. In London, Obradović learnt the language better and admired 'the unaffected, simple and sincere manners of the English'. This is how 'all this English kindness' became the earliest image of the English in Serbian culture.

Bogdan Popović (1863-1944) was a literature professor at the University of Belgrade, and founder and co-editor of the Serbian Literary Herald, the most influential literary magazine in Serbia in the first half of the 20th century. At the beginning of the First World War he moved to London, where he remained until 1920 in a semi-official capacity attached to the Serbian Legation: his duty was to oversee Serbian students at British universities and to serve as their personal tutor. On one occasion, he was invited to Oxford to talk a group of Serbian students into 'calmer and more or less decent behaviour'. For this occasion, he wrote a lecture, later published in three instalments in the Serbian-language, London-based journal *Misao*, entitled 'What Serbs can learn from the English'. From this lecture, one can guess what the students' breach of academic discipline at Oxford was: nothing major, just an accumulation of misunderstandings caused by 'fits of acute irritation and strong anger, or mistakes of unrestrained and sharp language, which one finds so often among people poorly brought up'. Yet, Popović believed that he had to point to something serious enough to merit publication: not only the group of Oxford students, but all those who read *Misao* – and later, Popović's collection of essays in which this lecture was reprinted – stood to learn something from it.



Popović began his lecture by reminding the students that intellectual growth was not the only benefit they could draw from their stay in the United Kingdom, because this was possible in any country with good universities, excellent libraries and museums. In England, wrote Popović, one should use the opportunity to learn something more important: 'the way of governing one's life and one's mind'. In the first half of the 20th century, the 'science' of national characters or mentalities, now largely discredited, occupied European thought. One version of it was produced in Serbia by Jovan Cvijić, a renowned geographer. He studied the mentality or national character of the Balkan peoples, and found that they were endowed by 'great sensibility', which enabled many virtues – cleverness, a strong imagination, compassion and idealism – but also gave rise to many faults, such as an overly excitable temperament easily upset by external sensations, insufficient control over one's feelings, irritability, impulsiveness, overly passionate desires, excessive anger when those desires remained unfulfilled, and sometimes dangerously unrestrained speech. Popović subscribed to this view: Serbs were 'a young race', which had come into being only a century previously. Subsequently discredited by Nazi abuse of the term, at the time when Popović wrote his lecture, 'race' meant simply 'nation' or 'national culture': 'There was no intellectual life, no social life, no state, no aristocracy, no liberal professions, and no well-to-do people in Serbia – for four centuries'. As their cultural and social life was arrested during the Ottoman occupation, the Serbs did not have the time to develop psychological and cultural mechanisms which could neutralise the negative aspects of their 'great sensibility': 'there is no control of our feelings', was Popović's diagnosis of the problem.

In addition to devoting themselves to university studies, visiting libraries and museums, this was something additional that Popović believed Serbian students could learn from the English. Of all the peoples he knew, it was the English who best perfected the art of controlling their feelings: in everyday social life this control manifested itself as 'thoughtfulness, consideration for others', or as 'politeness'. The English, of course, also had many civic virtues, such as 'love of freedom, their sense of duty, their patriotic and military spirit, their courage, and their calm in the face of danger', but he did not believe that those virtues were in short supply in Serbia. However, he pointed at the softer, less heroic virtues, whose absence could become more obvious in everyday life: 'The English are good by nature, if one can say such a thing, and they feel a natural and genuine need to be kind and polite'. Their goodness and politeness were the 'product of long experience and gradual development', and eventually became their psychological characteristic, their second nature, concluded Popović.

Some twenty years after Popović's lecture, Norbert Elias, another continental refugee in the United Kingdom, developed the same idea into a theory of social and historical development of forms of behaviour and the ways they come across as psychological characteristics. In *The Civilizing Process* (1939), Elias described the process of civilisation as increasing self-control caused by ever-intensifying differentiation of social roles and by ever greater interdependency of all individuals: in modern societies, claimed Elias, not only one's success, but one's bare survival depends of one's ability to control one's feelings and their expressions. 'The chief danger that people here represent for others results from someone in this bustle losing their self-control', claimed Elias. The general direction of the civilising process 'always veers towards a more or less automatic self-control, towards the subordination of short-term impulses to the commands of an ingrained long-term view, and towards the formation of a more complex and secure "super-ego" agency'. On the surface, this is recognised as politeness, etiquette, a set of rules which regulate everyday behaviour. It spreads from the top of the social ladder – the court-aristocratic upper class – into the bourgeois stratum and further down the ladder, as if in concentric circles. However, this diffusion is conditioned by relative security and prosperity of the outer circles: 'Classes living permanently in danger of starving to death or of being killed by enemies can hardly develop or maintain those stable restraints characteristic of the more civilised types of conduct. To instil and maintain a more stable super-ego agency, a relatively high standard of living and a fairly high degree of security are necessary.' However, if there was neither security nor stability, neither a court nor a nobility, if social life was not complex but very simple – as was the case in Serbia for four centuries under Ottoman rule – how can control of one's feelings, manifested on the surface as politeness, take root? Since there is no time for the 'products of long experience and gradual development', Popović directed the Serbian students at Oxford to those who had already learnt how to restrain their feelings – to the English.

He repeated the same message in another public lecture, given in Sarajevo in 1925, and published under the title 'Restrain your feelings!' There he stated: 'We Serbs do not manage our feelings well'. Being a 'young people', Serbs 'have not had enough time to learn to govern their feelings. [...] Our responses are extreme; we are set on fire by every external or internal impulse'. What anthropo-geographer Jovan Cvijić called the 'Dinaric type' – the psychological type found in Herzegovina, Montenegro and Northern Albania in its purest form, but spreading out, with weakening intensity, into neighbouring regions – was a violent type, who behaves violently not only because he cannot control his feelings, but because 'he is uncultured, because life, experience, society, constraint from above and from the side failed to teach him to control himself in situations in which every cultured person would do so'.

Popović called the opposite of the violent, uncultured type – a gentleman, 'the highest expression [...] of all good human characteristics'. However, he did not explain what gentlemanliness consisted of, although one may assume that control of one's feelings was at its centre. This is how Popović's close friend and co-editor of the *Serbian Literary Herald*, a historian and a professor of constitutional law, Slobodan Jovanović (1869-1958), who also lived in London (from 1941 to 1958), understood what Popović left unspecified: 'Bogdan understood the gentleman type as it was understood in Queen Victoria's time: as self-discipline'. If self-discipline is the essence of gentlemanliness, then Cvijić's 'Dinaric type' can be viewed as its opposite. A gentleman does not need a rich imagination, maintained Jovanović, neither in life nor in everyday life. A gentleman is not overtaken by enthusiasm or anger; he can have a sense of justice, but he will try to control it, lest he should come into conflict with everybody over it. A gentleman should keep under control his imagination, his enthusiasm, his anger and his sense of justice, maintained Jovanović in his last essay 'A Contribution to the Serbian National Character'.

His conclusion was similar to Popović's: his people needed self-control, restraint, rationality and organisation, and most of all self-discipline. As did Popović, Jovanović also pointed to the same model to be emulated: 'The English are the true masters of their feelings', he wrote, 'one is tempted to say that they always calculate what and how deeply they should feel'. They can cope with conflicting feelings, and successfully separate the public from the private. 'What Popović saw as [English] goodness should be more appropriately called tamedness', wrote Jovanović. 'Up until the world wars, the English lived in peace, freedom and affluence. That has to a significant extent tamed the wild beast which hides within them as much as in any other human being.'



Slobodan Jovanović

Serbian Month

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The Association of Serbian Writers Abroad (ASWA) was formed on 3 June 1951 in London, as it happened during the Festival of Britain. Its founder, Slobodan Jovanović (1869-1958), was a Serbian politician, Professor of Law, diplomat, philosopher, writer, literary critic, etc. In 1946 he was sentenced *in absentia* by the Yugoslav government to 20 years imprisonment. They also took away his citizenship and appropriated all his property. He was officially rehabilitated in 1989 and his collected works were published in 1991.

At that first ASWA meeting, Jovanović was joined by 48 Serbian writers and artists in exile. Jovanović accepted the title of Honorary President and suggested Miloš Crnjanski (1893-1977), already a well-known writer, to become the first active President.

Most of ASWA's founder members had been prisoners in various German and Italian camps during the Second World War. Others, political émigrés, did not agree with the post-war communist ideology. A third group were economic émigrés. Regardless of their educational or family backgrounds, almost all ASWA members were financially fairly poor, some very. Most of the states which had accepted them (including Britain) needed them purely for manual labour, in factories, mines, on farms. To say that life was hard for these people would have been an understatement.

Citing the example of Polish émigrés who had been helped by the British government until they 'found their feet in their new environment', Bogoljub Jevtić (1886-1960), the Kingdom of Yugoslavia's Ambassador to the court of St. James, contacted Prime Minister Anthony Eden, asking him to provide the same help for the Yugoslavs. Eden replied that Yugoslavs were not similar to Poles, for the following reasons: the Warsaw communist government was deemed illegitimate, because it was not recognised by Władysław Raczkiewicz, the Polish President-in-exile from 1939 to 1947. King Peter II of Yugoslavia had formally abandoned his royal duties on 3 March 1945 on British radio and called on all Yugoslavs to join the National Liberation Movement. In this way, the King had officially transferred his legal powers and national responsibility to the Government in Belgrade making that legitimate. Eden's answer, though logical, seems a convenient diplomatic cop-out.

However, despite lack of external support, ASWA continued with various lecturers. This provided a break from the quite grim domestic situation, usually because of lack of money and uncomfortable living conditions. The ASWA talks were an outlet for expressing émigrés' thoughts on many topics – mostly on the political/historical past and on present political and economic realities, here and in Yugoslavia. Political philosophy was high on the agenda; ideology vs executive and legislative power; democratic socialism vs social democracy; literary criticism and the analysis of certain writers; linguistic problems...

Literally hundreds of lectures were given to usually full auditoria. From the documents I've inherited, it is clear that the first few years of ASWA were difficult, mostly for financial reasons and for some trivial disputes between its members. It is also clear that Miloš Crnjanski, because of his difficult personality, was not an ideal President and this slowed the development of ASWA.

When Crnjanski ceased to be ASWA President in 1953, the people who continued in that position – Miodrag V. Stajić, Miodrag A.L. Purković, Kosta St. Pavlović, Nenad Petrović, Dušan Puvačić and Sonja Besford – slowly framed the rules and moral obligations of this very relevant organisation.

We are now firmly an apolitical group whose sole aim is to help, promote and publish Serbian writers and artists abroad. We encourage diverse opinions and discussions, as long as they are presented in a civilised and non-violent manner. Today, ASWA has hundreds of members all over the world. From its beginning in 1951, we have organised over 600 lectures on various subjects by mostly Serbian writers and artists. During the years of sanctions and bombing, we invited and paid for at least 27 Serbian writers to come from Serbia to deliver lectures and interviews. Amongst them were Danojlić, Albahari, Selenić, Bečković, Bajac, Pantić, Hristić, Palavestra, Ognjenović.

ASWA has published nine books. All expenses for all our endeavours have been funded by private donations.

We have high hopes for ASWA's future, especially if young writers/artists join us in the running of the organisation and, of course, if we get financial help.

We have brilliant writers and artists in Serbia, UK and abroad, who should, if possible, be translated and published by reputable British publishers. This, we know, is an uphill task, when more and more people are no longer buying and reading books. But I agree with and celebrate Cicero's comment: 'For books are more than books, they are the life, the very heart and core of the ages past, the reason why men worked and died, the essence and quintessence of their lives.' That is why I believe that mankind will regain the habit of reading books in place of texting or conducting loud conversations on buses on their mobile phones.



First row: Strahinja Banašević, Nada Banašević, Nevena Simović
Second row: Bernard Johnson, Tilda Puvačić, Jelena Reževski, Matija Bečković, Saša Balabanović, Sonja Besford, Dušan Puvačić, Ivo Simović, Nenad Petrović, Djordje Reževski



Predrag Palavestra, Nevena Simović, Vida Ognjenović, Tilda Puvačić, Sonja Besford, John Besford, Ivo Simović



Milovan Danojlić, Harold Pinter

**Serbian
Month**
in Great Britain

TRANSLATORS

Through the centuries, there must have been something fascinating, emotionally engaging and magnetic about the Serbian language, its prose and poetry, to attract so many excellent translators. Following the rule that, if possible, one should only translate into one's mother tongue, I shall consider English translators, some dead, some very much alive, who have honoured us with sensitive translations of Serbian works. Some translators have even helped to publish them, in spite of many difficulties.

Serbian, in common with only eight other languages in the world, is a fully digraphic language, using both Cyrillic and Latin alphabets. It is one of the 'small' Slavic languages, a branch of Old Church Slavonic. The origins of the South Slavs can be traced back to 7000-6000 BC with some earlier evidence from the palaeolithic era (40,000 BC). Remnants of settlements can be seen in Lepenski Vir and Vinča. For anyone interested, further reading is available in the archaeological studies of these sites by Miloje M. Vasić (1869-1956).

The Serbian language, like almost all other European languages, has liberally borrowed from Greek and Latin and later from 'modern' languages like French, German, Italian (which also acquired words from classical Greek and Latin). During five hundred years of Ottoman rule, Serbian naturally absorbed over six thousand words from Turkish.

It is generally agreed that Serbian grammar is one of the most difficult to learn and, although many grammatical rules follow those of Latin, there are several exceptions. Serbian has seven cases, Latin has six – the Latin sixth case: *ablativus*, in Serbian is split in two cases: instrumental and locative. All our pronouns, nouns, numbers and adjectives have a gender and decline through all seven cases. We have four conjugations and seven tenses. I am mentioning these examples – and there are others – simply to honour the translators who were determined enough to learn Serbian and translate from Serbian into English, grammatically, a much simpler language. The Greek God of translation and linguistics, Hermes (Roman, Mercury), must have had some special interest in making our language as difficult as it is.

For much of my life I have been impressed and sometimes moved to tears by the fact that W. G. Goethe (1749-1832) and Jacob Grimm (1785-1863), upon hearing translations of some Serbian epic and lyric poems, decided independently – as far as I know, they never met – to learn the Serbian language so that they could read these poems in the original. Both men spoke several languages. Jacob Grimm (of the Grimm brothers, Jacob and Wilhelm, famous for collecting German folklore stories and fairy tales) translated into German 'Serbian Grammar' written by his friend Vuk Stefanović Karadžić. Had they all lived in the 20th century, they could have read an excellent English translation of Serbian epic poems translated by G.N.W. Locke, who also translated three of Branislav Nušić's comedies. Both books were published by ASWA.

One of the greatest modern translators was William Weaver, who translated into English Italian works by Umberto Eco, Italo Calvino, Primo Levy, Giorgio Bassani, Oriana Fallaci and others. Weaver said:

The worst mistake a translator can commit is to reassure himself by saying 'that is what it says in the original' and renouncing the struggle to do his best. The words of the original are only the starting point; a translator must do more than convey information (a literal translation, that is).

One can add that good translation must be precise, avoiding vagueness or double meaning (unless the source text demands it). Good translation must be fluent, accurate and faithful to the source text, attending to detail and where possible to the cultural relevances and references of both the source and the target languages. It must be in tune with the writer's linguistic playfulness and knowledge, which in translation means a lot of research for the translator. In my opinion all the translators mentioned here have followed and expanded on those rules, making them more precise. They all have had a level of commitment and curiosity sometimes exceeding those of the writers they were translating.

Anne Pennington (1934-1981) mostly known for translating Vasko Popa.

'The Little Box'

*Now inside the little box
In the whole world tiny small
You can easily put it in your pocket
Easily steal it easily lose it
Take care of the little box*

Pennington translated much of Popa with Francis R. Jones. Two of their joint efforts had introductions by Ted Hughes, high praise indeed.

Francis R. Jones translated much of Ivan V. Lalić's poetry. Jones also translated Danilo Kiš's *Homo Poeticus: Essays and Interviews* with an introduction by Susan Sontag. For various literary magazines Jones translated seven of Lalić's collections of poetry (all published by Anvil Press) and many more poems.

Bernard Johnson (1933-2003) was one of most respected translators and editors, as well as being a beautifully civilised and interesting man. He was the Chief Editor of that glorious celebration of *New Writing in Yugoslavia*, published by Penguin Books in 1970. Most of the stories, extracts and poems were translated by Johnson himself, with the occasional assistance of Lalić, Hristić, Scammell and Heppel. Each group of translated texts is preceded by a common Serbian proverb: *Ko vetar seje, žanje oluju.* (Who sows the wind, reaps the storm.) *Ko je ju če umro, danas se kaje.* (Who died yesterday, repents today.)

Johnson translated Borislav Pekić's *Houses of Belgrade* and other shorter texts of his. He translated Aleksandar Tišma's *The Use of Man*, and works by Ljubomir Simović, Matija Bećković, Živojin Pavlović, Dragoslav Mihajlović (*When the Pumpkins Blossomed*), Branko Miljković and Jovan Hristić:

'He Sat Alone While Night Gathered at the Window'

*My cradle stood next to the library...
What tough meat, what weighty lumps of knowledge,
We weave with the thin threads of lucid logic,
Playing chess under the starry nights.*

Bernard Johnson also translated Miodrag Pavlović (*The Slavs beneath Parnassus*) with a Foreword by A. A. Alvarez.

Out of presently active translators I would single out **Celia Hawksworth** and **Christina Pribičević-Zorić**. They both have a profound understanding of both Serbian and English and are meticulous and competent in their research, which almost all of the writers they have translated, require, even demand.

Celia Hawksworth translated Svetlana Velmar-Janković, Ivan Čolović (*The Politics of Symbols in Serbia*), Jelena Lengold (*Fairground Magician*), Ivo Andrić (several books), Vladimir Arsenijević (*In the Hold*).

Christina Pribičević is best known for translations of Milorad Pavić (*Dictionary of the Khazars, Landscape Painted with Tea, Inner Side of the Wind, Last Love in Constantinople*). However, she has a long list of other successful translations: Filip David (*The House of Remembering and Forgetting*), Dejan Tiago Stanković (*Estoril*), Vladimir Pištalo (*The Tale of Aleksandar*), Goran Petrović (*An Atlas Traced by the Sky*), Vladimir Tasić, Goran Gocić, Mileta Prodanović. She has translated short stories for various anthologies and literary magazines by many writers: Pekić, Albahari, Kiš, Besford, Ćosić, Velikić.

I am sure I have failed to mention several excellent translators: apologies. Amongst them are, **Will Firth** (*A Novel of London by Miloš Crnjanski*); **Ellen Elias-Bursać** (*Fathers and Forefathers*) by Slobodan Selenić, as well as two of David Albahari's novels.

And one must never forget **Charles Simić**, who successfully and emotively translated his own selection of Serbian poetry: *The Horse Has Six Legs*. This anthology – not all of the poems would have been my choice – is a good example of how, when you travel from your native Serbia to a foreign country (the USA in his case) at the age of twelve you can not only write great poetry in English but also translate into it!

This is the ending of his translation of one of Branko Miljković's most touching poems:

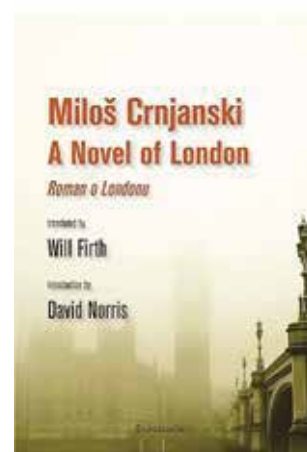
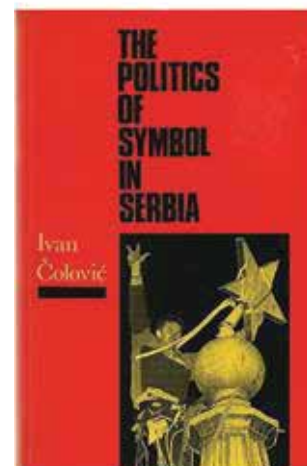
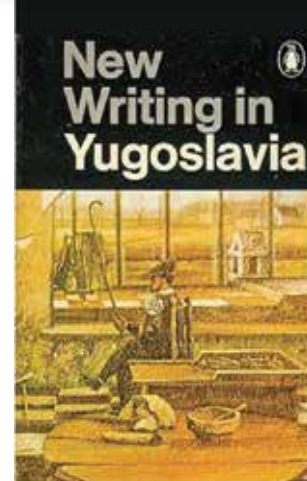
'Everyone Will Write Poetry'

*I accept the great ambition of future poetries: an unhappy man cannot be a poet
I accept the verdict of the singing multitude he who doesn't know how to listen to a poem
will listen to a storm but will freedom know how to sing the way the slaves sang about it?*

Serbia has many writers, dead and alive, who deserve to be translated. For such a small nation, we have an unusually large number of talented writers. In this, we can easily be compared with Ireland, except for the fact that the Irish writers do not usually need to be translated into English.

Sadly, it is getting more and more difficult to promote and/or publish books, especially, translated books. Translators, especially from Serbian into English, have an uphill struggle. However, let us console ourselves by answering one question: how many winners of Nobel Prizes for Literature in the last twenty years, have you even heard of, let alone read? Probably very few, because simply they have not been translated into English.

Sonja Besford



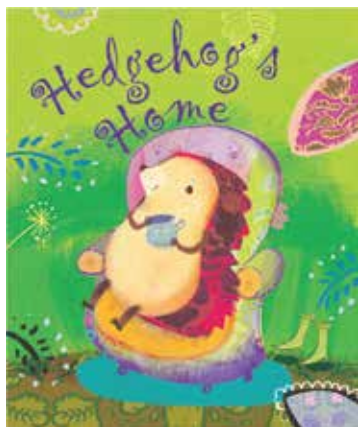
THE TRANS-BALKAN EXPRESS PUBLISHING THE WORK OF SERBIAN AUTHORS IN THE UK

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Istros is the ancient Thracian name for the Danube river, that expressway of energy that crosses borders unheeded and breaks into tributaries, some of them equally legendary in their own right, like the Sava, the subject of so many folk songs. I chose the name Istros Books for my newly conceived publishing company back in 2011, on the premise that ideas and words should flow as easily; and not just in the direction of the Black Sea, but all the way out into the vast ocean of Anglophonia, to the ocean of English-speaking readers! One of the titles on my list back then was *Hedgehog's Home* (*Ježeva Kućica*) by Branko Ćopić, the very first and probably the only children's book I will ever publish, simply because it is the very best one I could publish: a story with a rich history grounded in the Partisan movement and the fight for one's homeland that the author himself took part in, yet told in the voices of wild animals who connect to all of us to ideas of home, moral bravery and friendship. *Hedgehog's Home* may well be the best-selling book on our list, and regularly gets sent out to the four corners of the world, to those who remember the original and those who want to share a story they love with friends.

Anglophonia, the world of the English-speaking reader, is not a friendly terrain for books in translation, and only a very few make it to its shores. Figures abound, but it is often quoted that only around 5% of all books published in the UK and US are works in translation, with fiction being only a fraction of that number. Small publishers such as Istros are making efforts to improve that number (although it must be noted that Amazon Crossing is the biggest English-language publisher of works in translation) and we have a unique focus on SE Europe/Western Balkans. Our aim is to publish a selection from the best of contemporary writing from the region and also to rescue classics that somehow got overlooked, always with an eye on stories which highlight the culture and yet are universal in their appeal. And quality is essential too – almost all our authors have won national or regional prizes, with many being the recipients of the EU Prize for Literature. Highlights include Aleksandar Gatalica's sweeping World War One narrative which weaves in and out of the destinies of over 70 characters through magical realism and imagined factual events, a stunning achievement which saw the book nominated for the prestigious International Dublin Literary Award 2016 and shortlisted for the Oxford-Weidenfeld Translation Prize 2015. The translator, Will Firth, has a string of praiseworthy translations under his belt (not least Miloš Crnjanski) has been a frequent partner in our work, as has Celia Hawkesworth (*Fairground Magician*, Jelena Lengold) and Christina Pribichevich-Zorić, *The House of Remembering and Forgetting*, Filip David), both of whom will be well known to members of the Serbian Society here in the UK.



Serbian
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One of the things that Istros tries to do, besides from making sure the books appear in the best possible translation and are available on the wider market through the usual wholesale and online channels, is to organise live promotional events which aim to highlight the authors themselves as well as showcase the cultures they come from. Embassies, cultural institutes and societies are our usual collaborators, although we do try to work with other organisations so that we reach a wider audience. Highlights during our 12-year history are our cooperation with the British Library in 2014 and 2016 in order to host Balkan Day part 1 and 2, which saw guest speakers such as Vladislav Bajac and Vesna Goldsworthy take the stage in what was a celebration of regional culture and achievements covering both literature and film; regular events hosted at the Conway Hall Ethical Society (including the premiere of the opera of *Hedgehog's Home!*) and consultancy with the European Bank of Reconstruction & Development on the formation of its literature prize for translations coming from their countries of operation, which include Serbia, the wider Balkans and Central Asia.

Our ongoing motivation has always been a desire to fill a niche in the UK market for outstanding literary works from a region of Europe which is much underrepresented in English, meaning that so many writers from abroad are never present in our culture, to its definite detriment. We aim to select those works whose subjects are perennially relevant, original and thought-provoking and have built a dedicated and loyal audience over the years, as well as always trying to reach new readers. Books from lesser-known languages are so often neglected by larger publishers due to a lack of knowledge of the region and the high cost of translations, an obstacle which Istros overcomes through the painstaking work of filling in a constant stream of funding applications, most of which we happily win. Our list now includes over 70 titles, all of which are kept in print using print-on-demand technology and the constant replenishing of our warehouse stock. A lot of time is spent on author development as well as cultivating relationships with translators, promoting both equally in an effort to take part in the ongoing promotion of literature in translation, now considered a niche in its own right, with dedicated 'translated fiction' tables now regularly appearing in Waterstones and smaller bookstores across the country.

A work of love, but also a self-sustaining enterprise, we are proud of what Istros has achieved so far and look forward to all the new titles to come. Please do write to us if you would like to receive our newsletter, and follow our work on X and Instagram.

Idemo dalje!

SD Curtis
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Find out more about Serbian authors and their books published by Istros Books

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SERBIAN WRITERS IN BRITAIN



Featured in the Serbian Month catalogue 2022:

<https://serbiancouncil.org.uk/wp-content/uploads/2022/01/Serbian-Month-in-GB-2022.pdf>

Page 20:

Dositej Obradović (1739-1811)



Page 30:

Miloš Crnjanski (1893-1977)

Page 32:

Borislav Pekić (1930-1992)



Featured in the Serbian Month catalogue 2023:

https://serbiancouncil.org.uk/wp-content/uploads/2023/05/2023-GBSM-WEB_compressed.pdf

Page 58:

Radomir Putniković (1936)

CONTEMPORARY BRITISH SERBIAN *Writers*

Sonja Batinić-Besford



Sonja Batinić-Besford is a Serbian writer born in Belgrade. She has fifteen books published, the latest published in 2021 by KoV, *To and Fro/Tamo-Amo*. She is the author of many short stories, poems and reviews of contemporary literature published in various magazines in UK, USA, Serbia, France etc. Some of her work has been translated into various languages. Sonja is the president of the Association of Serbian Writers and Artists abroad. She is married to a dentist and lives in London.

Waking with John

Always at dawn I wake-up
to a blackbird singing and wait
listening to his breathing and wait
for his senses to open to mine and wait
for his body to turn, his eyes to open
and wait for his laughter to say:
you look like a lioness ready to pounce
which I do, masterfully covering his torso
with one swift, unhesitant move
I adjust to our curves and cavities, inhale
his sleep-odours and so assembled by
spoonful of love, every morning
I wish it were yesterday morning

From: *To and Fro/Tamo-Amo*, 2021

My mother My father

How strange I thought how peculiar odd
they shiver yet sing: that's brave isn't it?
Although life's mile end glimmers
on their fingernails and next
in my dream I see them young
untouched unclaimed exquisite
sheltered by a sighted God
they sat on the earth floor singing away
the unforgiving trail of future tears while
the archons of darkness presented them
with a mystifying charmed dance but
My mother My father sang away their clench
their stench the vile smile of their sly promises

Then I was born astonished
by their light godliness and loving commands
quick and tight like fearless midnight prayers
in a far away church and farther land
I listened to everything curved and filmy:
my mother knew music my father all the words
my mother felt plants my father all the animals
she celebrated St. John he St. Nicholas
she drunk vodka with lamb he brandy with pork
and all the while they sang and danced
a ravelling of voices music cutlery napery
in ever reducing circles
until they entered my heart's periphery
and marched in unstoppable

From: *arrivals & departures*, 2001



Vesna Goldsworthy

Vesna Goldsworthy (Belgrade, 1961) is an internationally bestselling and prize-winning writer, academic and broadcaster. In 2021 she was elected Fellow of the Royal Society of Literature, becoming the first Serbian member in this august Society's long history. She is Professor in Creative Writing and English Literature at the University of Exeter and Professor Emerita at the University of East Anglia. Goldsworthy writes in English, her third language. Her books include *Chernobyl Strawberries* (a memoir) and *Gorsky* (a novel) both of which have been serialised by the BBC; *Inventing Ruritania: the Imperialism of the Imagination*, a study of Balkan representations which remains a set text at universities worldwide, and a Crashaw-prize winning poetry collection, *The Angel of Salonika*, which was one of the *Times'* Best Poetry Books of the Year. Vesna Goldsworthy's new novel, *Iron Curtain*, was published in February 2022 by Chatto & Windus in the UK to great critical success. It was Book of the Year in the *Times*, the *Financial Times*, the *Spectator* and the *Independent*, and it was longlisted for the Dublin Prize and shortlisted for the UK's Society of Authors Volcano Prize. The Momo Kapor Prize winning Serbian edition with Geopoetika has been a bestseller since its publication, while the North American edition with WW Norton was published in February 2023 and subsequently selected by the *New Yorker* as its Book of the Year. In 2024 Vesna Goldsworthy was awarded Milovan Vidaković Prize for lifetime achievement by the city of Novi Sad. This is one of the most august international awards in Eastern Europe, given to Mario Vargas Llosa, Peter Handke, Orhan Pamuk, David Grossman, Alberto Manguel, Claudio Magris, and other renowned writers. Goldsworthy was its first woman laureate.

The Angel of Salonika

I

In the sixties, the nights were quiet.
You could hear
A nightingale in someone's apricot tree
Three blocks away,
The sound of Mother's body turning
Towards the open balcony door,
The words of some foreign language
Murmured in her sleep,
A lone mosquito's vigil by your shoulder,
The steady beat of your own heart
Ticking like a sonar instrument
From the depths of elsewhere,
And then the scream
Of transcontinental trains
Crossing the river valley,
Bracing themselves
For the morning explosion
Of Aegean light.

II

Occasionally, a composition
Shuddered to a halt at the level crossing
Next to Grandmother's allotment,
As if startled
By the tidy trellises of runner beans.
Their tiny scarlet flowers
Shining in the night
Like magic beads.
Then the glow worms of burning tobacco
Floated slowly up to the carriage windows,
Their arrival signalled
By no more than a flick of a lighter, or
The striking of a match, like a falling star
Illuminating for a moment
The pale moons of faces looking out
Towards the lone row of weeping willows.
The unseen river glinted at the bottom of the field.
Exotic names pulsed
On white panes
Nailed to the heavy doors:
Paris Gare de L'Est, Hamburg Altona, Moskva, Wien.

III

Funnelling through Belgrade
To Istanbul and Athens
The veins and arteries of railway lines
Looked like a map of the Nile lost and found:
The fertile delta in the north,
The white of Athens,
The blue of Istanbul,
A rare lotus flower
With a stem planted in my bloodstream.

IV

In dreams, I sometimes revisit Salonika
Where I haven't been for thirty years.
In nineteen eighty,
Soon after my eighteenth birthday,
Father took me there by train to buy a fur coat,
An unseasonal purchase in high summer.
Somewhere after Mitrovitsa
A barefoot girl
Walked the length of the train
Carrying a bunch of blood-red peonies,
Their buds still
Tight, unopened, unreal –
Like jawbreaker sweets,
The green plush of their leaves
Wrapped and hidden in wet newspaper.
She looked inside each compartment.
It was unclear whether she was selling the flowers
Or singing quietly to herself —
Do not lean out of the window
To the tune of an old Macedonian song.
She jumped off the train when it slowed down
Just before the border
Dropping her flowers, trailing behind her
A long, shiny stole of laughter
White, glistening,
Like her rows of milk teeth.

V

At Idomeni the heat struck
With its fist in a soft suede glove
And followed us into Salonika
Where whole streets of furriers awaited
Even out of season,
Rabbit, fox, Russian sable, Arctic wolf.
Eventually, I chose a mink coat
The colour of chestnut honey,
God knows how many souls' worth of pelt
Stitched in a garment
To be worn no more
Than once or twice in the coming years,
And now remembered mainly as a parent's indulgence
Of the vanity of his human cub.
I soon moved to England where the rain is cruel
In its punishment of unnecessary ornament,
And, anyway, by that stage I felt more virtuous
When less ostentatious,
As if born
Into the Protestant preference
For black and white.
I saw the purchase for what it was,
Or what I thought it was.
Yet of all my sins it still remains so small
As to seem, even now, barely worth the memory.

VI

That afternoon we went to the cemetery at Zeytinlik.
We walked among the cypresses and war graves;
Father talked about the islands of Vido and Corfu,
The sea burials of soldiers who had never seen the sea,
About typhus, jaundice, and malaria,
About perilous mountain crossings
Through freshly driven Albanian snow,
Makeshift hospitals with Scottish volunteer nurses,
Red-haired, porcelain skinned, like the north itself.
I twirled a big, shiny parcel by its silk ribbon bow,
Curiously light,
Dreaming of snow, of icy paths,
Of deep lakes frozen in birch forests,
Of sledges drawn by three white horses,
Of manes and silver bells.
I never listened to his stories, Yet how come
That I now remember them all?

VII

The coat was mothballed then sold at a loss
After I left for England, and
When it became clear that I wasn't coming back.
What I remember best
Is the early evening on an empty train
Heading back from Salonika
Through the deepest orange sunset
I have ever seen.
The amber pelt spread over my bare knees
Reflected the dying sun
As though I was on a sledge
In some Turgenieff story
In St Petersburg, or Baden Baden,
Anywhere but in Macedonia in thirty six degrees
Of pure joy, Of possession.

VIII

A cloud, shaped like an angel,
Its underbelly brushed red,
Hovered by our side like a tethered balloon,
As if listening to my father's story
Soaking in the strings of his words,
More thirstily than I was,
While I dreamt under my cover
Worth six months' of family pay-cheques.
Untouched himself by any thirst for luxury,
Father spoke of Salonika
In the First World War.
We did not talk about the Second,
Nor dreamed that there was another one
To come in our lifetime.
I never questioned the reason for that silence.
Long before I left for England I well understood
That to be able to bear so much history
One needs a circle of clear blue water
Between yourself and it,
A circle of clear blue water.



Nikola Čobić

Nikola Čobić was born in Belgrade (Serbia), but for quite a long time he has been living and working in London (UK). He is a writer of poetry and short stories, and until recently the editor of UK based poetry magazine The Wolf. His work has been awarded a number of poetry prizes in Serbia, United Kingdom, France and Germany. Nikola writes in Serbian, but translates his work into English. His works are being published in numerous anthologies and periodicals.

Македонска, 05:45

Кад се око 05:45
београдска зора прћакне и побуни што је буде,
прескачући баре, стигнем
до зевајуће такси станице у Македонској
и пропадне кроз задње седиште једног црвеног голфа.
Кроз капљице на прозору посматрам сиве капуте
обешене о маглу на станици код Политике.
Посао их чека. Или врућа јутарња кифла.
Једна кеса коју ветар учи танго
упорно квари симетрију улице.
Где ћемо – каже поглед таксисте из ретровизора.
А ја ћутим и размишљам
како да у 05:47 уопште изговорим:
- До Бањице. Трамвајска окретница код тржног.

Земља

„Места која волимо
Не можемо напустити“
Иван В. Лалић

Били смо орлови
Сада само летимо на југ

Непроходаним улицама спајам део града
Где је ваздух први пут
Засврбео моја плућа
Са оним у којем ћу гледати крв
Неком лепшом бојом.

Језик улице је замка
У коју упадам као у заблуду.
Зграде су зуби, наоштрени изрази,
Сликари што се одричу свог ремек дела.
Чете димњака стражаре изнад
Чувају мрак да не напусти насеље.

Протрчавам пијаци
Продавци рибе нешто довикују.
Њихова ме реч стиже ознојена,
Сажвакана као травка.

Да ли ће ова земља
Из које су израсле руке свих јутара
Умети да нас загрли
Као мајка крај болесничке постеље.

Речи су ћебе за покривање истине
Оне нестају на додир;
Мртви одлазе са црно-белих фотографија.

Били смо орлови
Сада само летимо на југ.

A Serbian-British academic and writer, Lazar is an ex-journalist, contributor to *The Guardian*, former agency strategist and a former Head of Brand Planning in Google's creative think tank ZOO in London. He is an Associate Professor in Business School Lausanne (BSL), Associate Lecturer at Goldsmiths University in London, visiting lecturer at King's College London, teaches at the MBA programme for the School of Business and Economics in Ljubljana, the PwC's Mini MBA Academy in CEE and at the Faculty for Media and Communications in Belgrade. Serbian audiences know him for his best-selling books 'The Flowerhop in the House of Flowers' (exploring the phenomenon of the bizarre success of the 'Alan Ford' comic book in former Yugoslavia) and 'Damson Tea' (a comparative phenomenology of everyday life in London and the Balkans). His latest book of essays 'Paths Among the Signs' was published in 2020 by FMK Books. He lives in London. The books could be purchased in all better Serbian bookshops.

We have our own problems (For Gaza)

Lead, steel and fire devour flesh yet to see the sun getting old, and their mothers.

But we have our own problems.

Cradles turn to graves by the machine mind gorging on numbers like locusts on a meadow.

But we have our own problems.

The still is a fantasy, in the air that boils and breathes concrete dust.

But we have our own problems.

Endless darting, throngs pushed here and there

randomly by a deadly finger, like cattle stamping out geography.

But we have our own problems.

'Home' is a meaningless word, a myth as empty as the aid food box.

But we have our own problems.

'Mana' used to come from heaven, now from food trucks, grim stages for grim plays,
high podiums so beneath humanity.

But we have our own problems.

... will they or won't they kiss...

... who will be fired next...

... who sears and who glazes for victory and fame...

... the parking ticket that brings out the snarling animal...

... the outrage of the late delivery and the imperfect latte...

... the fate of poor Kate.

Yes, we have our own problems.

We dive-bomb from truth like a wailing Stuka falling on Belgrade.

We hide in pixel mazes framed with shiny bezels, sheltered from putrid horrors of the outside.

We gorge on fat pixels and saturated lies...

we binge on sugary myths...

we inject cholesterol of the mind...

we suffocate our common brains...

... until we dissolve into passivity and egotism.

We are obese from trivial.


We are tired from ourselves, from long hours of shovelling meaning ever further away, from three
jobs

that don't make ends meet.

Someone like us slaughters and tears down, with the same words we use, with the same fears we
fear,

with the same excuses we make, and we swallow and we look the other way.

Someone, somewhere, not here, not close, out of sight and out of heart.



Dr Jelena Nolan-Roll

Dr Jelena Nolan-Roll, currently living in Bristol, grew up in the New Belgrade blocks in the nineties (Kakav brate Bruklin brate blok je brate zakon). She is a violence prevention expert, a creative writer, coach and amateur kickboxer. She is a psychologist by profession (University of Belgrade) with a doctorate in education (University of Bristol). She is interested in human and social stories, as well as the power they give us - or the power we give to them as the society or as individuals. In violence prevention domain, she has led expert teams and participated in global projects, with participants from Silicon Valley to India. Her story about a woman leaving an abusive relationship *Nesreća* won first place in the competition of the Association of Independent Writers of Serbia 2021 (<http://www.casopiskvaka.com.hr/2021/03/jelena-nolan-roll-nesreca.html>). Her novel *Blokovi se pricaju* is published in December 22. As a coach, she works with clients from various domains, from teachers to Olympians (drnolanroll.com). She is a Brazilian Jiu Jitsu white belt.

Burning

There was some smoke, yes.
Occasionally a trace of a mirror.
But mostly it was a flame. Bright. Yellow like a star. Red like blood. Crackling like a witch cackling and not a wood which was giving its shape to fire gods.
There was a moth. And this is what happened when it touched the flame. First, slowly:
PEC!
Auch
It hurts
But it's so so pretty
I want it it attracts me so much
The sparkle
The feel
It is a star burning star

Second time, he went in again:
PEC!
Both of the wings now sport scars
But the moth again aligns
With a shiny wood and bars of a fire
And goes straight for it
I want it
It attracts me so much
It is so known I've longed for it so long
It is my home the one I searched for and went so far
To find
And look it is inviting me
It is the language of invitation
When something is well known well known for so long
LET ME HAVE IT

There we have the third time.
The moth is ready for a flame. Or he thinks he is, which is often how these moments start.
The flame is ready for a moth. It was made as such.
Moth goes in
He disappears
cccc

But the flame learns, the moth does not what happens to the ashes.
The writer waits until they are completely dried and makes an ink.
The poem is done.
The artist waits until the poem is read, and puts a spoonful of ink in his gun.
Tattoos a moth, just under a hip bone.
Of a woman who dared to light a pyre.

THE SERBIAN LIBRARY IN LONDON



On 13 January 2015, The Serbian Library in London was officially registered as a not-for-profit organisation in the UK. It immerses itself with charitable goals such as promoting education, culture, literature and art. It concerns itself with the historical heritage and the traditional ethnic legacy of the Serbian people. It practises speaking and writing in the Serbian language through various activities, with the aim of inspiring the Serbian community and Diaspora to participate in its activities and keep the Serbian language alive in the UK. It aims to achieve this through direct involvement, suggestions or sharing information and knowledge about the Serbian people in the Diaspora.

The founders Vesna Petković and the late Olga Gaković reached an agreement with the Serbian National Library in Belgrade to send books to the Serbian Library on a regular basis, mainly contemporary or up-and-coming authors and newly published books by well-known authors. The Serbian collection includes books in a variety of areas including history, fiction, literary criticism, poetry, prose and children's books. The Library also received three complete collections of the Harry Potter books in Serbian, a special gift from J. K. Rowling's office. One collection was donated to the Great Ormond Street Hospital for Children in London for Serbian children awaiting serious operations or long-term treatments.

The Serbian Library in London holds regular Mini Book Fairs during Serbian Month, mainly focusing on the promotion of Serbian authors, translations and publishers interested in Serbian literature. The programme includes presentations of new books and talks with the authors and publishers. Since 2021 the Serbian Library has hosted regular Zoom events which have included authors from abroad. These events provide a chance for the audience to ask questions, and they have proved to be very popular not only in the UK but also in other countries in Europe, America and Australia. Guests have included Viktor Lazić from Belgrade, Dr Rasko Radović and Tao Wang from Beijing China, Sonja Besford and Vesna Goldsworthy from London, Svetlana Meiehofer from Bosnia and Herzegovina, Marat Akhmedjanov, Silk Road publisher from Central Asia, Susan Curtis Kojaković from Istros Books London, historian John Zametica, Svetlana Matić, Serbian language teacher and principal in the Serbian School in Vienna. These events are an important way of putting people from across the world who write and speak Serbian in touch with each other.



*Marija Allport (actress), Will Firth (translator),
Vesna Petković (founder)*



*Olga Gaković, Vesna Goldsworthy, Sonja Besford,
Susan Curtis, Vesna Petković*

The Serbian Library also encourages people to get involved in its activities by organising events to promote speaking and writing in the Serbian language. In 2013 the first International Poetry and Prose competition was established for Serbs throughout the Diaspora. A significant number of talented writers from the Balkans, Europe and USA, who write in both Serbian and English, have participated over the years, enriching the Serbian Diaspora's literature and culture. The winning poems and prose are published in several books including *Duvan-ske Priče* (Tobacco Tales), *Poetry and Prose Private Collection* and special prizes awarded. Also, a series of talks were organised about the literary Diaspora in the UK which is also evidence of the Serbian presence and cultural activities in the UK over the last century.

**Serbian
Month**
in Great Britain



The Serbian Library in London depends on donations, cultural activities and applying for the funds to support its work. At every charitable event, help or donations are gratefully received on behalf of all members and other library users.

The Serbian Library in London is in the London Borough of Hammersmith and Fulham libraries. Its main base is at Fulham Library (598 Fulham Road SW6 5NX), where you can find the large collection of Serbian books. It is accessible via Fulham Library internet website as well. All members of the Serbian community in Great Britain can order books from Fulham Library, through their local libraries. The books will be delivered to their local library for collection and will be sent back to Fulham Library in the same way. The service is free of charge.

The Serbian Library Blog is the place where you can find up-to-date information about events and activities you may be interested in. We still hold talks with our prominent authors and public personalities, and they are usually on Zoom, free of charge. If you would like to join us and receive information about our activities, please send us your contact details, preferably by e-mail and we shall send you information about the future events. You can contact us on our email: serbianlibrary@gmail.com

We are hoping to create a website and advance our communication through other social media, but we need help from people interested and skilled in this area. If you can help do get in touch.

There is a lot of work involved in managing the library, particularly refreshing the collection with new books, and help is needed. If you feel you could spare some time to help keep this valuable library working, please contact The Serbian Library by email serbianlibrary@gmail.com.

Board of the Serbian Library in London

Contact: 07801130806

Email: serbianlibrary@gmail.com

The winning poem of the Poetry and Prose Competition 2014

Private Collection

by Dajana Grujić

**viewings by owner's invitation only;
*genuine and original donations accepted with
utmost gratitude;*

Artwork no 1

*For no one's eyes but Yours -
the beauty of my solitude paints the
forbidden perfection
hidden in the tidings of love.
For love.
Lovingly.*

Artwork no 2

*My smile has ripened through the vanishing days
of that sweet smelling summer,
the year before last.
With a restless presence of my fading memory*

*I welcome everything that becomes past.
And with my last breath I am setting free what
little is left of me.*

Artwork no 3

*The Tune that we could hear from the very beginning
was the Time -
singing of love so near and its blinding shine.
It was the Fate that set the rules of the Play for two
opposite sides.*

*My role was to ensure that you always find
the Way by keeping
my light bright and alive, and yours should not lose its
sight while swimming through present, future and
past.*

*And as they say:
if it is not meant to last – the spark will die away.
But if it is meant to be – no one could muster a
Gale and anger
the Sea that would stop you from reaching me.*

Artwork No 4

*Once you adored me for what I was meant to be.
Often love does not see the change brought on by Time
and that Beauty you fell for is no longer mine.*



'SERBIAN VIRTUAL BOOK CLUB' BY THE SERBIAN SOCIETY

'You love to read, so why don't you join a book club? It will boost your happiness in so many ways!' This is definitely true for me; the only thing I enjoy as much as reading is talking about reading. I was thinking about joining a book club for quite some time, but the typical 'go to somebody's house and drink buckets of wine' club was not for me. I knew what type of book club I wanted to join, but finding what I was looking for seemed like looking for a needle in a haystack!

So I decided to start my own.

I presented the idea of 'Srpski onlajn book-club' to the Serbian Society more than three years ago, and the members of the Committee gave me their support. And as they say, the rest is history...

Many Serbs in the UK want to cultivate the habit of reading in Serbian. Belonging to a Serbian book club means they don't neglect that aim.

Our book club creates a feeling of community and togetherness and exposes us to new perspectives and ideas. Meeting on a regular basis ensures we are connecting consistently and have something on the calendar to look forward to with pleasure.

The variety of books makes reading and discussion very rich, and that is what attendees are drawn to.

Joining a book club comes with many benefits:

1. You read books you wouldn't normally pick up. When everyone is suggesting books, you end up reading books you wouldn't have read if the choice was yours. You might not like some of them but you might love others. And when a book surprises you like that, it can quickly earn a place among your favourites on the shelf.
2. You learn how other readers think, which makes your own reading better. The more this happens, the richer the story gets.
3. You may find yourself starting sentences with no idea where they go; often by the end of the discussion you will be surprised by how differently you think when there are other people to pick up your ideas and interpret them in their own way.
4. Sometimes we discuss the book only for the first 15 minutes, then from there we start discussing life updates, recent work developments and our next travel plans. In those instances, even when the book itself is not the centrepiece of discussion, it can still be a force that brings us together, which in turn opens us up to new ways of reading and being with each other.

Ground Rules

The book club by the Serbian Society celebrates the best in new (and sometimes old) Serbian fiction. We can read a Serbian or English edition, in Cyrillic or Latin script, but the conversation about the book is always in Serbian. It is very important that the books we read are written by Serbian writers or writers from the minority communities living in Serbia. Can people attend even if they haven't read the book? Of course! The motto of our book club is 'No guilt'. The conversation is somewhat structured, but it is okay for people to talk about other topics too. Talking points are useful to help get the conversation going, but you have to be willing to go with the flow. We meet online once a month, and chat regularly in our WhatsApp group. We organise occasional trips to the theatre, dinner parties and book promotions when we want to meet in person.

If you're reading this (and still reading), you were probably thinking about a book club already. Right? Take it from someone who knows. Come and join us! Book clubs work wonders and it can boost your happiness in so many ways!

Nada Hinić, The Serbian Society

THE SERBIAN LANGUAGE DICTIONARY



Аврам Балабановић



др Снежана Пејић



др Ненад Мијатовић



проф Јелена Митровић



др Милош Стефановић



др Марија Ушћумлић



Весна Јовановић



Јанко Матић

Introduction

In late 2023, a voluntary grouping under an informal project titled 'With love' initiated an effort to develop a Serbian language dictionary. Developing a dictionary may appear an anachronistic endeavour in the 21st century. And yet, this informal gathering that started in London, has become a cross-border project linking the efforts of the world-wide Serbian Diaspora. Two of the UK based protagonists, Avram Balabanović, Trustee, and Veljko Žižić, Project lead, explain the nooks and crannies of this unusual Diaspora effort.

Veljko: Two core motivations lie at the heart of our undertaking. Due to historical circumstances, to this day Serbians lack a widely accessible dictionary that is comparable to a plethora of English dictionaries, such as Oxford, Cambridge, Collins, etc. Our academic or specialist dictionaries are expensive, unavailable, or limited in function for a student, civil servant or journalist. By developing a dictionary, we also tackle the dire need for a recognised electronic dictionary resource, so as to channel the development of AI and technologies possessing the potential to advance language development.

Avram: Language is a living thing and is bound to change with time, but that should not result in us forgetting the original and still quite valid Serbian words and expressions. The ultimate judge and standard can only be a modern dictionary that encompasses the present and past in all its glory.

Veljko: The general knowledge and usage of the Serbian language appears to have deteriorated in the internet era. Sentences such as *Originalni i ekskluzivni gift* program, have become common in Serbia. Whilst arguably a global phenomenon, the ongoing linguistic colonisation focused our minds on linguistic support structures that may be missing. A dictionary is a source of knowledge, as well as a guide, helping society establish standards in relation to non-literary speech or slang. A widely available dictionary in all required formats is a fundamental cornerstone for society and plays a vital part in all other linguistic applications and structures.

Avram: The dictionary will have some 50,000 words and expressions; we have engaged a top team of Serbian lexicographers to develop it. The agreed budget is 70,000 euros, some 45% of which has been collected so far via GoFund and externally. Details can be found on our project website <https://sljubavlju.com/>. We aim to complete the job by the end of 2025.

Veljko: As is the case with many small tongues, the presence of the Serbian language is governed by the impact of the internet. Services such as Google govern the content of our searches, the quality of translations, can determine our behaviour towards particular linguistic features, e.g. cyrillic, ijekavica, etc. Both good and bad linguistic standards can be fostered and promoted by technologies. The constant theme running through our activity is the need to understand the technology and use it to ensure consistent linguistic development.

Avram: To reach many of you, we have organised a number of Zoom calls with our Diaspora from all over the world. Some calls were with several hundred participants. The last one was with Vladika Grigorije, Archbishop of Dusseldorf and Germany who wholeheartedly approved our ideas.

Veljko: The byname 'With Love' indicates the principle that guides us. It is to provide a loving contribution and never impose an overbearing opinion. At present the theme of language is rarely heard in society's discourse. Raising awareness of it is of long-term importance. Our talented and successful immigrant communities share this view. Creating a high-quality debate is in itself helpful. Sharing opinions and knowledge between our Diaspora communities, igniting and participating in debates that matter, will always be conducive to the life of individual communities and result in general betterment.

Avram: Throughout history, many great Serbs lived and worked in Great Britain and felt they should be part of what was happening back home. From one of our first ambassadors, Čedomilj Mijatović, in the 1880s, to great politicians and writers like Miloš Crnjanski, Dositej Obradović, Slobodan Jovanović, Borislav Pekić, Desimir Tošić – they all had a great desire to help Serbia from afar.

Veljko: Over the course of the year we spoke to many Serbs around the world. We are very similar worldwide – we care about the culture and the language and invest time and effort in various individual projects. Our separation from local politics is beneficial, allowing us to 'see the forest', as the saying goes. Hence the comprehension, strong support and wide willingness to support the dictionary project. The project is viewed as a focused and much-needed effort. It is apparent that many realise our action is not just practical – it is a broader message, intended to rekindle public opinion and encourage debate and linguistic investment.

Avram: This is an open project, belonging to all of us and to every individual and association that supports it. Our motive is to invest in the Serbian language. Our work is free and charitable. The money we collect is intended entirely for the development of the dictionary – we have no salaries or expenses. This is a natural extension and expression of the Serbian Round Table and all the great Serbian organisations within its membership.

Veljko: The project is a large team undertaking. The contracted development of the dictionary is led by Professor Dr Rada Stijević, a top Serbian linguist, with a team of lexicographers. Professor Dr Ranka Stanković is leading an IT team in all aspects of electronic development. The backbone is the linguistic corpus resources developed over the last several decades, in preparation for machine learning and artificial intelligence applications. Our voluntary team consists of trustees, execution team and a number of experts advising in relation to legal, technical and media matters. Over 30 people are involved and the team is expanding.

Avram: The trustees come from our Diaspora and are from all over the world. They are bankers, scientists and business people of good name and great experience. Their duty is to ensure full transparency with tight housekeeping rules.

GoFundMe

https://www.gofundme.com/f/opisni-srpskosrpski-recnik-skupimo-zajednicki/donate?source=btn_donate



Veljko: The objective is for the dictionary to be published in Serbia, Republika Srpska and Montenegro. We aim for it to become a widely available reference point, present in every classroom and every office. The dictionary is also being developed as a database and a source for all necessary electronic applications. The work has begun and will continue until the end of 2025. The dictionary will contain the 50,000 most frequent words and expressions in the linguistic corpus covering the last 50 years.

Avram: And of course there is another option: to forget about all this, do nothing and just adopt another Serbian word, 'bezbrigizam'. Before we do that, remember the words of Vuk Stefanović Karadžić: 'Докле год живи језик, докле га љубимо и почитујемо, њим говоримо и пишемо, прочишћавамо га, умножавамо и украшавамо, докле живи народ; може се међу собом разумијевати и умно сједињавати; не прелива се у други.'



The language trademark 'S ljubavlju'

Veljko: The linguistic trademark we are developing is meant to raise awareness and highlight the common linguistic values. The concept is for it to be applied on every webpage, the pages of institutions and media, like other well-known trademarks, such as Woolmark, Organic or Fairtrade. It is an attempt to encourage the linguistic debate as well as offer a practical solution for raising the standards of language usage across the board.



Statement, Professor Dr Rada Stijović

Professor Stijović: With new concepts and new phenomena, new words are born or old ones acquire new meanings. We are witnessing numerous new words, such as – drone, waxer, influencer, blog, bot... These need to be explained and a possible suitable local word needs to be offered. Certain words or some of their meanings become obsolete and gradually fall out of use. There is a constant need for new dictionaries of the modern language, where these changes are reflected. In countries with a developed lexicography, new dictionaries appear every few years, or even more often.



Statement, Professor Ranka Stanković:

Professor Stanković: The Dictionary of the Contemporary Serbian Language is being developed as a lexicographic database and a source for many other linguistic endeavours. The dictionary is intended primarily for people, but also for machines, so it will contribute both to the improvement of language culture and education, and to the development of language technologies for the Serbian language. This will be an important step by which language technologies provide much-needed infrastructure to numerous other linguistic applications, in many visible and invisible ways.



Forbidden dictionary – Dr Milos Moskovljevic, 1966

The proscribed Serbo-Croatian dictionary by Dr Miloš Moskovljević remains almost forgotten. Published in 1966, it was expressly banned and destroyed by the regime. Moskovljević's descriptive, illuminating descriptions of the words 'chetnik', 'partisan', 'srbovanje' and 'Montenegrin' drew the ire of the communists. Having realised the need for a general dictionary resource, Dr Moskovljević completed the dictionary towards the end of his life. Historian Dr Momčilo Isić, Moskovljević's biographer, says: 'Moskovljević considered the dictionary to be the crowning glory of his career. He died two years later, in 1968, deeply hurt by the ban.'



The King and The Cameraman:

120 Years of Serbian Cinema and Serbian-British Cultural Relations through Film

Dr Mina Radović

On 21 September 1904 (8 September on the Old Calendar) the old streets of Belgrade bustled with life. Comme il faut ladies with veiled hats made their way to church, the jovial hoofs of horses resounded off replenished cobblestones, roads teemed with people and sidewalks followed along, bespoke soldiers strolled in formation in every direction, families from the country arrived sporting fine folk dress, spry elders and stout Montenegrins brought a momentous air, lovely wreaths decorated the pulsating architecture caked in Vienna and Byzantium, yellow leaves fell and the smell of rain announced the arrival of autumn while children walked in circles observing the device recording it all and the oddly dressed Englishmen behind it. Lanes quickly cleared up and a procession began. Everybody came to see not the carriage nor the splendour but a father beloved by his people – strikingly humble and incomparably grand with genteel eyes and probing moustache – anointed with oil and myrrh.

King Petar I Karađorđević remains one of the most beloved kings in Serbian history. Known to the world as King Peter I of Serbia and to his people as the Old King, he ascended the throne on that September day 120 years ago and his coronation is one of the oldest preserved on film – with that of Tsar Nicholas II of Russia predating it by eight years. Born into a dynasty whose founder Đorđe Petrović – Karađorđe – emerged from the people a century prior in 1804 to lead the First Serbian Uprising against the Ottoman Empire, young Petar was born in Belgrade, schooled in France, grew up as an avid reader of John Stuart Mill and earned his military ranks during the Herzegovina Uprising in Nevesinje. He prized liberty above all, and we can understand it is no coincidence that history would bestow on him the name King Peter the Liberator as the only European monarch who headed the fronts in both Balkan Wars and the First World War and led the Serbs, Croats, and Slovenes into a united kingdom in 1918.

Marking this anniversary of the coronation means to celebrate the birth of Serbian cinema and reflect on the history of one of the most interesting chapters in modern cultural relations – that of Serbia and Britain since the turn of the 20th century. As this period of his rule marked a golden age in social, political, economic and cultural terms, King Petar sought to establish and deepen cultural relations. English solicitor Arnold Muir Wilson became the UK's Serbian honorary consul in Sheffield and the King invited him – along with cinematographer Frank Mottershaw – to film the coronation. Wilson was initially interested in promoting British trade with Serbia, but interestingly the engagement resulted in Wilson using the film to travel Britain speaking about the Serbian people. The film's length is record-setting for its time, it represents a marvellous achievement in terms of composition and montage and, as historian Paul Smith added in his treatise *The Historian and Film*, it is also the first and finest example of news communication by film. The film is the oldest surviving document about the Serbian people, history and culture and the oldest cinematic work preserved on the Balkan peninsula.



Arnold Muir Wilson



The Karađorđević Dynasty was also the subject of the first Serbian feature film *Karađorđe* directed by Ilija Stanojević in 1911. While Wilson's lectures in Britain deserve a separate chapter, cultural exchange between our two countries flourished in the years to come: Bishop Nikolaj Velimirović got his PhD at Oxford and was the first non-Anglican to give a sermon at St Paul's Cathedral in London in 1916, while Scottish Women's Hospitals founder Dr Elsie Inglis came to Serbia bringing medical care and a host of British doctors and nurses to aid the country in a time of affliction. Several films on Dr Elsie's pioneering work are preserved by the British Film Institute. After one of the hardest moments of history, British women aided the soldiers on the Thessaloniki Front (also known as the Salonika Front) and many hospitals were set up to treat the wounded. Those who lost their lives would be buried in the sea, remembered as 'the blue tomb' in Corfu, and Zeitenlik in Thessaloniki. On the Thessaloniki Front the last shot of King Peter I of Serbia was taken, the last shot of the most beloved king in modern history.



Ilija Stanojević

Thanks to Vladika Nikolaj's missionary work and the allied experience, British interest in Serbia only grew and London published a host of books on Serbia and the Serbian people in the years during and after the Great War. Meanwhile Wilson and Mottershaw's film of the coronation continued to be used in teaching and, eventually falling out of distribution, was purchased by a Yugoslav diplomat in 1937 and handed over to the Patriarchate of the Serbian Orthodox Church where it was kept for several decades. The film was finally acquired by the director of the archive of the Yugoslav Cinematheque Stevan Jovičić in 1993 and restored first in 2003 and digitally in 2024 for the anniversary.

The formation of the Kingdom of Yugoslavia only boosted cultural relations between Serbia and Britain. The hundreds of Serbian pupils who had received an education in the UK during the war – including a distinguished class in the George Heriot's School in Edinburgh – were followed by many who came to study finance and economics in the 1920s. British interest in the new country marked by natural beauty, historical variety, and pure multiculturalism also grew. The British Trade Corporation was founded in Belgrade, British libraries donated books to Serbian libraries, investment in Serbian scientific research came from Britain and the British Council established its offices in Belgrade in 1940. A Department of English Language and Literature was established at the University of Belgrade while Vladika Nikolaj continued his work in building cultural bridges, establishing formal relations between the Serbian Orthodox Church and the Church of England.

Attached to a group of French war veterans travelling throughout Yugoslavia was the Brit John Kinsman who in 1937 captured the first colour film of the country traversing Belgrade to Ohrid. Capturing landscapes, public figures and ordinary people, notable shots from the film include the Kalemegdan Fortress in Belgrade, the Royal Compound in Oplenac and the 25th Anniversary Celebration of the Liberation of Southern Serbia in Skopje. The interwar period was also the time in which two prominent Serbs – Slavko Vorkapich and Peter Bogdanovich – made their ways to the Anglophone world, the first already well established and the second just born. Film theorist, director, and montagist Slavko Vorkapich arrived in the United States in the 1920s and became the vital force in the development of Hollywood montage. He also launched the career of American cinematographer Gregg Toland who would go on to shoot Orson Welles's *Citizen Kane*, the film that has most consistently topped the British Film Institute's poll of The Greatest Films Ever Made. Vorkapich later became Chair of the USC School of Cinematic Arts, moulding the curriculum that would produce Steven Spielberg, George Lucas, Robert Zemeckis and, of particular significance, James Ivory, the leading force in British cinema with Merchant Ivory Productions.



Slavko Vorkapich



Peter Bogdanović



**Serbian
Month**
in Great Britain

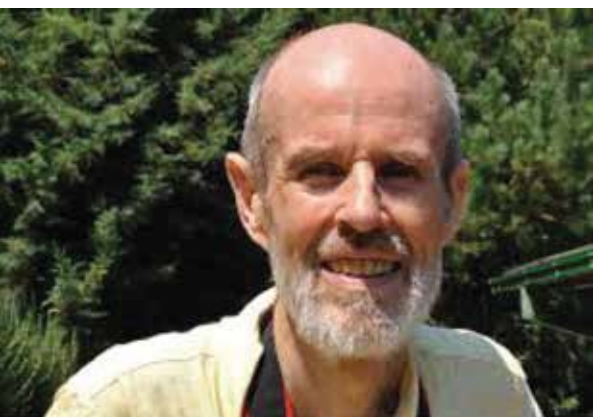
In addition to Vorkapich – 1939 was the year in which film director, critic and curator Peter Bogdanovich was born, just as his parents arrived in New York from Yugoslavia. Peter learned Serbian before English and his father Borislav Bogdanovich – from Ruma – was a distinguished painter and member of ‘The Twelve’ prominent artists in Yugoslavia who would go on to have a successful career in the West, with posthumous exhibitions such as those in London honouring his memory. Peter quickly became a film critic writing for *Film Culture* and *Esquire* and film programmer at MoMA in the 1960s, curating the first retrospectives and writing the first books on film giants such as Welles – whom Vorkapich knew well. Bogdanovich however is best remembered for his films such as *The Last Picture Show* (1971) that earned him the BAFTA in London and solidified his place in the New Hollywood pantheon – a top place among filmmakers of the American New Wave that included Francis Ford Coppola, Martin Scorsese, Woody Allen, George Lucas, Steven Spielberg, Robert Altman, the Englishman John Schlesinger and Slavic compatriot Miloš Forman. Dušan Vukotić, another Serbian pioneer in an altogether different realm – animation – launched the Zagreb School of Animation in Yugoslavia and would go on to direct *Surogat/The Substitute* in 1961, becoming the first foreign film to win the Oscar for Best Animation and opening the door for discovering the heritage of Eastern European animation in the West.

While the situation in the new world developed in one direction, different things were going on at home. King Aleksandar I Karađorđević was assassinated in Marseilles in 1934 and his son King Petar II of Yugoslavia was exiled to London with the Axis invasion of Yugoslavia in 1941. With the advent of socialism after the war, the House of Karađorđević was prohibited from returning to their home country and our current head of the Royal House HRH Crown Prince Aleksandar of Serbia was born in London – in Suite 212 at Claridge’s, declared Yugoslav soil by act of parliament at the behest of Winston Churchill – and baptised by Vladika Nikolaj and Patriarch Gavrilo in Westminster with godparents King George VI and the then-young Princess, now better known as Queen Elizabeth II. A new generation of Serbian people arrived in Britain as a result of the Second World War. They contributed to British social, economic and cultural life and built churches which remain some of the finest examples of Orthodox Christian spirituality, culture and architecture on these Isles, nicely captured by the film *Opening of the Serbian Orthodox Church* (1954) in Halifax and preserved by the BFI. Likewise, one of the most prominent cultural figures of the post-war period is Miloš Crnjanski, a pioneer of Serbian literary modernism and author of canonical works such as the historical epic *Migrations*. Crnjanski was exiled in Britain for two decades, lived in London and from this experience penned the famous *A Novel of London*, published in 1971, that is to this day one of the finest literary renditions of the capital and a prime example of cultural relations in action.



<https://player.bfi.org.uk/free/film/watch-opening-of-the-serbian-orthodox-church-1954-online>

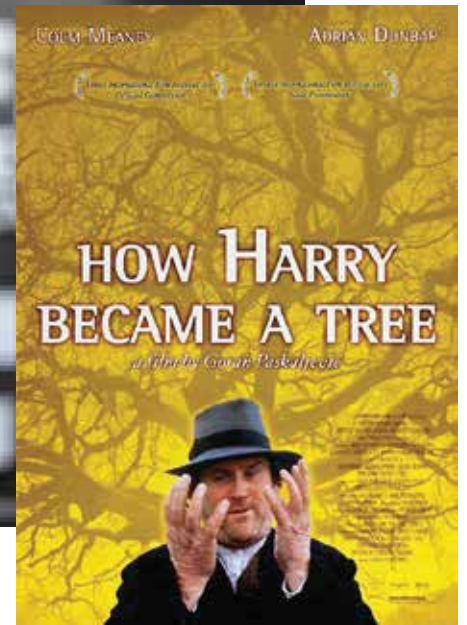
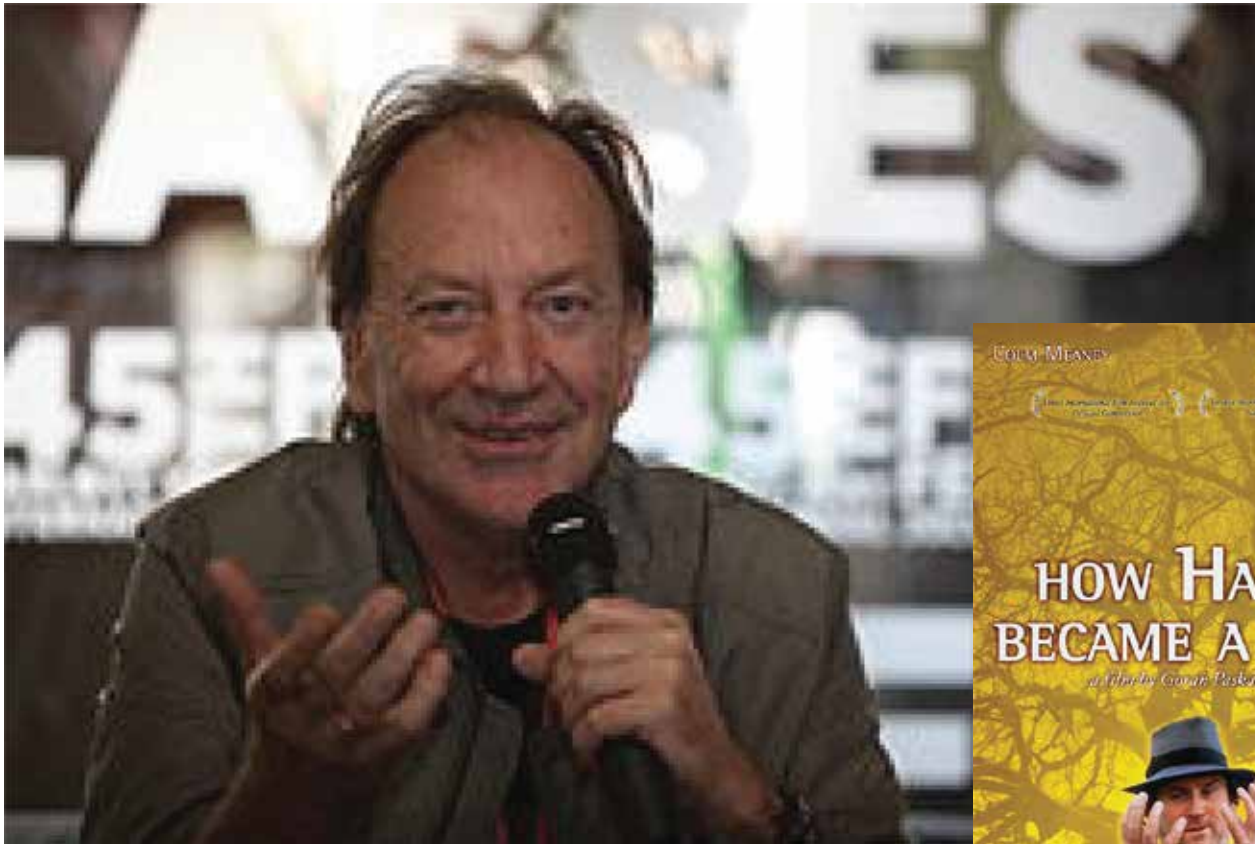
However, it was not only Serbs who were exiled to Britain. British artists also found refuge in Serbia. Salisbury-born film and television director, author and educator Timothy John Byford relocated to Belgrade in 1971, the same year Crnjanski penned his classic about London. Byford had started his career with *Blue Peter* at the BBC and won a BAFTA Children's Programme Award. Discovering a newfound home, Byford married in Yugoslavia, quickly learned Serbian and became one of the most prominent directors at Radio Television Belgrade and later Radio Television Sarajevo. His classic children's series *Babino unuče/Granny's Boy* (1977), *Poletarac/Fledgling* (1980) and above all *Neven* (1974-1975) – based on beloved Serbian poet Jovan Jovanović Zmaj's works for children – were a national sensation and remain to this day some of the most important, widely broadcast and still watched television productions for young and old alike. His legacy is undisputed among generations, myself included, and he is one of the great symbols of cultural exchange between Britain and Serbia, showing how people can understand one another if they possess even a trinket of that spirit of innocence and love.



Timothy Byford

It is also worth saying that in the period between the 1960s and 1980s, British films and television shows were widely broadcast on Serbian screens. Besides the sensation of *Monty Python's Flying Circus* felt across Yugoslavia, Peckham-smart *Only Fools and Horses* had a remarkable effect on Serbian national character. People flocked to see every new episode of the show, quoted lines from it by heart, assimilated it into everyday life and remade that experience in different cultural forms throughout the decades. Everyone had a *Boycie* (Bojsi is close to Bojan in Serbian) in their life. I remember that even in the midst of the NATO bombing of Yugoslavia in 1999, my mother and aunt were watching Rodney and Del Boy in hysterical fits. I later thought how wonderful it is to recall that experience to people in Britain in terms of reminding people of the value of cultural relations in difficult times and, more existentially, that as people we are all together in this life. This aspect of love homegrown in the Serbian spirit is most important when thinking about how to preserve culture, maintain and build new cultural bridges which for one reason or another have been forgotten in the limelight. The sense of humour – particularly in its blackest forms – is something I have also found to be deeply similar between Serbia and Britain, a factor which many have overlooked, but shows us how our mentalities may not be all that different. Slobodan Šijan's cult classic *The Marathon Family* translates well into the UK while John Challis discovered what a cult figure he was in Serbia, fantastically captured in Lazar Vuković's travel documentary *Boycie in Belgrade* (2020).

While reflections on our past, the monarchs that shaped it and the cameras that recorded it has been useful for beginning a conversation about Serbian-British cultural relations through film, the final purpose of this article is to consider the direction these developments are taking in the new century. Lauded director and member of the Prague School of Yugoslav filmmakers Goran Paskaljević shot several of his post-1990s feature films abroad. *How Harry Became a Tree* is a British co-production set in rural Ireland and, led by the spirit that distinguishes this director, features one of the great early performances from Oscar-winning actor Cillian Murphy. Another great actor made his way to these shores and into the global spotlight with the collapse of Yugoslavia. The wit-grit-moustached Rade Šerbedžija made unforgettable appearances in British-made modern dramas such as Stanley Kubrick's *Eyes Wide Shut* and Guy Ritchie's *Snatch* and has since featured in an array of American blockbuster franchises like *Harry Potter*, *Mission: Impossible*, *X-Men* and *Taken* as well as popular television shows like *Downton Abbey*, *24* and *CSI: Miami*. Branka Katić is another prominent Serbian star – who starred in beloved comedies of the 1980s to modern classics by Srđan Dragojević and Emir Kusturica – whose move to Britain has prompted international success from London to Hollywood.



Goran Paskaljević

While younger generations of Serbs are schooled in the UK, growing into promising filmmakers, the reverse course continues as British household names make their way to Serbia. Beloved English actor trained in the Shakespearean tradition – Ralph Fiennes produced his directorial debut *Coriolanus* (2011) almost entirely in Serbia and returned again to Belgrade to make *The White Crow* (2018). Honoured with Serbian citizenship, Fiennes – like Byford before and Challis after him – continues the tradition of a dialogical cultural exchange that traces its roots to the silent era with the King and the Cameraman (without drawing close to impertinence, one might say the King's Man). As expounded in the film programmes I have curated in Britain, the United States and Europe to date, and by launching the Serbian Film Festival UK this year, it is my hope that this dialogue will only deepen and flourish in the years to come. As the poets of our two nations would agree, in the spirit of Shakespeare that marked the Slavic soul and the words of Njegoš that formed it – 'It is easy to be good when all things are well, heroes are born in tribulations. The guidance of our eyes lieth with the heart.'

Rade Šerbedžija



Foto: Antonio Ahel/ATAImages

Nadja Regin

2 December 1931 – 8 April 2019

Foto: Profimedia

Nadežda Poderegin, known by her stage name as Nadja Regin, was a Serbian actress, writer and publisher. Nadja was born in Niš and brought up in Kraljevo, on an estate where her father Ignatije Poderegin, a Russian émigré scientist from Ukraine, taught and researched agriculture. Her mother Milka Bajić Poderegin, also a teacher, was from Plevlje, near the Montenegrin border. Her idyllic childhood was shattered in October 1941 when her father was killed in a mass execution conducted by the Occupying forces, known as the Kraljevo massacre. As a Russian émigré, Nadja's father was offered the possibility of being spared, but he refused to abandon his colleagues and students and died together with the thousands of civilians. His sacrifice and bravery had a lasting impact on her life raising the question 'How do I live up to that?'. As a response to her husband's death, Nadja's mother Milka actively supported the national liberation army and spoke out against German occupation, which resulted in her being blacklisted. The family decided to move to Požarevac, to ensure their safety. With the arrival of the Soviet Red Army in Yugoslavia, 12-year-old Nadja acted as an interpreter in Kraljevo hospital, since she spoke Russian because of her father's background.

After the war, her mother Milka was transferred to Belgrade as a teacher of national and world literature. Although Nadja was interested in journalism, she graduated with a Bachelor of Arts from the Theatre Academy at Belgrade University, where she also read French Language and Literature at the Faculty of Philosophy. She was mentored by Joža Rutić and Branko Pleša, and her classmates included Jelena Žigon, Dragan Laković and Pavle Minčić.

Nadja's first acting roles were in the early Yugoslav films *Frosina* and *Eshalon Doctor M*. This was followed by a co-production between Bosnia Film and the German branch of Rank Organisation in the film *The House on the Coast (Kuća na obali)*, directed by Boško Kosanović, which led to an international career. After her marriage to Michael Szrajber, a Polish-born Briton who served in the First Polish Parachute Brigade during the war, she moved to London in the mid-1950s. She described the relocation as a 'sort of a professional suicide' since she did not speak a word of English at the time. Nevertheless, speaking Serbo-Croatian, Russian, French and German, helped her learn English in only a few months after moving to London. Nadia claimed that extensive reading of Somerset Maugham's works helped her quick progress.

Nadja had her television debut in the British series *The Adventures of William Tell*, followed by *The Invisible Man* and the feature film, *Don't Panic Chaps!* Later, Nadja appeared in many British TV series including *International Detective*, *Danger Man*, *Maigret*, *Richard the Lionheart* and *The Benny Hill Show*.

Nadja always felt that her Slavic accent limited her to either playing sexy roles or a spy and was an obstacle to being cast in more diverse roles. On the other hand, perhaps this, along with her striking beauty, contributed to her being one of the few actresses to appear in two James Bond films. These roles enhanced her career and earned her a renowned name as one of the 'Bond girls'. In the movie *From Russia with Love* (1963) she played the mistress of MI6 boss Kerim Bey, played by Pedro Armendariz. A year later her role as a Mexican nightclub dancer Bonita in *Goldfinger* landed her straight into the arms of Sean Connery (the actor playing Bond at the time). In the famous scene of him kissing her in her dressing room, agent 007 saw the reflection of an assassin in her eye and used Bonita as a shield to tackle the assassin. She escaped another kiss from the irresistible Connery when her driver asked her if she could get Sean Connery's autograph while she was filming. When Nadja knocked on Sean's door and asked for the autograph, he answered 'Yes, if you give me a kiss!'. She replied, 'I'll get the driver to come up and give you a kiss!'

Nadja did not talk about her work and only gave a few interviews including one in 2015 about her Bond roles for the *Movie Memories magazine*. The full interview is available online:

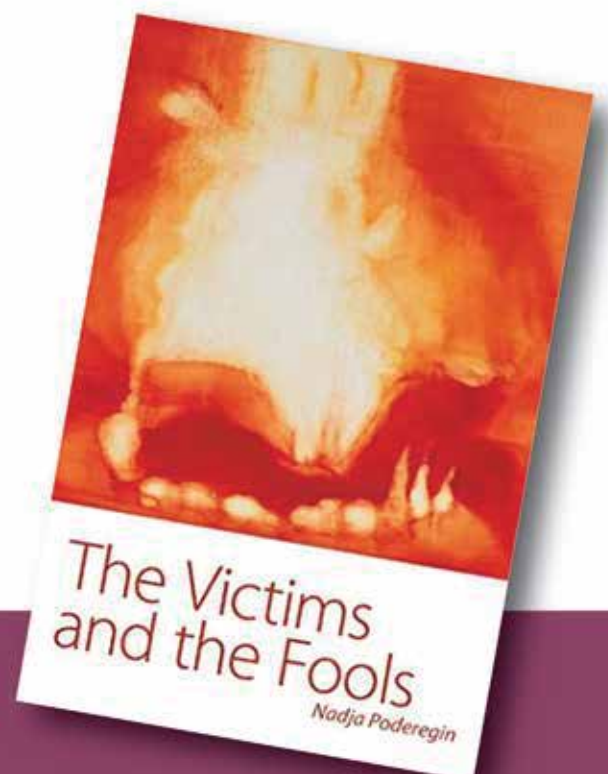
http://www.007magazine.co.uk/nadja_regin_interview.htm

However, aged 87, she participated in some of the events celebrating the 55th anniversary of the first James Bond novel, *Casino Royale*, which was part of the 'Year of James Bond' in the United Kingdom.

Nadja's final film appearance was in 1964 in the movie *Runaway*, a New Zealand production which also starred a young Kiri Te Kanawa. After appearing in the 1968 episode of *Dixon of Dock Green*, Nadia retired from acting to spend more time with her daughter Tanya. Under her stage name, Nadja Regin she appeared in more than forty films and television plays in Yugoslavia, Germany, England, Austria and New Zealand.

From the late 1960s Nadja worked as a script editor for Hammer and Rank, then founded Honeyglen Publishing with her sister Jelena, specialising in the philosophy of history, literary works, biography and some fiction. She has translated her mother's book, *Svitanje*, from Serbo-Croat into English (as *The Dawning*), which was published in Yugoslavia, Great Britain, the USA, Canada and in France (as *Le Point du Jour*) to great acclaim. She also wrote a children's book, *The Puppet Planet*. Nadja's novel, *The Victims and the Fools*, was published as an e-book in March 2016. She was completing her memoirs, *Recollections*, at the time of her death in 2019.

By Maya Jordan



A portrait of Vesna Stanojević, a woman with short brown hair and blue eyes, wearing a light blue cardigan over a grey top. She is looking directly at the camera with a slight smile. The background is a soft, out-of-focus interior.

Vesna Stanojević

is a Serbian British actress, Senior Lecturer in Acting at The Royal Central School of Speech and Drama and a private acting coach. Her acting training began at the University of Dramatic Arts in Belgrade, where she studied the Stanislavski Acting Method and earned her bachelor's degree. Her professional acting career was launched soon after graduation with lead roles on national television, in theatres and in feature films.

In 1994, Vesna travelled to the UK to perform at the Edinburgh Theatre Festival. She was inspired by the experience to stay, learn the language and become more closely acquainted with British culture. Soon after that, she discovered the work of Etienne Decroux in London and embarked on a four-year full-time study of this innovative acting technique with Decroux's last assistants, Corinne Soum and Steven Wasson. This journey profoundly shaped Vesna's artistry and introduced innovation to her approach to acting and theatre as a whole. She began developing new methods of rehearsing that enable actors to create their roles by focusing on their unique potential and creativity, with less dependency on local culture. By incorporating more diverse approaches, Vesna's work stands out as a unique blend of Eastern and Western cultures.

Her acting career originally began in Ex-Yugoslavia, now Serbia. Vesna has been celebrated for her roles in film and television, including Silia in *The Last Lap in Monza*, Bjanki in *The Blossoming of the Linden Tree*, Princess Olivera Lazarević in *The Path Strewn with Roses*, Mikica in *Home Sweet Home*, Ruža in *Three Tickets to Hollywood*, Maca in *The Night is Dark*, among others. On stage, she explored a wide range of genres while working with the National Theatre, Belgrade Drama Theatre, Yugoslav Drama Theatre, Atelje 212 and Bitef Theatre. Her performances included iconic roles such as Lady Macbeth, Sasha Lebedeva, Wendla Bergmann, Sheila Franklin, Marilyn Monroe, Sibyl Vane, Little Medea, and other classical and contemporary characters.

Her collaborations with esteemed Yugoslavian artists and directors include Soja Jovanović, Egon Savin, Dejan Mijač, Nikita Milivojević, Gorčin Stojanović, Milutin Petrović, Dragan Kresoja, Zdravko Šotra and Božidar Nikolić. Her international collaborations span Russia, Greece, the US, Italy, Switzerland, Japan and Mexico. A highlight of her artistic journey was working at the Taganka Theatre in Moscow with the world-renowned theatre director Yuri Petrovich Lyubimov. Impressed by the production of *The Picture of Dorian Gray*, in which Vesna played Sibyl Vane, Lyubimov invited the cast to collaborate with him at the Taganka Theatre on a production of *Electra*. The rehearsals took place in Moscow, and the play eventually premiered and was performed at the Megaron Theatre in Athens.

While in the UK, Vesna has greatly valued her inspiring collaborations with directors Lucy Bailey, Steven Wasson, Corinne Soum, Alex Winckler and Steve Bendelack; playwrights April de Angelis, Mark Ravenhill, Goran Stefanovski and Sarah Grochala; actress and director Lia Williams; composer Jocelyn Pook; and US-Serbian composers Natasha Bogojevich and Nikola Radan.

Vesna co-wrote, co-produced, co-directed and starred in the two-hander play *The Whore in the Madhouse*, inspired by Dario Fo, at the Belgrade Cult Theatre. Her multimedia practical research on the Greek tragedy *Antigone*, which she directed for The Royal Central School of Speech and Drama, was performed at St Peter's Church in London. She approached the Greek tragedy in a distinctive way, transforming the space of St Peter's Church into an installation and using Jocelyn Pook's complex compositions as the central device for the Greek chorus.

In 2006, Vesna was invited by the late Professor Bruce Kirlé to work with him in London, where she helped establish and lead the acting training for the BA Acting and Musical Theatre course, at the Royal Central School of Speech and Drama. Her collaboration with Professor Kirlé inspired Vesna to develop a new acting methodology: 'The Space Between the Lines'. She has since applied this method across her work as an actress, coach, and director in contemporary and classical plays, musicals, films, and television. Vesna's method focuses on the detailed exploration of the silent moments before and after spoken lines, and it delves into the unique potential of an actor and their culture. As an internationally experienced actress and acting coach, Vesna continues to actively foster diversity in creative processes through her work.

Working in the UK and Serbia over the past 30 years has shaped Vesna as an artist in unpredictable ways and opened doors for her continuous learning and improvement. Over the past 18 years, she has also collaborated internationally through her teaching and advisory roles with Northwestern, DePaul, Roosevelt University and the Moscow Art Theatre School. Recently, she was invited to design and launch the first MA course in Acting for Stage and Screen in English at the University of Contemporary Arts in Belgrade.

She has also represented the shared heritage of Serbian and British culture through her academic and acting work, in collaboration with the Serbian Council and the British Library. In 2016, Vesna was honored with the prestigious Golden Badge by the Cultural Educational Union, in conjunction with the Ministry of Culture and the Ministry of Foreign Affairs of Serbia, in recognition of her significant contributions to the development of art and culture.

Vesna is a member of British Equity, Spotlight and the Association of Dramatic Artists of Serbia. Further details about her work can be found at:

<http://www.spotlight.com/9410-7869-7507>
<https://www.cssd.ac.uk/staff/vesna-stanojevic-ba>

**Serbian
Month**
in Great Britain

A close-up portrait of Rade Šerbedžija, an elderly man with long, wavy grey hair and a full grey beard. He is wearing a black hat and a red scarf. The background is a soft, out-of-focus white.

Rade Šerbedžija


Šerbedžija is a bard of the acting profession and one of the most famous Serbian actors, domestically and internationally. He boasts an incredible body of work from the Yugoslav Black Wave and classic films by Rajko Grlić, Goran Marković, Krsto Papić, Vatroslav Mimica and Živojin Pavlović to Milcho Manchevski's Golden Lion Winner *Before the Rain*, Stanley Kubrick's *Eyes Wide Shut*, Guy Ritchie's *Snatch* and a host of blockbuster franchises such as *Harry Potter*, *Mission: Impossible* and *X-Men*. His significance for the Serbian community in Britain is connected with his move to the UK in the 1990s and the international outreach of his work that has confirmed him as a great cultural ambassador.

Šerbedžija was born in 1946 in Bunić, Lika and graduated from the Academy of Dramatic Arts at the University of Zagreb. Playing in film and theatre, he regularly appeared in the Gavella City Theatre and Croatian National Theatre in Zagreb and his performance of *Hamlet* in 1974 in Dubrovnik brought him universal acclaim. The same year he appeared in *A Performance of Hamlet in the Village of Mrduša Donja* (1974) with Milena Dravić in one of the finest and most surreal adaptations of Shakespeare.

Throughout Yugoslavia he starred in great films like *Gravitation* (1969), *The Republic of Užice* (1974), *Hajka* (1977), *Bravo Maestro* (1978), *Journalist* (1979), *Banović Strahinja* (1981) opposite Franco Nero, *Variola Vera* (1982), *In the Jaws of Life* (1984) and *Evening Bells* (1986). He taught at the University of Zagreb and University of Novi Sad, branched out into music and remains to this day one of only three people to become a four-time winner of the Golden Arena for Best Actor at the prestigious national film festival in Pula.

The 1990s saw Šerbedžija reach out internationally and come to the UK. In 1994 he starred in the London sequences of *Before the Rain* and earned a Critics Award for Best Actor from the Venice Film Festival. He made cult appearances in *Eyes Wide Shut* and *Snatch* and quickly attracted Hollywood attention. Today he remains a regular figure in major blockbusters as well as television series such as *Downton Abbey* and *24*.

Šerbedžija has a cinematic reputation for portraying people on both sides of the law, and a public one as a true bard of his profession. He founded the Ulysses Theatre with Borislav Vujčić on the Brijuni islands and previously the Moving Theatre Company with Dame Vanessa Redgrave. He is as known for his singular poetry readings as he is for his wide-ranging engagement in music, theatre and film. Rade Šerbedžija's unique charisma, character performances and brilliant edge make him an enduring cultural icon.



Branka Katić

Branka Katić, best known for her roles in *We Are Not Angels*, *Premeditated Murder* and *Black Cat, White Cat* and internationally for *Public Enemies* and *The King's Man*, is one of Serbia's most beloved actresses. To the Serbian community in Britain, she is also known for her UK presence and active participation in the film and television industry in London and Hollywood.

Katić studied at the Academy of Arts at the University of Novi Sad and received tutelage from Rade Šerbedžija, another great Serbian actor connected to the UK and Hollywood. At age 14, she made her debut in the comedy classic *It is Not Easy to Get Along with Men* (1985) opposite screen legends Milena Dravić and Ljubiša Samardžić. She worked in theatre productions in Belgrade, Subotica and Novi Sad and continued to make regular appearances in Yugoslav films.

We Are Not Angels by Srđan Dragojević is a landmark modern classic that mixes humour, rock and roll and surrealist existentialism and sees her alongside Milena Pavlović as she supports her best friend in a cult film that defined Belgrade. *Premeditated Murder* by Gorčin Stojanović brings her centre stage as a young woman who – in the midst of sanctions and war – takes in a man from the front while a family story from the Second World War is interwoven with her own. Arguably her finest performance, the film shows us an actress who uniquely blends humour and drama and is a force to be reckoned with. Dragojević's *Wounds* (1998) see her as a turbo folk singer while Emir Kusturica's *Black Cat, White Cat* (1998) throws her into the epicentre of a romance where her comedic talent shines.

Her move to the UK and Hollywood brought her to an international career and roles across mainstream British-American film and television in which she continues to star – while maintaining her presence in Serbian productions as well. Branka Katić's singular sense of humour, remarkable human depth and sincere acting range make her one of the most relatable and enduring personalities of our time.



By Dick Thomas Johnson from Tokyo, Japan
Ralph Fiennes from "The White Crow" at Opening Ceremony of
the Tokyo International Film Festival 2018. CC BY 2.0.
<https://commons.wikimedia.org/w/index.php?curid=7398328>

Ralph Fiennes

**GREAT BRITISH
ACTORS
AND SERBIA**

The Oscar-nominated actor, best known for his roles in *Schindler's List*, *The English Patient* and *The Constant Gardener*, is regarded as one of Britain's best actors. In Serbia and amongst the Serbian community in Britain, he is also well known for being a fellow Serb, after having been awarded Serbian citizenship in 2017.

The actor's relationship with Serbia started in 2010 when he came to Belgrade to film his adaptation of William Shakespeare's *Coriolanus*, a visit all the more special because it was his directorial debut. The film, which premiered in 2011 to great acclaim, was filmed in front of the crumbling communist-era buildings of Belgrade and was described as 'visceral and visually striking'.

Ralph Fiennes returned to Belgrade in 2017 to shoot a film *The White Crow* (2017) a biographical drama film written by David Hare which chronicles the life and dance career of the ballet dancer Rudolph Nureyev. The then Prime Minister, Ana Brnabić, took the opportunity to bestow Serbian citizenship upon him in gratitude and appreciation for what he had done for Serbia over the years, describing him as a 'genuine friend and promoter of our country'.

President Vučić awarded the citizenship and a passport to Ralph Fiennes at a ceremony in the presidency building in Belgrade saying, 'We Serbs are happy to have you as a friend and now a fellow citizen.' In response, Ralph Fiennes thanked the President and admitted he had never imagined he would ever become a Serb and said, 'And now that I am ... my life is enriched by your food, wine, goodness and friendship. Thank you for accepting this Englishman into your homeland. I am honoured.'



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John Challis

connection. The documentary offered an insider's view of Serbia, from bustling Belgrade to a royal palace, as Challis immersed himself in local traditions, sampled Serbian cuisine and shared laughs with fans who grew up watching him on television.

The film also shed light on the broader influence of British comedy in Serbia, demonstrating the universal power of laughter. Challis's sincerity and genuine curiosity made the documentary more than just an exploration of fame – it became a celebration of cross-cultural friendship.

In recognition of his impact on Serbian pop culture and the goodwill fostered by *Boycie in Belgrade*, Challis was granted honorary Serbian citizenship in 2021. This gesture highlighted Serbia's gratitude and affection for the actor, who embraced the honour with characteristic humility and humour.

Challis himself expressed his deep affection for the country, remarking on the warmth of its people, the richness of its history and the beauty of its landscapes. He often referred to Serbia as a 'second home', a sentiment echoed by the countless Serbian fans who considered him one of their own.

Tragically, John Challis passed away in September 2021, just months after receiving Serbian citizenship. His death marked the end of an era, but his legacy lives on – not only through his unforgettable performances but also through his connection to Serbia. *Boycie in Belgrade* stands as a testament to the way art and humour can bridge cultural divides, uniting people across the globe.

For Serbian audiences, Challis will always be more than just Boycie; he'll be remembered as a true friend to their nation. His story is a powerful reminder of the enduring impact of kindness, curiosity and a shared love of laughter.

Boycie in Belgrade is available to watch on Amazon Prime, ITViX, Sky Store & Apple TV
More info: www.boycieinbelgrade.com

John Challis, the legendary British actor best known for his role as Boycie in the long-running sitcom *Only Fools and Horses*, holds a special place in the hearts of fans worldwide. But perhaps nowhere is he more cherished than in Serbia, a country where his charm, wit and memorable onscreen persona transcended cultural boundaries. So much so, in fact, that Challis was honoured with Serbian citizenship in 2021, an extraordinary tribute tied to the success of his documentary film *Boycie in Belgrade*, directed by Serbian filmmaker Lazar Vuković.

It may come as a surprise that a quintessentially British character like Boycie found a devoted following in Serbia. Yet *Only Fools and Horses* became a cultural phenomenon in the country, with its humour, heartwarming stories and relatable characters striking a chord with Serbian audiences. Among the show's cast, Boycie – a slick, cocky second-hand car dealer with an unmistakable laugh – became a fan favourite.

For Challis, discovering this deep connection was an unexpected delight. His decision to explore this phenomenon culminated in the documentary *Boycie in Belgrade*. The film, directed by Lazar Vuković, chronicles Challis's journey to Serbia, where he embraced the country's vibrant culture, met adoring fans and delved into the reasons behind his unique celebrity status.

Under the deft direction of Lazar Vuković, *Boycie in Belgrade* became a heartfelt and humorous exploration of Challis's Serbian

Making *Despite the Falling Snow* in Belgrade

Our movie, *Despite the Falling Snow*, is set in Cold War Moscow in the 1950s – it's a story of love and betrayal and lost chances. A few years ago, we chose Belgrade to stand in for Moscow in the film, and arrived there for a couple of months of prep, before starting to shoot in December.

As the first day of our shoot approached, our cast started to fly in – led by Rebecca Ferguson and Charles Dance. Ferguson, now known everywhere for her roles in the *Mission: Impossible* films, *Dune* and *Silo* brought remarkable depth to her dual role in our film, while Charles Dance renowned for *Game of Thrones* and *The Crown*, lent his gravitas to our Cold War narrative.

Belgrade has a unique mix of architectural styles – from Habsburg elegance that could play for the centre of Moscow, to the apartment towers of New Belgrade which had a feel of the Soviet era of the 1990s which was also key for our film.

The Hyatt became our home for several months. During the winter, it often felt as if our cast and key crew were the only ones staying there, but it brought us together as a family.

Our first problem was an unexpected challenge: an unusually mild winter. For a story with 'snow' in the title, this was a bit of a disaster. We had chosen to shoot during December and January because we needed a lot of snow – there were walks outside, blizzards, all sorts of things where we needed snow. Our solution came from Hungary, where a film team sourced artificial snow to create the winter atmosphere essential to our narrative, and we added more afterwards with visual effects! The crew proved well skilled at integrating these effects with practical solutions to maintain the illusion of a snow-covered Moscow.

One of the reasons we chose Belgrade was that the local film commission was excited for us to film in some remarkable locations, including the Parliament building, City Hall and the Royal Palace. These grand buildings brought instant authenticity to our period piece, with their ornate interiors evoking 1950s Soviet sophistication and the world of the Soviet elite which our lead characters belonged to. We had a huge crane outside Parliament in order to create a swooping shot of our lead actors arriving at what was supposed to be the Bolshoi. The interiors were very beautiful too, and created huge production value on screen.

One of the production's highlights was our costume department's work. With no available period-accurate costumes in Serbia, we had an option to send to Prague, but our costume designer took the rare step of having every costume handmade for our actors. This bespoke approach, uncommon in modern filmmaking where rental costumes are the norm, allowed us to achieve perfect historical accuracy while ensuring our cast felt comfortable and looked authentic in their roles. Both Ferguson and Dance, as well as Sam Reid and Oliver Jackson-Cohen commented on how these tailored costumes helped them inhabit their characters more fully.

Art plays a crucial role in our narrative, so we collaborated with a local portrait painter who created the artworks central to our story. We mounted our own 'exhibition' in one of Belgrade's museums, transforming a huge gallery space into a key location.

On weekends, Belgrade's culinary scene sustained us throughout the shoot. We loved the variety of restaurants and coffee houses. Between traditional kafanas and modern restaurants, the local cuisine became a highlight for our international team, especially during long shooting days at the Palace or Parliament. These meals often turned into impromptu production meetings where some of our best creative solutions emerged. The slivovitz plum brandy was something we avoided though, if we wanted to be up at 5am to be ready to shoot!

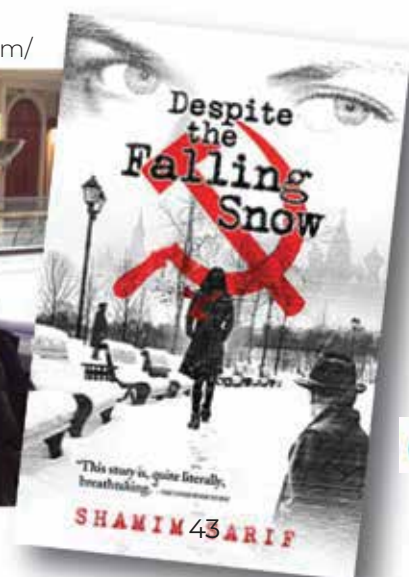
What emerged from our time in Belgrade was more than just a film. We created a convincing period piece through a combination of the city's inherent character, the skill of local craftspeople and the dedication of an international cast and crew. Despite the sometimes-challenging absence of real snow, we managed to tell our Cold War story with authenticity and style, proving that sometimes the most unexpected locations can provide exactly what a film needs.

Shamim Sarif

Substack: <https://shamimsarif.substack.com/>



Shamim Sarif - writer and director,
Rebecca Ferguson,
Hanan Kattan - producer



enlightenment productions

<https://www.enlightenment-productions.com/>

Lazar Vuković:

Bridging cultures through film and television

Lazar Vuković has carved out a unique niche in the world of film and television with Wolf Entertainment, the production company he founded to bring his multicultural vision to life. Born in Britain to Serbian and Montenegrin parents, Lazar has dedicated his career to crafting stories that transcend cultural boundaries, blending the best of Eastern European and Western storytelling traditions.

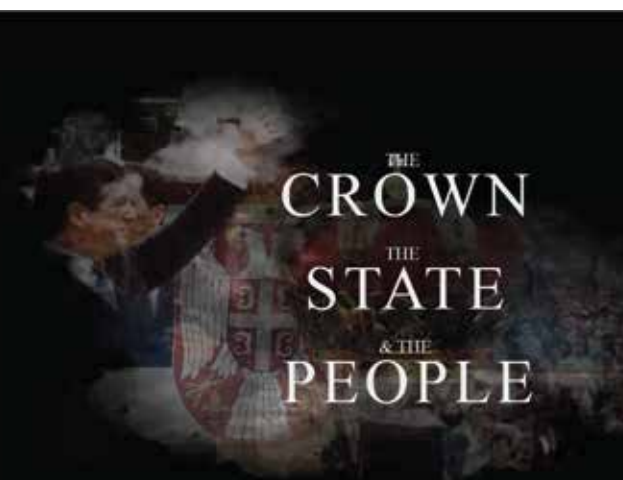
One of Lazar's most celebrated works is the documentary *Boycie in Belgrade*. This film follows the late John Challis, beloved for his role in the British sitcom *Only Fools and Horses*, on a journey to uncover why the show is so immensely popular in Serbia. '*Boycie in Belgrade* was as much about John's exploration of Serbian culture as it was a celebration of the universal themes in *Only Fools and Horses* that resonate so deeply with Serbian audiences,' Lazar explains. The documentary's success even led to John Challis being awarded honorary Serbian citizenship, a moment Lazar recalls as deeply moving and a testament to the power of cross-cultural storytelling.



Lazar Vuković and John Challis

Lazar's projects also focus on stories of resilience and empowerment. The Montenegrin reality series *Make It Happen!* is based on his entrepreneurial book of the same name and mentors aspiring business leaders to turn their ideas into reality. Another poignant project is *Moć Žene (The Power of a Woman)*, which tells the story of a courageous woman from Podgorica overcoming breast cancer. Lazar describes it as 'a celebration of the strength and determination that defines so many women in the region.' These shows do more than entertain – they inspire audiences to face challenges with courage and hope.

His Serbian and Montenegrin roots deeply inform his storytelling. 'Growing up in Britain while staying connected to my heritage has given me a dual perspective,' he shares. This perspective allows him to authentically portray Eastern European culture in ways that go beyond stereotypes, as seen in *Boycie in Belgrade*. 'My aim is to show the warmth, humour, and values that make these cultures so unique and relatable,' he adds.



One of Wolf Entertainment's most ambitious undertakings is a documentary film and series about HRH Crown Prince Alexander of Serbia. This project explores the Prince's life, from his years in exile to his return to Serbia, against the backdrop of the Serbian royal family's complex history. 'We're diving deep into the emotional and historical significance of his journey,' Lazar explains. The film focuses on the Prince's personal challenges and triumphs, while the series format offers a broader exploration of the family's enduring bond with Serbia and its people.

<https://www.youtube.com/watch?v=dMPImz5vcil>



'Every new project is an opportunity to explore uncharted territory,' Lazar reflects. For instance, *Moć Žene* sparked meaningful conversations about health awareness and the emotional strength required to overcome life's challenges. 'These stories connect us all by highlighting universal themes of resilience and hope,' he says.

Looking ahead, Lazar is eager to expand into scripted storytelling, blending drama with cultural and historical narratives. The upcoming series *Great British Houses* will delve into the untold stories of the UK's most historic homes, a project that perfectly exemplifies his ability to uncover hidden histories and present them in compelling ways.

As someone who has successfully navigated multiple industries, Lazar has sage advice for aspiring filmmakers: 'Be authentic. Tell stories you're passionate about, and don't shy away from collaboration. Surround yourself with people who share your vision but also bring unique perspectives.' He emphasises that setbacks are inevitable but can be valuable learning experiences.

As Wolf Entertainment continues to grow, Lazar remains steadfast in his mission to create impactful content. 'I hope the film industry continues to embrace diverse voices and stories that bridge cultures and inspire audiences,' he says. 'For us, it's all about crafting narratives that resonate globally while fostering understanding and empathy.'

Through projects like *Boyce in Belgrade* and *Moć Žene*, Lazar Vuković has shown that storytelling has the power to connect us all, no matter where we come from. With his unrelenting passion for creating meaningful work, the future of Wolf Entertainment looks brighter than ever.



Serbian
Month
in Great Britain

Liberating Cinema

<http://www.liberatingcinema.org.uk/>



Liberating Cinema is a non-profit charitable organisation committed to the representation, restoration, and exhibition of world cinema heritage. Founded and directed by Dr Mina Radović - Liberating Cinema organises a distinguished Masterclass and Restoration Lab Series and annual international programme of workshops, conferences, seminars, and symposia. The Liberating Cinema Film Series, present at British Universities since 2015, provides a platform for premiering films and bringing in dialogue filmmakers, industry and academia through a variety of discursive panels and interactive events. On 23 October 2021 Liberating Cinema hosted His Royal Highness Crown Prince Aleksandar of Serbia for Karađorđe: The 110th Anniversary of The First Serbian Feature Film. In 2024 Liberating Cinema hosted the UK-wide anniversary programme dedicated to 120 Years of Serbian Cinema. The organisation has hosted first-time retrospectives and special programmes on Serbian and Yugoslav cinema and is developing original restoration projects for preserving film heritage.

Our charitable purposes are:

1) The advancement of the arts, heritage, culture or science through the representation, restoration and exhibition of world cinema heritage by 1) sustainably sourcing, selecting and obtaining films of world cinema for cultural representation in the UK and beyond; 2) initiating, organising and conducting film restoration projects for the purposes of repairing and preserving cinematic works of cultural importance for world heritage; 3) disseminating the films via programming in local, national and international film series, festivals, museums, national picture houses and theatres, and encouraging distribution through digital, and DVD/Blu-ray platforms.

2) The advancement of education by providing an educational platform for premiering films and bringing in dialogue filmmakers, industry and academia with the public through a variety of masterclasses, discursive panels, film festivals, and/or interactive events. The Liberating Cinema Film Series is designated the organisation's major and immediate platform for showcasing the films in Higher Education Institutions.

3) The advancement of environmental protection or improvement through the restoration and preservation of the films by appropriating proper environmental conditions for and storage of the films respectively. Liberating Cinema is a charitable body, registered in Scotland, with the charitable number SC049680. The organisation was founded by and is directed by Mina Radović.

YouTube Channel:

<https://www.youtube.com/@liberatingcinemauk3696/videos>

Facebook

<https://www.facebook.com/liberatingcinemauk/>

Instagram

<https://www.instagram.com/liberatingcinema/>

Twitter/X

https://twitter.com/Liberating_UK

Serbian Artists in UK Film

Maya Barcot



Maya Barcot is a bi-lingual (Serbian-British) actress based in London. Maya trained at LAMDA (London Academy of Music and Dramatic Arts) and throughout her acting career, Maya has performed on Stage, TV and Radio in the UK and in Serbia with internationally recognised and award-winning artists (Greg Doran, Nancy Meckler, Lucy Bailey, April de Angelis, Anthony Neilson, Jon East). Her performing of classical Shakespearean theatre has been strongly influenced by the training she received from Cicely Berry in classical voice techniques at the Royal Shakespeare Company. Theatre credits include: *The Royal Shakespeare Company, The Globe, Arcola Theatre, Southwark Playhouse, The Print Room, Battersea Arts Centre, Wilton's Music Hall, Hull Truck, Nuffield Theatre Southampton and Vuk Karadžić Theatre* in Belgrade. Television credits include: BBC TV (*Happy Valley, Doctors, Eastenders*), Sky TV (*COBRA, Critical, Fortitude*), ITV (*Grantchester, The Widow, Emmerdale*). Film credits include: *In The Cloud*. Radio credits include: BBC Radio 4 (*The Archers, Wives and Daughters*).

Info on '*Dear Mr Branson*':

During lockdown Maya decided to get creative and developed a character called Debbie who has the goal of going to space. An Essex housewife with no astronaut skills and no real interest in acquiring them, she sees Virgin Galactic and Sir Richard Branson as her only option. She uses charm and social media to open doors, leading her into ever more bizarre comedic situations. Initially filmed as a few YouTube sketches, the project evolved into a written 6-part comedy series called '*Dear Mr Branson*', which Maya is currently looking to develop.

Link to sketch: <https://youtu.be/k7jf6ZXwGAQ?feature=shared>

Link to *Dear Mr Branson* trailer: <https://vimeo.com/776657183>

Mili Čumić

Mili Čumić is a Film Consultant and Executive Producer based in Cambridgeshire and has been involved in the UK film industry for over 30 years. Starting at the birth of the video industry with Guild Home Video, he has worked for key distributors including 20th Century Fox, eOne, Tartan, Pathé and distributed over 3,500 films including notable films such as – *Terminator 2, Independence Day & Shawshank Redemption*. He went on to set up the film consultancy in 2008 advising on all aspects of distribution and finance for film and TV series.

In 2020 he founded sales agency Locomotive Entertainment with industry colleagues and attends the major film markets: Berlin EFM, Cannes FF, Toronto IFF and AFM currently distributing the No.1 New Zealand film - *Ka Whawhai Tonu - Struggle Without End* – (\$6m) story of the last battle between the Māori and the British colonial forces, which was the official selection at the Toronto International Film Festival.

On the Executive Producer side, we have in post-production *The General* (2025) – biopic of resistance leader Draža Mihailović, *The Partisan* (2025) (\$10m –biopic on Polish SOE agent Krystyna Skarbek), *Hurricane* (2018), *Shanghai Story* (2024), *It's Always Been You!* (2020) and 18-part TV series *The Kingdom of Yugoslavia in WWII*.

Mili has released several Serbian films in the UK cinemas – last year *Oluja*, and previously *Nečista Krv, Toma, Južni Vetar and Man of God*. Looking forward to releasing more Serbian films in 2025 and hopefully starting with Serbia's Oscar entry *Ruski Konsul*.

Maria Djurković

Maria Djurković, an Academy Award and BAFTA nominated British production designer, is renowned for her exceptional work in film and television. With a career spanning several decades, she has significantly influenced the visual storytelling of numerous acclaimed productions. Born and raised in England, Djurković pursued Fine Art at the University of Oxford, laying a strong foundation for her future career in production design.

Djurković began her career at the BBC, and has since been production designer on numerous notable projects, including *The Imitation Game*, *Billy Elliot*, *The Hours*, *Tinker Tailor Soldier Spy*, *Mamma Mia*, *Vanity Fair*, *The Dig* and the BBC's *The Little Drummer Girl* series.

Her work has garnered critical acclaim, including an Academy Award nomination for her production design on *The Imitation Game*, which also received a BAFTA nomination. Djurković also has three further BAFTA nominations for her work on *The Dig*, *Tinker Tailor Soldier Spy* and *The Little Drummer Girl*.

Djurković continues to contribute to the film industry with her exceptional design work. In addition to *The Amateur*, her recent projects include *Ferrari*, directed by Michael Mann.

Jovana Gospavić

Serbian-born Jovana Gospavić is a two-time Emmy-nominated visual designer renowned for her ability to seamlessly blend creativity and precision. Specialising in costume design, styling, and product development and design, she has played an instrumental role in bringing numerous characters and stories to life on both screen and stage.

Her Emmy nominations for *Queen Charlotte: A Bridgerton Story* and *Mary and George* reflect her outstanding contributions as Assistant Costume Designer in visually stunning period dramas. Beyond these projects, Jovana has worked on a diverse range of productions, from independent short films and styling for brands and fashion commercials to major studio productions, all in the role of Costume Designer.

Jovana has collaborated with renowned theatres, film production companies, advertising agencies, fashion magazines, and private clients across the UK, USA, Czech Republic, and Serbia.

She attributes much of her growth and inspiration to the mentorship and influence of esteemed designers such as Annie Symons, Annie Hardinge, Lyn Paulo, Laura Frecon, and Alexandra Byrne, whose guidance has profoundly shaped her career.

Jovana is a proud member of BAFTA and the Television Academy and holds:

- MA in Costume Design for Performance – London College of Fashion, University of the Arts London
- BA in Scenography – Theatre Faculty of the Academy of Performing Arts in Prague (DAMU)
- Erasmus in Costume Design and In Situ – Royal Academy of Fine Arts in Antwerp

More info at <https://www.jovanagospavic.com/>

Djordje (George) Jovanović

Djordje (George) Jovanović, is a Serbian born actor, who grew up in London. He studied Drama (BA Hons) at the University of Exeter and continued his training at The Oxford School of Drama. Djordje's career has been focussed on film and television, with his most notable performances in Johnny Depp's directorial debut *MODI*, *Kiss Me First* (Channel4/Netflix TV Series) and Netflix's *Luther: The Fallen Sun*. Djordje is currently in pre-production for his project, *The Miller*.

<https://app.spotlight.com/4610-4504-1862>





Ivan Lazić

Ivan Lazić is a TV Director, Producer and Edit Producer based in London, although his story doesn't start here. Ivan was born in Italy in 1986 and moved to Belgrade a year later, where his parents are from. Leaving Belgrade in 1989, he moved to the UK where he has spent most of his life, with stints living in Germany and Italy. As with many others who have had the luck and privilege of living in different places, such a nomadic lifestyle has given him a strong and vivid appreciation for different peoples and cultures and it's something that he has tried to capture in the films he has worked on, wherever possible.

Ivan's career has taken him to places as far as the Grand Canyon in the US, deep into the Arctic Circle in Norway, the Fargoesque plains of wintery Minnesota - and most recently to 16th century, working with Charles Dance on *Renaissance: The Blood and the Beauty*.

However, the *Europe from Above* episode on Serbia that he directed probably means the most to him. It's his first film on his country of origin and Ivan was not only ecstatic, but deeply honoured, to be given the opportunity to make it. Some might say it's impossible to capture the essence of a country in 45 minutes, but he hopes to have given a new perspective of our beautiful country, not only to those who don't know it at all, but also to those who know it very well. 'If I have managed to succeed at least a little in that, then my job is done', Ivan says.



Maria Pavlovich

Maria Pavlovich (Allport) studied at Westminster University with a major in film production followed by acting at The Drama Studio London. She was involved in British film and TV productions behind and in front of the camera, including a support character in *The Bill*, the drama *Lady Audley's secret* and James Bond. As a member of the children's Drama Group Radio and TV Belgrade she was in a popular series *Bolji Život (Better Life)*. Maria has been regularly invited to read poetry and prose in both Serbian and English at book promotions including events at the Serbian Embassy in London, Serbian Library as well as working closely with Vesna Petković (Pro Art & Co) and pianist Maya Jordan. Maria is also a voice over artist.



Dr. Mina Radović

Dr. Mina Radović is a film historian, philologist, curator and archivist. He is a Lecturer and Graduate School Fellow at Goldsmiths, University of London, where he obtained his PhD and PGCE. He holds a Master of Arts in Film Studies and German from the University of St Andrews (with placements at the University of Vienna and University of Heidelberg) and FIAF Certification in Archiving and Film Restoration from the International Federation of Film Archives at L'Immagine Ritrovata and Fondazione Cineteca di Bologna. Mina introduced cinematic-cultural heritage on the global stage and has curated the first international retrospectives in the world on Yugoslav cinema including landmark exhibitions at the Museum of Modern Art (MoMA), Anthology Film Archives, and Fondazione Cineteca di Bologna (Il Cinema Ritrovato). He regularly publishes scientific research, serves on the board of academic institutions and film festivals and gives lectures internationally including Columbia University in New York, INALCO / Sorbonne, Oxford, St Andrews, Venice, Vienna, Eisenstadt, Amsterdam, Porto, London and governmental organisations. His areas of expertise include the study of language and English literature, film history and historiography, archiving and restoration, world cinemas with special focus on Serbian cinema and Yugoslav cinema, early cinema and culture, cross-cultural representations of the Holocaust and totalitarian ideologies through language, policy and film. Mina is the founder and director of Liberating Cinema UK, a non-profit charitable organisation committed to the representation, restoration, and exhibition of world cinema heritage. He runs masterclasses, workshops, symposia, and a regular Film Series with world-renowned guests including the Royal House of Karađorđević. Mina runs the Serbian Film Festival UK with its inaugural edition during Serbian Month 2025 that builds on his pioneering work in creating cultural bridges and championing Serbian cinema before a global audience. He has curated on all periods of film history and an expansive range of world cinema, film animation, silent cinema, avant-garde and experimental cinema as well as the work of great directors and artists. Mina has a strong industry background and works on international film festivals, acting as chief curator for the St Andrews Film Festival and serving on film juries, including Oberhausen and Mannheim-Heidelberg.



10 Years of Authentic Serbian Flavours in the Heart of London



Since its opening in February 2015, Fulham Kitchen has earned a special place in London's vibrant culinary landscape. Nestled in the heart of Fulham, the restaurant has become a beloved haven for anyone seeking the warmth, richness, and traditions of Serbian cuisine.

Over the past decade, Fulham Kitchen has grown into more than just a dining destination. It has become a gathering place where stories are shared, friendships are nurtured, and the rich culture of Serbia is celebrated with every bite. This milestone reflects a journey of passion, dedication, and commitment to bringing authentic flavours to London's diverse community.

From its cosy interior to the warm smiles of its family-run team, Fulham Kitchen has built a legacy that resonates with both loyal patrons and first-time visitors.



Spotlight on Our Serbian Cuisine

Our menu is a celebration of Serbia's rich culinary heritage. Each dish tells a story, from the smoky perfection of ćevapi to the comforting warmth of sarma.

Using only the finest ingredients, we ensure every bite reflects our culture and commitment to quality.

- Ćevapi: Grilled minced meat sausages served with onions and ajvar.
- Sarma: Pickled cabbage leaves stuffed with a savoury mix of minced meat and rice.
- Karadorđeva Schnitzel: Breaded veal steak filled with kajmak cheese and golden-fried to perfection.
- Ajvar: Roasted red pepper spread, perfect with freshly baked bread.
- Baklava: Sweet, flaky dessert layered with nuts and honey syrup.
- Rakija, Beer & Wine: A wide selection of traditional Serbian rakija, wines, and beers.





Thank You for 10 Unforgettable Years

As Fulham Kitchen celebrates its 10th anniversary, we extend heartfelt gratitude to our loyal patrons and the Fulham community. This milestone is a testament to the love and support of all who have walked through our doors.

A special message from the owners:
"To our loyal patrons and the Fulham community, thank you for your continued support and love. This milestone wouldn't be possible without you!"

To mark this occasion, Fulham Kitchen has planned an exciting lineup of anniversary events and menu specials to make February a month to remember.

Here's to the Next 10 Years!

As we reflect on this incredible decade, we invite you to join us in celebrating both our history and future. Whether it's an intimate dinner or a lively gathering, Fulham Kitchen has always been a place where flavours and friendships come together.

This 10-year journey is a testament to the power of authentic flavours and genuine hospitality. February is not only a celebration of the past but also a warm invitation to create new memories.

Whether you're a long-time patron or a curious first-timer, this anniversary is the perfect opportunity to experience Serbian cuisine at its finest. Join us this February as we raise a glass to a decade of Serbian hospitality and flavour—and to the exciting years ahead!



A taste of Serbia, a part of Fulham

228 Munster Road
Fulham London SW6 6AZ
www.fulhamkitchen.com
+44 20 3609 3354

Host Your Special Moments With Us

At Fulham Kitchen, we specialise in creating unforgettable experiences for every occasion. Whether you're planning an intimate family gathering, a lively birthday celebration, or a corporate dinner, our warm hospitality and authentic Serbian cuisine make us the perfect venue for your private event.

- **Customisable Menus:** Choose from a wide selection of traditional Serbian dishes tailored to suit your tastes and preferences.
- **A Hub for Community, Culture, and Connections:** Celebrate life's special moments in a welcoming and authentic setting.

Bring Fulham Kitchen to Your Doorstep

Hosting an event elsewhere? Let us bring the rich flavours of Serbia to you! Our catering service is perfect for weddings, corporate events, and private parties.

How Belgrade Captured the Imagination of 18th-Century London

by Predrag Gosta

What role did Belgrade play in the cultural imagination of 18th-century London? How did composers, artists, poets, and playwrights of the time depict this city on the edge of Europe? Did critical historical events inspire its prominence in music, art, poetry, and drama, or was there another reason for its symbolic significance? And was Belgrade truly so strategically crucial for the Christian armies during the late 18th century that it became a symbol of liberation from Ottoman rule?

Various musical pieces, particularly opera, have often used historical events as the subject for their artistic creation. Characterisation, dramatisation, or the story's placement within an exotic geographical location attracted the public of the time. The historical events often served as a reason for presenting a fictional story through the creator's imagination. While Istanbul symbolised the orient and its lifestyle in the minds of 18th-century Western Europeans, Belgrade occupied a unique place in European cultural memory, reflecting its strategic and symbolic importance.

To understand why Belgrade was so popular as the subject for the creation of artistic works, it is essential to understand the political and cultural circumstances of the time. Ottomans occupied most of Eastern Europe, and in the late 1780s their ambitions were the cause for the Austro-Russian-Ottoman war. Belgrade was viewed as a decisive stronghold; whoever held the city would likely win the war. Belgrade's prominence in music, art, and literature grew rapidly during this period. The dramatised battles between the Austro-Hungarian and Ottoman forces helped shape public opinion, portraying Belgrade as a symbol of liberation. This was particularly evident in operatic and visual works that emphasised its strategic importance.

Famous Continental composers like Wolfgang Amadeus Mozart and Joseph Haydn reflected the political tensions of their time through compositions with war-like themes or titles. For instance, in 1788 W.A. Mozart composed three pieces with war-like titles – '*La Bataille*', K. 535, the song *Ein deutsches Kriegslied* ('A German War-Song'), K. 539, and another song whose text begins with *Dem hohen Kaiser-Worte true* ('Faithful to the High Emperor's Words'), K. 552.

Although in the 1780s the Habsburg monarchy seemed to be on the verge of collapse, an experienced veteran, general Gideon Ernst von Laudon, was asked to lead the Austrians in significant battles against the Ottomans. In 1789 he led a successful siege of Belgrade that pushed away the Turks and led to the substantial victory of the Christian armies. As a result, many composers made their contribution – Haydn composed a sonata for the keyboard, entitled *The Siege of Belgrade*. Franz Jakob Freystädtler also presented his own sonata for fortepiano and violin with the same title.

In London, English-born composer, Stephen Storace, joined forces with librettist James Cobb to create a comic opera that mocks the Turks and praises the valour of Austrians. Stephen Storace's comic opera, *The Siege of Belgrade*, premiered on 1 January 1791 and became an immediate success, resonating with London audiences eager for works that balanced entertainment and timely political themes. Its engaging mix of political satire, timely themes, and popular music captured the public's imagination, leading to over 40 performances within six months and establishing its place as a hallmark of London's operatic scene. The cover of Storace's vocal score features a depiction of Belgrade at the confluence of the Sava and Danube rivers, underscoring its strategic location and symbolic importance as a cultural crossroads. This visual representation reinforces the city's cultural and political resonance. It is very possible that the authorship belongs to Stephen Storace himself, who was trained as a painter in addition to music.

THE SIEGE of BELGRADE,

an
Opera

in Three Acts,

As Performed at the
Theatre Royal Drury Lane,

the Music

Principally Composed
By STEPHEN STORACE.

Price, 10/6.



LONDON. Printed & sold by J. DALE, No. 19, Cornhill, & W. G. Cressel, Street, opposite Hanover Square.

Cover page of Storage's *The Siege of Belgrade* with the graphic depiction of the city

Numerous other depictions of the 1789 siege of Belgrade exist in the art, many of them featuring General Laudon and other actors in this historical event. Some artworks depict the Kalemegdan fortress and its surrounding terrain, featuring detailed portrayals of key actors, historical costumes, and military positions. One notable example is Franz Wolf's lithograph, based on an original by Johann Nepomuk Hoechle, showing the future Austrian Emperor Franz II and General Laudon at the edge of Avala hill, heading to Belgrade.

Regarding other artists and composers, in 1789 the London-based German composer Johann Samuel Schröter published a sonata for a harpsichord or fortepiano, *The conquest of Belgrade*. In 1791, English actress and playwright Hannah Brand published her own tragedy *Huniades, or The Siege of Belgrade*, which dramatised the 1456 battle between Sultan Mehmed II and the Hungarians, reflecting the persistent fascination with Belgrade's historical role. Poet Alaric Alexander Watts wrote an abecedarian poem entitled *The Siege of Belgrade*, published in 1822 and widely reprinted in England and the United States, reflecting the enduring fascination with Belgrade's symbolic and historical significance. John Fane (also known as Lord Burghersh, the 11th Earl of Westmorland), the founder of the Royal Academy of Music in London, adapted Cobb's libretto in 1830, composing an opera of his own. Burghersh's *The Siege of Belgrade* first premiered in Italy, but soon after it was presented in the King's Theatre in London and under the title *Catherine, or the Austrian Captive* as the first opera ever performed by the students of the Royal Academy of Music.

In conclusion, whether through music, literature, or art, Belgrade's rich cultural and historical legacy continues to inspire, serving as a testament to its enduring significance in the European imagination. Storage's opera, one of the most important examples of London's operatic scene in the 1790s, was forgotten for years – primarily due to the lack of performing material. However, new research, recent discoveries, and scholarship promise to revive this work. A performance of the reconstructed *The Siege of Belgrade* is planned for 2025, offering not only a chance to experience this opera anew but also the potential to spark renewed interest in works that celebrate Belgrade and its remarkable history.

British Friends of Serbia

Christos Melodias

11 January 1940 -12 August 2023



Christos Melodias was born in Cyprus where he worked with President Makarios and fought passionately for the freedom of his country. He came to Britain in 1960 where he pursued a successful business career and became very well known as owner of the popular Acropolis restaurant in Acton.

Christos displayed the same passion and commitment to Serbia and the Serbian community in London as he did for his own country in the dark and difficult days of the 1990s when Serbia had few friends.

The contribution he made is best summed up in the tribute from HRH Crown Prince Alexander on the occasion of the memorial service on the first anniversary of his death.

'It is with great respect and sorrow that I send this message on the occasion of the memorial service for Christos Melodias, a man who left an indelible mark on the Serbian community both in London and Serbia. Christos was a true friend to our people during some of the most challenging times, when few stood with us. His generosity, his spirit of compassion, and his tireless efforts will forever be remembered.

Through his work – whether raising funds, providing shelter for refugees, or establishing an orphanage – Christos demonstrated what it means to be a true philanthropist. He worked with the Serbian community not for recognition, but out of a deep sense of duty and kindness, for which he was rightly honored with the Order of St. Sava.

My wife and I had the privilege of meeting Christos during his lifetime and witnessing firsthand the sincerity with which he approached his charitable work. His unwavering support for those in need, and his deep love for the Serbian people will remain a legacy of hope and friendship that continues to inspire us all.

Today, as we remember Christos, we reflect not only on the pain of his loss but also on the extraordinary life he lived and the difference he made. His memory will continue to live on through the countless lives he touched and the love he shared with his family, friends, and community.

To Christina and Zsazsa Mina, please know that you are in our thoughts and prayers. Christos will never be forgotten, and we remain eternally grateful for all that he did for our people.

May his soul rest in peace.

With deep condolences,

HRH Crown Prince Alexander

**Serbian
Month**
in Great Britain



Diana and Peter Beckley MBE

Honorary Citizens – Novi Sad

After the Second World War, and as part of an initiative to 're-unite Europe', twinning between cities in the UK and mainland Europe was encouraged. Novi Sad and Norwich were 'twinned'. Both are regional capitals of large agricultural regions with much in common. Voluntary organisations were created to help the Local Authorities with twinning activities. One of the twinning activities was the exchange of pupils from schools in both regions. The Norfolk & Norwich/Novi Sad Association (NNNSA) was formed in 1985 to assist with this.

During an Educational (Schools Exchange), Diana met and worked closely with Marija Pilipović from Novi Sad. A firm friendship was established between them which extended to members of both families and continues to this day. With a grant from the British Council, Diana was able to study Education in Novi Sad and Serbia. During the break-up of Yugoslavia, Diana and Peter were much involved in maintaining the contact between the two cities, despite some considerable opposition. With the co-operation of the NNNSA they established and maintained a Humanitarian Aid programme. In 1993, they were both made Honorary Citizens of Novi Sad. It was during this period that the plight of schools for children and young people with disabilities, both physical and mental, was brought to their notice – particularly since Peter had professional expertise in this area. Contact was made with the Milan Petrović School which provides education for children and young people with learning and physical difficulties. Because of the political situation, education, in general, and special schools, in particular, were experiencing a very difficult time. Peter and Diana, as part of their Humanitarian Aid programme, devoted much of their energy to providing support for the school. In recognition of their support, part of the school was named after them. Their activities expanded during these difficult times, and they became involved with the Isidor Bajić School – particularly with the invitation and transportation of young students to Norwich to participate in joint musical activities. They were honoured by having the Concert Hall at the school named after them. Much of the work they did in relation to the support of institutions fell outside the remit of the NNNSA and they continued their work on a personal basis. They insisted the humanitarian aid they provided should not be distributed indiscriminately and formed a close relationship with the Red Cross of Novi Sad and Vojvodina for the orderly and focussed distribution of the Humanitarian Aid they delivered. This was greatly enhanced when they became members of the Red Cross of Novi Sad and Vojvodina. This was also a tremendous help as they were able, legally, to display the Red Cross insignia on their vehicle and made the crossing of so many borders that much easier. During this time, when all international relationships with Serbia were 'cut-off' by sanctions, the contact between the families Beckley and Pilipović became essential to the running and maintaining of the Humanitarian Aid programme that also provided essential medicines and medical equipment. It was in November 1999 that Peter and Diana were authorised by the City Council of Novi Sad '...to represent the interests of the city of Novi Sad in contacts and discussions abroad, acting as the official representatives of the city'. After the lifting of sanctions, the need for support remained, and their journeys to Novi Sad (up to three times a year) continued.

On 21 September 2003, Peter and Diana, at a ceremony in Buckingham Palace, were awarded an MBE by (then) Prince Charles, 'for Services to British/Serbian Montenegrin Relations'. It is unusual for a married couple to each receive the same award.

During a visit to Novi Sad in September 2017, Diana fell and hit her head. She never recovered from this and died in Novi Sad. There was a memorial service held for her in the city attended by many of the friends she had made over the years and the British Ambassador spoke of her dedication to maintaining friendship between the two cities.

For many years, Peter was also Chairman of the BSBT, a British charity established in January 1997 built on the legacy of the Serbian Red Cross Society in Great Britain (set-up in August 1914 to provide much needed aid to Serbia during the Great War). Initially the charity provided support for refugees and people displaced during the break-up of Yugoslavia and now supports children in need in Serbia.

Organisations,
schools,
networks
and
associations

**Serbian
Month**
in Great Britain

The Round Table

The Round Table network was established to encourage cooperation and collaboration between Serbian community groups and organisations across the UK and Ireland (UK&I) and to provide a forum to discuss issues of interests and importance to the Serbian community in UK&I. It meets at least twice a year, with one meeting online to enable people from outside of London attend and it is managed by a Round Table Steering Group.

Over the years the main priorities of the Round Table have been the promotion of the teaching and learning of the Serbian language, with a focus on young people in the 12 to 17 year-old age group for whom there is no other provision in Britain and Serbian Month, now in its seventeenth year and recognised as one of the most significant festivals of Serbian arts and culture in the Serbian Diaspora. Other issues the Round Table has addressed include commemoration the 20th Anniversary of NATO's war on Yugoslavia, using the census to help identify the number of Serbs living in the UK, submitting proposals to the Serbian Government for the use of the proposed Creative Embassy in London, protesting against the disenfranchisement of Serbian voters in Britain in elections in Serbia and hosting a visit in 2022 by representatives of the Serbian Office for Cooperation with the Diaspora and Serbs in the Region.

The current priorities of the Round Table are how: to increase the number of organisations represented on the Round Table, particularly those from outside of London; to engage with young people; and develop effective channels of communication with government departments in Serbia responsible for relations with the Serbian Diaspora.

The Round Table organised the election of two people to represent the UK&I Serbian community at the Diaspora Assembly, when it was in operation, and was one of the few communities to establish a democratic process for the choice of representatives. It has continued this practice so that the Serbian community in Britain has elected representatives to speak on its behalf to British and Serbian institutions and organisations. The two current representatives are Dragana Tomašević and Lazar Vuković.

The Round Table set up a website several years ago to promote its work and a YouTube Channel for Serbian Month events.

For further information contact the Round Table Steering Group on rtsteering-group@google.com or visit the Round Table website <http://www.serbianrt.com>





St Sava Church School Founded in 1962

Located at the parish of the Serbian Orthodox Church in London, St Sava Church School is a vibrant, friendly school which has been teaching Serbian language, culture and fundamentals of Orthodox Christianity for 63 years. It offers classroom and online Serbian lessons to 100 children between two and twelve years old, spread across age and ability categories, on Saturday and Sunday with a midweek catch-up to make sure new learning isn't forgotten!

All class-based lessons take place in purpose-built and well-equipped classrooms at 89 Lancaster Road, London, W11 1QQ, with up-to-date IT resources and appropriate furniture, creating an environment that encourages effective and independent learning. Parents bringing their children can relax in the parish or enjoy a coffee nearby in the popular Portobello Road area whilst their children are taught to master Cyrillic and other key aspects of Serbian culture and history.

St Sava Church School's curriculum is rich and broad. It builds on programmes developed in Serbia and accredited by the Serbian Ministry of Education. The programs are interactive and also provide a platform for children to independently practice their Serbian at home. In addition, the School is fortunate to have teachers who have qualified in both the UK and Serbia. With their collective experience, knowledge, and understanding of child development and language acquisition, the teaching staff supports the diverse needs of pupils from two years onwards, whatever their level of Serbian. All pupils are taught the Cyrillic script, in a style adapted to meet their individual needs. The School also offers lessons for adults.

Central to the St Sava School ethos is the continued building and development of our Serbian and extended community in the UK. Friendships are broadened and solidified by school outings as well as by performances highlighting the children which happen on special days such as St Sava and Vidovdan in the lovely new church hall. Furthermore, the school is supported by an active and motivated Parents Association whose great work in organising hugely successful cake sales is contributing to the development of already good classroom facilities.

The school's goal is to expand teaching and learning of Serbian language, religion and culture in all parishes across Britain and Ireland and to work with other related initiatives to offer the best possible educational experience to pupils and their parents.

Parents can enrol their children and get more information about the School by emailing info@spclondon.org.uk or by calling the church office at 020 7727 8367. School web page: <https://spclondon.org.uk/en/school/news>.

The Round Table Working Group on the Serbian Language

The Round Table Working Group was set up to promote the teaching and learning of the Serbian language in Britain in the most appropriate way for our young people, for many of whom Serbian is an additional language.

Serbian Language courses delivered in partnership with the Azbukum Centre for Serbian Language and Culture

The Working Group has focused on the provision of courses for the 12- to 17-year-old age group for whom there was no provision after the Serbo-Croatian O and A Level had been withdrawn in the early 1990s. In 2019 The Round Table Working Group entered into a partnership with the Azbukum Centre for Serbian Language and Culture in Serbia to deliver their Serbian language courses at beginner, GCSE and A Level. The courses offer qualifications which are accredited by the Serbian Ministry of Education and are recognised across Europe and beyond. Students on the courses receive a Certificate of Knowledge of the Serbian Language and Confirmation of Attendance, official documents, which can be used for registration at universities in Serbia, or used to show knowledge of Serbian when applying for British universities or employment. The approach is that of learning Serbian as a non-native or second language and is designed for students of Serbian heritage aged between 12 and 17 living in the Diaspora.

Courses are delivered online and so can accept students from across the UK and Ireland. Since 2024 courses are delivered over two academic years to give students sufficient time to build up their knowledge and skills in the Serbian language and to fit in with the considerable demands of school and out of school activities. For further information contact olga.stanojlovic@btinternet.com

The landscape for the teaching and learning of Serbian in Britain has changed significantly since the Working Group was set up and it has updated its strategy to take into account these changes.



Dopunska Škola - The Supplementary School of the Ministry of Education of the Republic of Serbia

By joining Serbian organizations, Serbs in Britain maintain ties with their home country, language, culture and traditions. Many people also try to teach their children the Serbian language and its culture and customs. Since October 2019, after a 20-year hiatus, the Supplementary School has resumed its work and makes a significant contribution to the learning of the Serbian language in Britain. This has been made possible thanks to the support of the Ministries of Education and Foreign Affairs of the Republic of Serbia, as well as the Embassy of Republic of Serbia in Britain.

The primary education programme of the Supplementary School in the Serbian language began in the first year with thirty students of Serbian origin with temporary or permanent residence in Britain, whose parents expressed interest in this form of teaching.

The programme is implemented through three subjects: Serbian Language, My Homeland Serbia and the Basics of the Culture of the Serbian People. This school year the school had 380 students in the following cities: Corby, Leicester, Bedford, London, Birmingham, Oxford, Newcastle and Redhill. Classes are held online and in-person and are free of charge. Since the last school year, a pilot distance learning programme for the diaspora has been established. Its goal is to include students for whom it is not possible to form a viable group because of small numbers or because students live too far away to attend classes in-person. Classes are taught by: Vida Milojković, Biljana Dinić Spencer, Slađana Stevanović, Jelena Đorđijevski, Dobrila Kostić and Svjetlana Pilja.

The school has very good relations with the Embassy of the Republic of Serbia, the Serbian Society, the Circle of Serbian Sisters, the Serbian Centre in Corby and folklore societies.

Among the many organized extracurricular activities, those which attracted the greatest interest and response and stood out were - RTS cross, painting and making objects for a sales exhibition, an organized visit to Serbia, participation in literary and art competitions, celebrations of state and religious holidays, a free stay in Tršić under the auspices of the Ministry of Education, joint zoom classes for all groups in the UK with celebrity guests, dramatization of well-known texts and a number of guest performances by theatre groups from Serbia. A working atmosphere, teamwork and competitive spirit is present at all times.

Cooperation with schools and organizations in Serbia continued, which contributes to the integration of students into the Serbian national milieu. The school collaborates with the charity Raymond Nicolet Trust to raise funds for children in Serbia who need help.

The end of the calendar year was marked by a New Year's performance performed by the school's students. The magical journey with Santa Claus was greeted by many enthusiastic parents, friends and relatives. In keeping with tradition, Santa Claus gave gifts to the children. We are proud of our students who, in addition to their usual obligations, are happy to learn the Serbian language and are interested in Serbian history, culture and tradition.





Srpskaonica School in Reading



"Srpskaonica" is a Serbian language school for children from Berkshire or nearby areas. The school was established in 2013 and classes are held in Reading. It was founded, first and foremost, to meet the growing need for children of the Serbian community in Berkshire to learn as much as possible about the language, culture and tradition of their native country. This goes hand in hand with the wish to work together to contribute to the preservation of our national identity in the UK. Children attending the school are usually between the ages of 5-16. Classes are held free of charge within the Dopunska škola and are mainly based on the age of the children. Lessons were taught online during the pandemic and this continues to be the case for some groups but others are now being taught face to face.



For more information about the school and its day-to-day activities, please follow us on Facebook at:
<https://www.facebook.com/groups/srpskaonica>



Azbooka Education Centre, Redhill Surrey

We offer tuition sessions in Serbian via Zoom to all age groups.

Teaching is planned, prepared and conducted by a qualified and experienced teacher both in Serbia and UK.

Biljana Dinić Spencer graduated Serbian Language and Literature at the Belgrade University in Serbia.

Contact details:

Email: info@azbookaeducationcentre.com or biljanadinic@hotmail.com

Phone number: 07815901156

https://www.facebook.com/Languages05/?locale=da_DK



Let's learn Serbian!

Beginners and intermediate courses for adults by the Serbian Society London

Our online group courses are for everyone who wants to learn everyday spoken Serbian independently and without losing the feeling of being part of the group. The courses take place in virtual classrooms on Zoom, every week in the evening. Our experienced, qualified teachers are all native Serbian speakers. They will take you on the journey through Serbia where you will learn the skills needed for understanding and using the Serbian language in everyday situations and while travelling. You will develop your reading and listening skills and learn to speak and write in Serbian.

Our courses will give you the perfect opportunity to learn or improve on how to use the Serbian grammar, ćirilica, and you will also gain some fascinating insights into Serbian culture and the cultural diversity of Serbia.

For more information, please email us at office@serbiansociety.org.uk



Holy Prince Lazar Choir Lazarica Church in Birmingham



Tradition. Spirituality. Beauty. Power. Connection. Fun.

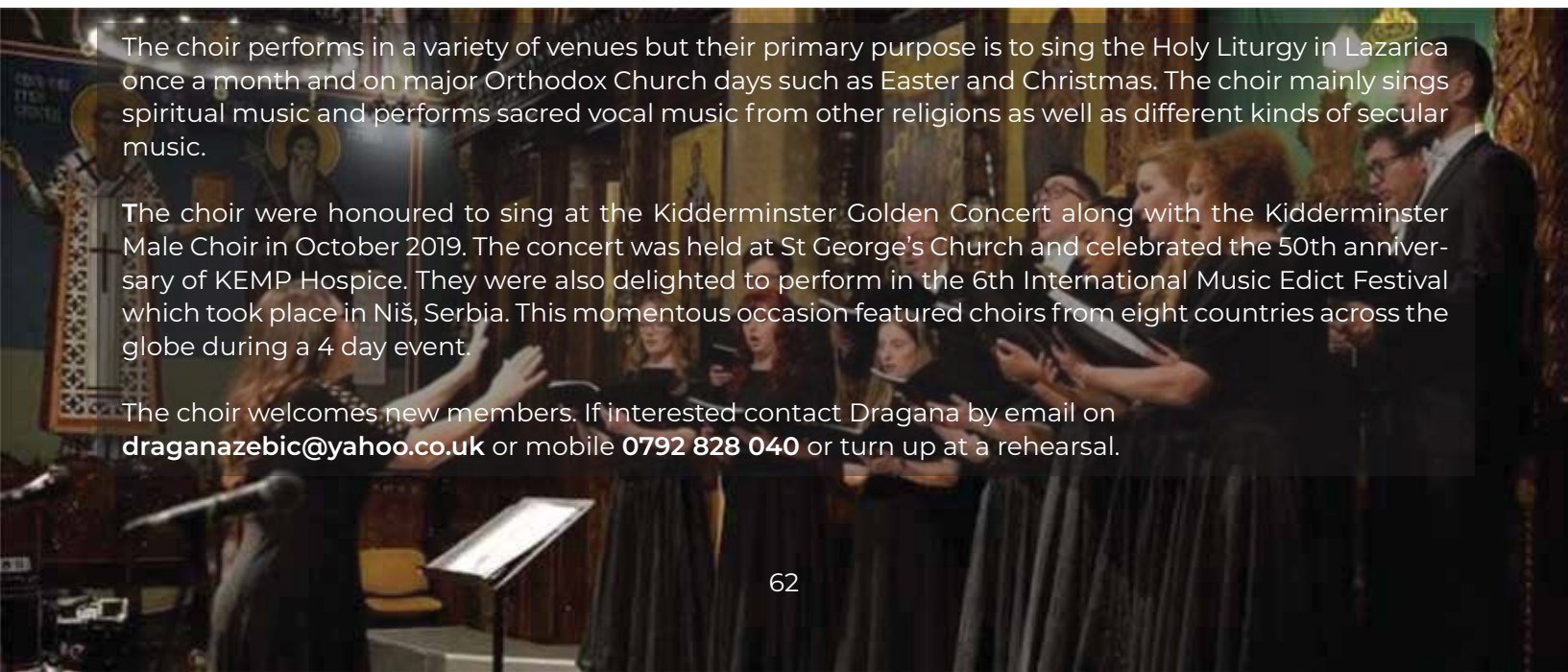
The Holy Prince Lazar Choir is a small mixed acapella choir consisting of sopranos, altos, tenors and bass. The choir, is a friendly group of singers who rehearse every Tuesday in the church from 7 pm to 9.30 pm. The singers are between 18 and 70 years old and have different levels of experience.

The current music director is Dragana Zebić. She graduated from Belgrade Faculty of Music with a BA degree in Vocal and Operatic performance (studying as a soprano). Dragana has performed across the Balkans and in several Belgrade churches.

The choir performs in a variety of venues but their primary purpose is to sing the Holy Liturgy in Lazarica once a month and on major Orthodox Church days such as Easter and Christmas. The choir mainly sings spiritual music and performs sacred vocal music from other religions as well as different kinds of secular music.

The choir were honoured to sing at the Kidderminster Golden Concert along with the Kidderminster Male Choir in October 2019. The concert was held at St George's Church and celebrated the 50th anniversary of KEMP Hospice. They were also delighted to perform in the 6th International Music Edict Festival which took place in Niš, Serbia. This momentous occasion featured choirs from eight countries across the globe during a 4 day event.

The choir welcomes new members. If interested contact Dragana by email on draganazebic@yahoo.co.uk or mobile **0792 828 040** or turn up at a rehearsal.



The Saint Sava Church Choir in London

Since its inception in 1952, the Saint Sava Church Choir has played a vital role in the Serbian religious community. Its primary role has always been to sing the Sunday liturgies, alongside occasional weekday liturgies on significant feast days like Christmas and St Sava's Day. The choir also actively and regularly participates in various events within the parish including weddings, christenings and funerals, lending its voices whenever called upon.

Beyond its parochial responsibilities, the church choir has been involved in a great variety of celebrations within the Serbian church community and beyond. Notably, the choir had the privilege of performing at the commemoration of the 800th anniversary of the Hilandar Monastery on Mount Athos, celebrated in London in 1998. Additionally, the choir was invited on numerous occasions to sing for the Patron Saint Day (or Slava) of HRH Crown Prince Aleksandar, St Andrew (the first Apostle whom Jesus called to join His mission). The choir was regularly involved in special events pertaining to the Serbian Royal Family until the latter relocated to Serbia in 2001.

On a number of notable occasions, the choir was invited to participate in events outside its immediate community, including: 'The Millennium Songs of Praise' held on the 2nd January 2000 at St George's Church in Enfield. The choir joined prayers led by several Christian denominations residing in the North London area. Similarly, the choir took part in the 'Week of Prayers for World Peace', contributing to a solemn ceremony at St Ethelburga Church in Bishopsgate, London, on the 17th of October 2004. During this event, the Orthodox icon 'Christ our Peacemaker' was brought into St Ethelburga as a symbol of peace.

The Saint Sava Church Choir participated in the annual celebrations of the Pan-Orthodox Vespers, traditionally hosted at a different orthodox church each year in London, including the Russian, Greek, Antiochian, Georgian, and, of course, the Serbian church. This annual event took place every year on the Sunday of Orthodoxy (first Sunday of Great Lent).

The choir has also lent its voices to a large number of public concerts and other events further afield, too numerous to list.

It is fitting to acknowledge that choral singing helps both the congregation and the singers themselves. The former find it easier to offer their prayers while listening to the beautiful sacred chants and compositions of the orthodox tradition, whereas the latter enjoy the experience of collective singing, and feel the profound blessings bestowed upon them from above, as they present their talents, in gratitude, as an offering to the divine Creator.

For all additional information, please contact the choir leader Zorka Maksimović after the Liturgy or by sending an email to crkva@spclondon.org.uk.



Folklore Group Oplenac

The folklore Group Oplenac was formed in 1954 at the first regular general assembly in London of The Royal Yugoslav Army Combatant's Association 'Draža Mihailović' (*Udruženje Boraca KJV 'Draža Mihailović'*). After the hardship of WWII and being displaced in a foreign country the members of the association were aware that in exile the national spirit could only be maintained by traditional, cultural, and religious events and experiences. Hence folklore, theatre and choir groups were created, and this was replicated in every country where Udruženje was present, this included the: USA, Canada, Germany, France, Australia, Switzerland & Italy.

In that same year during a visit by the SFRJ 'Kolo' Ensemble, married couple Nikola and Vikica Pužić, part of Kolo ensemble defected and chose to remain in the UK. This professional input gave Oplenac a strong boost. The first folklore leader was K. Kužović, who was followed by Moma Radovanović, who was part of the theatre section, and who continued to teach the group for 45 years.

Under the guidance of Čika Moma Radovanović, Oplenac performed the length and breadth of the UK, from London to Stoke-on-Trent, Peterborough to Halifax and Leeds at all the major saint's days, Sveti Sava, Vidovdan and in particular for the Udruženje celebration of 'Dan Ravne Gore' in May in London.

Many generations have passed through Oplenac over the years, and it has a rich history as one of the longest running groups, performing continuously for nearly 70 years. Oplenac was first established in Halifax, with practices taking place at Pavle's club, just a few hundred yards away from the church. One of the first groups to start outside of the Halifax/Bradford area was in Bedford in 1968, which consisted of 10 girls who combined with 6 boys from Halifax to perform in Peterborough for Sveti Sava in 1972. This was the start of the Peterborough branch of Oplenac with children joining from Letchworth and in 1982 from Leicester.

The rich Oplenac repertoire is as diverse as the country with dances from Šumadija, Vojvodina, Vlaška and Macedonia, Oplenac became famous for its 'tour de force' performance of the Šopsko Kolo. The Oplenac generation 2000 – the sons and daughters of the 1960's generation of dancers added many new splets (dances), including the Pirot and Pčinje splets, the choreography and intricate steps reaching a new level.

Oplenac has been able to continue with the support of all the parents and grandparents, of the dancers, the church together with the sponsorship of The Royal Yugoslav Army Combatant's Association 'Draža Mihailović', thus succeeding in preserving Serbian traditions and culture for new generations.

In 2023 we started a new 'youth' group of Oplenac, based in Peterborough, aged between 8 -16, their first show was at Smotra in Corby, and the next will be for Sveti Sava on Saturday 3rd February in Peterborough, more details on Facebook.

https://www.facebook.com/FolklornaGrupaOplenacUK/?locale=en_GB

Anyone interested in joining is welcome!



Crkvena Folklorna Grupa Sv. Andreja

Crkvena Folklorna Grupa Sv. Andreja, in Bedford is an organisation formed by the Serbian Orthodox Church parish of Sv. Andreja, to teach children and young adults to dance traditional Serbian dances pertaining to various regions of the former Yugoslavia. The group seeks to retain this aspect of the Serbian heritage in this country as an important aspect of the Serbian identity.

The group was formed in early 2014 and has been active continuously since then except for a prolonged break during the Covid Pandemic. The group functions annually from September through to June and holds 'probe' sessions on Sunday at the Church House in Bedford, 62 Kimbolton Road. The group is divided into two sub groups with the ages ranging roughly from 6 - 12 years old in the younger group and 13 plus in the older group. The group seeks to perform their prepared dances both locally and when invited further afield as and when they learn a dance and group numbers are such that they can perform.

Since 2015 Marina Ivanović from London has been the groups teacher / choreographer. Marina has been dancing Serbian folklore for more than 20 years and has also taught other groups. She brings a wealth of experience to every session along with a spirit of fun helping the children and young adults derive a sense of achievement with their newly learned skills.

Over the years the group has performed on many occasions the length and breadth of the country and one of the highlights was when the group travelled and performed in Belgrade, Serbia in 2018. If you are local and would like to come along and see if you may be interested in joining in, please initially email us on alekssimic@aol.com

<https://www.facebook.com/groups/SvAndrejaFolklor>

**Serbian
Month**
in Great Britain



Folklore Ensemble Rastko

The folklore ensemble Rastko was founded in 1983 and based at St Sava's church in London, with the aim of bringing our young people together in a structured way to nurture and preserve our folklore, our traditions and our rich national treasures.

Since its beginnings, Rastko has achieved great success in Britain as well as in Europe, Canada, America and Australia, performing at various celebrations and festivals.

It is important that young people outside the homeland come together through dancing and singing, because in this way they develop a love and feeling for their national heritage, and get closer to their roots, homeland and own people.

It is important not to lose sight of the meaning of traditional folk songs and dances, which have their deep roots in the nation's past. They come from the nation's soul and need to be nurtured.

Traditional folk songs and dances bear witness to our daily life, through which people can capture its most beautiful and important moments. The folklore ensemble Rastko has been active for 40 years and many young boys and girls have passed through its ranks. Over 30 years ago, the Ensemble 'Nemanja' was established, for 'veteran' dancers to allow both older and younger people to work together to preserve and nurture Serbian folklore.

Rastko has had great success both in Britain and abroad, participating in all the major religious and national celebrations in all our Serbian centres.

The ensemble often hosts and works with many other cultural organisations. Rastko has hosted and participated in festivals in Germany, Switzerland, America, Sweden, Australia, and most importantly, Serbia and Republika Srpska.

The ensemble has a rich and diverse artistic programme and over the past 40 years it has accumulated many national costumes for its performances. The ensemble has received a lot of support from St Sava's, from its priests and the Church Council, the Circle of Serbian Sisters 'Kosovo Devojka' and parents.

However, above all, Rastko owes its success to its choreographer and director Mrs Nada Grkinić who has led the ensemble for the 40 years of its existence. Wherever it performs, Rastko is warmly welcomed and greeted enthusiastically by all audiences.

<https://www.youtube.com/channel/UCjITr1FYc0L0uOVKVxyAzTw>



Nada Grkinić



**Serbian
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Folklorna Grupa Avala

The folkore group Avala in Corby was formed in September 2015 and recruits members from as young as five. Avala's first debut performance in June 2016 was a success and resulted in more sign ups in the months that followed. Initially taught by Angelina Radjenović, Lulu Radjenović, her sister took over in 2016, supported by their mother Angela Radjenović and leader of the group, Elizabeth Tulum. Avala is funded by the Pokret srpskih četnika Ravne Gore in the UK and is grateful for their continued support.



Avala has continued to grow and this has led to the group being split into three, to accommodate the 50 strong members. Members commit to attending weekly rehearsals and have performed at a number of slavas and events around the UK. Being part of Avala, the members learn the Serbian traditions and culture of folklore and most importantly form friendships for life. Avala has attracted members from outside the Serbian community too (Russian, Lithuanian and English) and some have even returned after university in their mid-20s. Avala will always welcome anyone who would like to join.

Avala are excited to continue their journey performing for the Serbian community around the UK and abroad and look forward to celebrating their tenth anniversary in 2025!

Facebook page: [Folklorna Grupa Avala](#)

Folklore Ensemble St. Eliah Corby

The folklore ensemble St. Eliah Corby gathers all those who are interested in nurturing Serbian customs and traditions, therefore enabling the development of creativity in the field of art and culture. Over the years we have performed in many towns here in England, including Serbian events as well as taking part in charity and competition events here in Corby. Also our groups have performed in Disneyland Paris and in Thessaloniki Greece where they had a great and unforgettable experience.

On November 4th, 2023, the ensemble celebrated its 10th anniversary.

Anyone interested, of any age is welcome to join us.

We also opened a web page with Local Giving for gift aid donations to our organisation

<http://www.localgiving.com/serbiandance>



Hilandar Folk group

Our group has existed for more than 30 years and is the only Serbian dance group in the north of England. We enjoy travelling around England and meeting new people. It is a great opportunity for children to learn more about their heritage and make new friends. Children love to dress up in national costumes and travel from all over to join in, including Manchester and Wakefield. This year we had many performances and we all enjoy connecting with Serbian music and socialising together.



The Circle of Serbian Sisters Kosovo Maiden – London



The Circle of Serbian Sisters, in London, works with dedication and selfless nobility to fulfill its mission, inspired by benevolence and selfless giving. We work relentlessly and diligently to encourage the good in people. Through our charitable work, over the last fifty years, we have raised significant funds for various worthwhile causes – our people in Serbia, the Republika Srpska, Kosovo and Metohija, our children, the old and helpless, also our Church, Church school, folklore group Rastko as well as the people of our Diocese.

Guided by respect for our national traditions, language, customs, and national identity, we have spread our orthodox faith and spirit among the population through support for other churches and monasteries, especially the Saint Sava Cathedral, Vračar, where the name of our Circle is carved on the endowment plaque. The Circle now has around fifty members, most of whom are elderly retired ladies. We would like to encourage younger ladies to join and continue with this worthwhile charitable work.

The Circle of Serbian Sisters is keen to build 'bridges' with other Serbian organisations and societies to work together on shared initiatives for the benefit of the Serbian people. This will enable us to attract new and younger members. This joint cooperation would do much to promote all our organisations and societies through sharing experiences. This would do much to safeguard our traditions and address the strategic issues facing our community in the UK.

For further information contact us and write to kss@spclondon.org.uk.

Eleventh Annual Memorial Service for Women in Foreign Medical Missions in Serbia during the Great War

It is my pleasure to proudly announce that on 21 February 2025 we are organising the Eleventh Annual Memorial Service for Women in Foreign Medical Missions in Serbia during the Great War.

Since 2014, we have been organising annual commemorations at the St Sava Church, followed by talks and exhibitions. I will mention only a few guest-speakers who supported these unique events in Britain. Louise Miller spoke about Flora Sandes, Alan Cumming talked about Scottish Women's Hospitals in Serbia. Ailsa Clarke, dressed in an exact replica of Dr Elsie Inglis' uniform, talked about Scottish women who risked and sacrificed their lives in Serbia and other fronts during the Great War.

Natasha Stojšavljević spoke about the soldiers Jo Whitehead, Milunka Savić and other Serbian women soldiers. Nick Ilić talked about World War One and the various foreign medical missions in Serbia and the important contribution they made. In 2022, the Serbian Society London, in collaboration with the Serbian Council of Great Britain, organised a monodrama *Milunka*, performed by Vera Stanković, about Milunka Savić, the Serbian war hero who fought in the Balkan Wars and in World War One. She was the most-decorated female combatant in the recorded history of warfare.

In 2015, the exhibition opened in the Serbia House, honouring the life of Mabel Stobart, the Dorset war hero who formed a medical corps to aid Serbia in the nation's darkest hour. The exhibition entitled *Heroines of the Great War: Mabel Stobart & The Retreat from Serbia in 1915*, was lent by Dorset County Museum and curated by Dušanka Marsenić.

The Serbian community will never forget the bravery and sacrifice of these unsung heroes. In their desire to help the war effort and prove their worthiness, thousands of British women, undeterred by the government's decision to keep them far from the front line, joined the British Red Cross, Royal Army Medical Corps, Scottish Women's Hospitals, V.A.D.s, Mabel Stobart's units, St John's Ambulance units and other organisations. They found themselves in the middle of the worst war tragedies and many died. Memorials and graves scattered across Europe (particularly in Serbia) are a constant reminder of their heroism and determination.

Our work has enabled us to develop valuable partnerships with Serbian and British institutions, organisations and individuals with an interest in this area. These include the Imperial War Museum, the Women's Library and the Salonika Front Association. In 2023 it resulted in two British Serbs joining a group of women from Britain to visit the locations of the Scottish Women's Hospitals in Serbia in World War One, the graves of the women who died in Serbia, and to attend the annual commemoration of Dr Elsie Inglis and the Scottish Women's Hospitals, held in Mladenovac on 15 September 2023.

We remember those women who sacrificed their lives during the Great War, those buried in Kragujevac, Valjevo, Niš, Bajina Bašta... and those who continued to support the Serbs after the war ended, like Katherine MacPhail, Evelina Haverfield, Isabel Emslie Hutton and Lady Paget. We also think of the Serbian women who put themselves in harm's way for their country and to ease the suffering of its people. Soldiers, like Milunka Savić, Vasilija Vukotić or Sofija Jovanović, who fought together with Flora Sandes; doctors and nurses, like famous painter Nadežda Petrović, who died of typhus in Valjevo in 1915 or Draginja Babić, one of the first Serbian women doctors, who died in Valjevo in February 1915, almost on the same day as Dr Elizabeth Ross and Madge Neil Fraser.

The histories of these brave, determined and altruistic women from Britain and Serbia are woven closely together. We will always remember them.

This year the main event will be held in the Embassy of Republic of Serbia, 21 February at 28 Belgrave Square, London SW1X 8QB.

donation of a portrait of Dr Elsie Inglis by Andreja Bogdanović, volunteer Kragujevac Red Cross to the Embassy of the Republic of Serbia, talks by Nick Ilić and Zvezdana Popović...

· On Saturday 22, Zadušnice / Pomen at St Sava Church, we will remember these brave women.

*· At 2pm, in collaboration with Kensington and Chelsea Libraries, we are organising Wendy Moor's book promotion *Jack and Eve: Two Women in Love at War*, at North Kensington Library.*

The story of Evelina Haverfield and Vera Holme.

The Serbian Council of Great Britain



The Serbian Council of Great Britain (SCGB) was founded in 2004 as an independent, not for profit and non-political organisation to promote the interests of the Serbian community in Great Britain by:

- Co-operating with other Serbian diaspora organisations in Great Britain and worldwide.
- Representing and promoting the interests of the Serbian community in Britain to governmental and non-governmental organisations in Serbia and in Britain.
- Assisting members of the Serbian community to maintain and develop ties with Serbia and other territories with Serbian historical and cultural heritage.
- Promoting good relations between the Serbian community and wider British society.
- Raising awareness of Serbian culture, history and heritage within the Serbian community and amongst the wider British public.

We have focused our efforts on projects which deliver these aims and objectives. We have played a significant role in establishing and maintaining the Round Table which encourages cooperation between Serbian community organisations in Britain for the benefit of the Serbian community. Through the Round Table Working Group on the Serbian Language, we have played a major role in promoting the teaching and learning of the Serbian language in Britain and manage the partnership with the Azbukum Centre for Serbian Language and Culture in Serbia. This partnership allows us to offer online courses, with recognised qualifications, for students from across the UK at beginner, GCSE and A level. In collaboration with the Serbian Society and Serbian City Club we started Serbian Month which is now in its seventeenth year and has grown into the largest festival of Serbian culture in the Serbian Diaspora. We initiated the idea of a Serbian Month Catalogue to accompany the festival to provide a history of the Serbs in Britain, to explore the historical relationship between Britain and Serbia, to celebrate the contribution that British Serbs make to Britain and Serbia and to promote a better understanding of all aspects of Serbian culture in Britain.

We are also focusing our efforts on developing new initiatives to engage with young people, to identify sources of funding for initiatives which will benefit the Serbian community and to find ways of improving communications within the Serbian community now that *Britić* has ceased publication.

For further information about SCGB contact:

info@serbiancouncil.org.uk or visit <https://serbiancouncil.org.uk/>

Facebook page: <https://www.facebook.com/SRBoGB>

YouTube channels: Serbian Council of Great Britain and Serbian Month



**Serbian
Month**
in Great Britain

Serbian City Club



Team

Ivan Miletić, Miloš Stefanović, Jelena Krzanicki, Slavjana Ulph, Nataša Kočiš

The Serbian City Club is a not-for-profit apolitical organisation established to promote interests of Serbian professionals in the UK, Serbia and worldwide through networking and speaker events.

The Serbian City Club was founded in the late 1990's by a handful of enthusiastic Serbs working in London's financial institutions. Their idea was to bring to life an informal club that would gather young Serbian professionals who live and work in the UK. Since 2004, our membership base has increased steadily and today the Club is over 2000 strong.

Our members are mainly London-based and work in all walks of professional life as scientists, doctors, bankers, engineers, lecturers, civil servants, etc. in renowned British and global institutions. A typical Club member is characterised by a high level of education and cultural awareness which, tied with their linguistic skills, ensures their seamless integration into British society. Whilst retaining strong links with their families and friends in Serbia, with a view of transferring their knowledge, skills and experience, they strengthen Serbia's European identity and its key role in the Balkans.

With this in mind, our main project is one of 'circular migration' through which we are enabling Serbian professionals to return to Serbia. We provide professional career guidance and we aim to match the needs of the employers in Serbia with the potential candidates in our database in the UK and around the world. Finally, we also offer specialised advocacy services on a variety of issues relating to our members. The Serbian City Club regularly organises networking events in London and in Belgrade thus enabling continued contact amongst the existing members and an opportunity to welcome new ones. Since 2020, Club has created a stream of live and recorded Zoom events in order to keep the membership base engaged.

www.serbiancityclub.org/





The Serbian Society

The Serbian Society came into existence in September 1995, as a response to the needs of a growing Serbian community in London.

We are a registered charity; non-political and non-party organisation that promotes Serbian culture, language and customs in the UK in order to achieve greater understanding among persons of Serbian and other nationalities.

Since the founding in 1995, we have organised numerous events: concerts of classical, traditional and pop music, theatrical performances for children and adults, literary events and book promotions, lectures and discussions on current and historical social topics, film screenings, art exhibitions, social gatherings, barbecues and parties, and sports events.

We organise Serbian language courses for adults and have an active book-club and a walking group.

When needed, we organise collections of humanitarian aid for medical and other institutions, schools and homes in Serbia and region.

With these activities, we strive to maintain the spirit of community and the ethnic identity of Serbs in a multinational environment such as the British one.

We secure funds for our work through membership and donations and by organising cultural events. Members receive a discount and/or priority when purchasing tickets for various events organised by the Serbian Society.

We welcome any new ideas that you might have and would be very happy to make them happen. We also welcome any new members, volunteers and donations to help us with our future work. For further information about the Serbian Society contact office@serbiansociety.org.uk or visit www.serbiansociety.org.uk



The British Serbian Chamber of Commerce



The British Serbian Chamber of Commerce (BSCC) has promoted and facilitated trade and investment between the United Kingdom and Serbia and represented the views of the business communities in both countries for over a decade. While the past year has been a challenging one, it has also been a period of great productivity at the BSCC. It has been very encouraging to see the BSCC membership grow, as both Serbian and British businesses look to take advantage of future opportunities. We have welcomed several new members this year, British and Serbian, large and small, and we are now in our strongest position for many years. In 2025, we hope to see more new members, but equally ensure that all members recognise the benefits of being part of the Chamber.

Alongside membership growth, we have focussed on providing our members with all the information we can regarding Brexit and its impact on UK-Serbian trade. Through webinars and events, we have endeavoured to help businesses remain as productive, secure and efficient as possible. In addition, we have been involved in schemes such as the UK TechProsperity Bridge Competition in partnership with the UK Department for International Trade. The scheme helps start-up companies through providing seminars, events and (for the winners of the competition) assistance in entering the UK market.

We look forward to continuing this productivity in 2025, with further growth and revitalisation of economic activity.

If you are interested in learning more about our organisation go to: BSCC (britserbcham.com). For membership enquiries go to BSCC | Become a member (britserbcham.com), or for general enquiries go to BSCC | Contact Us (britserbcham.com). For regular updates on the BSCC go to our LinkedIn or our Twitter and subscribe to our fortnightly newsletter.

Irish-Serbian Chamber of Commerce - Background



From history to business, Ireland and Serbia have a surprising amount tying them together, and the Irish-Serbian Chamber of Commerce seeks to expand on what unites these two proud nations.

The Irish-Serbian Chamber of Commerce was established by Chairman Frank Hannigan and launched on May 26, 2021, at an online event attended by nearly 100 participants who were addressed by keynote speakers H.E. Aleksandra Joksimović, Ambassador of the Republic of Serbia to Ireland, and Simon Coveney, Minister for Foreign Affairs of Ireland.

The aim of the Irish-Serbian Chamber of Commerce is to promote and facilitate trade and investment between Ireland and Serbia, and to represent the views of the business communities in both countries. The objectives of the Irish-Serbian Chamber of Commerce are:

- To facilitate trade between The Republic of Ireland and The Republic of Serbia;
- To provide focussed networking opportunities for its members;
- To provide relevant and timely information about doing business in Ireland and Serbia;
- To notify its members about current and emerging business opportunities;
- To encourage and develop the next generation of entrepreneurs;
- To create a greater understanding of both cultures and heritage.

Since the launch the Irish – Serbian Chamber of Commerce has held several events to promote Irish-Serbian relations, the latest being a business development lunch held in Dublin, attended by Ambassador Joksimović, ISCC members and companies with a strategic interest in developing commercial ties with Serbia, including Kingspan, CRH, and Aer Rianta. For further information: <https://www.serbia.ie>

British -Serbian Medical Association BSMA

Originally founded as the British-Yugoslav Medical Association, the first meeting was held on 16/12/2000. The Association was initiated by a group of Serbian doctors in the aftermath of the tragic civil war years in former Yugoslavia, and the subsequent sanctions and NATO military campaign against Serbia.

The Association goals were to help medical professionals in Serbia and Montenegro to re-establish their positions in the world medical community and to facilitate exchange of knowledge and experience between medical professionals in Serbia and the UK.

Achievements by the Association over the years include multiple exchange of doctors and nurses between Serbia and the UK, bursaries for young doctors and nurses for educational study in the UK, sponsoring renowned UK lecturers for participation in medical meetings in Serbia, sending medical journals and medical equipment to hospitals in Serbia, organising charity events and other similar projects.

The strength of the Association grew over many years and the number of active members rose to between 50 and 100. Its members were not only doctors and nurses but also allied medical professionals – psychologists, dentists, pharmacists, and biologists. We have a few distinguished members-Witness Experts in their respective fields (D. Lilić, M. Abinun), Professors (R. Djukanović, S. Savić) and young PhD Researchers (S. Stanković) The Association continues to be open to medical professionals from all over former Yugoslavia with no boundaries.

However, as the political climate changed, so did the name of the Association, becoming Medicus, and most recently the British-Serbian Medical Association in the last decade.

The BSMA, celebrating its 20th anniversary in 2020 is actively collaborating with other Serbian organisations in the UK and strives to be a valuable part of Serbian diaspora in this country.



The Jasenovac & Holocaust Memorial Foundation

The Jasenovac & Holocaust Memorial Foundation is a UK registered charity which promotes the culture of remembrance of genocides committed in Independent State of Croatia during WW2 against Serbian, Jewish and Roma people. Our annual event, Holocaust Memorial Day is the opportunity for people from all walks of life to reflect & remember those people who lost their lives; as well as to challenge prejudice, discrimination and hatred in our communities today. We have successfully delivered lectures to various high schools and universities in the UK and abroad and held lectures in the UK Parliament and US Senate.

If you would like to join us or support our work by sponsoring the Charity, please get in touch with us today.

Email info@jhmf.org.uk
Tel: 07912 170 866

<http://www.jhmf.org.uk>



**JASENOVAC AND HOLOCAUST
MEMORIAL FOUNDATION**



ROD

The Movement of patriots from Serbia and the Diaspora- ROD was initiated by a group of former Diaspora Assembly delegates and Serbian patriots from a number of countries worldwide and within Serbia. The goal of the Movement is to make a difference in the relations between Serbia and Diaspora, in line with the Serbian government`s Declaration which states that such relations are in Serbia`s highest national interest. 4-5 million Serbs living outside Serbia must have their voice heard in the countries where they live and within Serbia. Our knowledge, experience and financial abilities can and must contribute to all matters of importance to Serbia as a country operating in the global environment. The Diaspora must be involved in Serbia's political, economic, social, legal, cultural and educational life, as well as national defence strategies. The Diaspora is a strong factor in keeping Serbian traditions alive and representing Serbia at the highest level in the countries where we live. The Diaspora is the best ambassador for Serbia.

Contact: Zeljko Vranes, CEO Movement ROD, London +44 (0) 7950385217



Norfolk and Norwich Novi Sad Association

The link between Norwich and Novi Sad was set up almost 60 years ago. In 1960 Norwich was invited to the Yugoslavian Embassy to agree upon a City with which it could be twinned and Novi Sad was chosen. This was a Foreign Office initiative and done through Norwich City Council who were represented by the City Clerk and City Engineer. Student exchanges followed in the late 1960's. Further student visits followed again in the 1970's.

It was felt that twinning between the two countries would flourish more if an Association, based on friendship, was formed. The Norfolk and Norwich Novi Sad Association was then formed in 1985. The Association initially had some members who had been part of the former British Yugoslav Society.

The Honorary President of the Association is always the Lord Mayor of Norwich. Doug Underwood has been the Chairman of the Association since 2008. The Association has been very active in providing a programme of talks, outings, concerts, and other events. There have been several successful holidays based in Novi Sad. Our aim is to promote informal links between people and organisations in Norwich, Norfolk and in Novi Sad and Vojvodina.

Every January there is a concert organised in Norwich, the proceeds of which go to help the Milan Petrovic School for children and young adults with special needs in Novi Sad. The performers for the concert often come from Novi Sad and the surrounding area.

Like Novi Sad, Norwich has many important Churches; two Cathedrals; University of the Arts; the University of East Anglia; Medical School; Norfolk and Norwich University Hospital and many Museums and Art Galleries. Norwich also has many Theatres such as the Theatre Royal, the Maddermarket Theatre, the Norwich Playhouse and the Puppet Theatre.

In recognition of the friendship links between the two Cities a bridge was constructed over the River Wensum named the "Novi Sad Friendship Bridge".



The Honorary President - The Lord Mayor of Norwich and Vice President - Chairman of the County Council, with Chaos Collective after their concert on 15th June, 2024.



Pro Art is a non-profit organisation working in the fields of multidisciplinary education, innovation and the development of informal, non-formal and multicultural learning, e.g. about joint European heritage through the engagement of governments, institutions, museums, libraries, theatres and EU funded organisations. Our activities range from cultural to scientific projects, business-related inclusion in talks about e.g. the circular economy and environmental protection. We also work to increase the competence and proactive engagement in active citizenship, gender equality and social inclusion, through collaboration with partners from the UK and other countries. Pro Art is promoting Serbia through European projects with similar themes.

Pro Art & Co je neprofitna organizacija koja radi u oblasti multi-kulturnog obrazovanja, inovacije i razvoja neformalnog, formalnog i multidisciplinarnog učenja o zajedničkom evropskom kulturnom, naučnom i društvenom nasleđu kroz angažovanje vlada, institucija, muzeja, biblioteka, pozorišta i EU fondova. Takođe radimo na učešću inovativne tehnologije u svrhe zaštite životne sredine, uključujući ulogu umetnosti i na socio-kulturnim temama. Naš cilj je kooperacija između partnera i postavljanje protokola i programa koji će na novi način da uključe raznovrsne zajedničke projekte, događanja i programirane kurseve sa našim partnerima. Pro Art radi i na promovisanju Srbije kroz evropske projekte sa sličnim temama.

Pro Art & Co Reg. No 5262487
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Around the Globe Music & Arts



<https://www.agpianomusicfestival.co.uk/>

AGMA (the Around the Globe Music & Arts) is a vibrant non-profit organisation based in the UK, dedicated to fostering the development and appreciation of a wide array of musical styles associated with piano and other keyboard instruments. This includes a rich tapestry of contemporary classical and jazz music genres. Founded in 2019 by the talented classical pianists and passionate educators Marina Petrov and Maya Jordan, who have a combined experience of over 20 years in the music industry, AGMA emerged from their longstanding collaboration on various music initiatives. Notably, they have been co-organisers of the esteemed Around the Globe Piano Music Festival in London since 2014, showcasing their commitment to cultural exchange and musical education.

Since its inception, AGMA has actively contributed to enriching the UK's artistic landscape by supporting a diverse range of music and art projects. Through various cultural and educational performances, the organisation seeks to inspire and engage musicians and audiences, championing the transformative power of music in our communities. We believe in the profound impact music can have on individuals and society, and we strive to share this inspiration with our audience.

About Us

AGMA organises music festivals, concerts, competitions, masterclasses, workshops, seminars, exhibitions and lectures open to amateur and professional musicians of all ages and levels to achieve its objectives. Using online and social media and producing printed music magazines and brochures enables AGMA to reach a broad, even global, audience of supporters and participants.

Our Objectives

An essential aspect of the enterprise is to assist emerging musicians in broadening their musical education by introducing and promoting contemporary composers and performers from different cultural backgrounds and musical traditions. AGMA is actively focusing on organising a range of exciting cultural events, including public and online performances for its competition prize winners and a series of concerts from other exceptionally talented musicians.

In addition to the festival, promoting contemporary global composers has been an essential component of the professionally produced Around the Globe Music Magazines, which feature articles on new piano works, reviews, health advice for musicians and other educational topics.

About our Competitions

The inaugural AGPMF competition, held in London in November 2014, quickly established itself as a valued annual event. In response to the pandemic in 2020, the festival was adapted into the Around the Globe Online Piano Competition, a format that continues to this day. This transformation has been positively received, attracting a diverse array of new participants from various countries around the globe. As a result, the event has evolved into its current identity as the Around the Globe International Music Festival, which encompasses numerous independent music competitions. In pursuit of ongoing innovation, the festival program introduced in 2023 includes competitions for Piano, Accordion, Piano Composition, and Young Musicologists, welcoming participants of all ages and skill levels, including professional musicians. This commitment to innovation ensures that the festival remains a dynamic and exciting platform for musical talent.

Our vision is to inspire instrumentalists and music creators of all ages to present their musical talents while exploring new repertoire. This festival and competition serve as a remarkable platform for emerging artists to not only highlight their musical achievements but also, and perhaps most significantly, gain invaluable experience in public performance across a diverse range of musical styles.

By participating in our competitions, musicians can gain exposure, receive constructive feedback, and connect with a vibrant community of fellow musicians and music educators. We aim for participants and educators to engage with this community, exchange ideas, and grow as musicians through their performances, helping foster their artistic development and confidence on stage.

Subscribe to AGMA Newsletters: <https://www.agpianomusicfestival.co.uk/blog>

Join us on Facebook: **AGMA – Around the Globe Music & Arts**

YouTube Channel: <https://www.youtube.com/@aroundtheglobepianomusicfe2098/featured>



МАЛА

Библиотека

Мала библиотека је и током 2024. године приредила такмичење „Најбоља нова српска реч“. Такмичење је поново било веома успешно и створило леп одјек у српској јавности широм света. Такмичење је показало да независним умним чињењем, чак из Британије, можемо усмерити јавни разговор на начин који је повољан и користан за наше целокупно друштво. Намера Мале библиотеке је да настави са огледним радом у пољу развоја занимљивих садржаја који могу бити корисни и као путоказ и језику и друштву.

Победничке речи 2024. године су биле:

РАСАНИЦА: Излазак из неког стања нејасноће, неодређености, као кад нам "пукне пред очима", избистри се суштина неког дешавања. Реч је изговорила шестогодишњакиња Елена када је њена бака објашњавала како је тог јутра нешто схватила. У току њене приче она је рекла: "Имала си расаницу!"

ВАНРОДАН: Реч која означава енглеско "Non-binary". Веровање или мишљење да особа не припада ни мушком ни женском роду, стога је "ван рода". Ванродан (придев), ванродност (именица).

СНОМИЉЕ: Осећај благе, топле среће који осетиш непосредно пре него што утонеш у сан, када ти кроз мисли пролазе пријатне слике, успомене или маштања, стварајући осећај блаженства и спокоја. Надахнуће: одлазак у кревет док сам заљубљен.

www.malabiblioteka.net

НАЈБОЉА

НОВА

СРПСКА

РЕЧ



Чекамо твој предлог!

Сербиан
МОНТХ

ин Грeат Бритаин

The London Sports Society

The London Sports Society (LSS) was founded in 2010 and is a UK registered not-for-profit organisation with a charitable status.

Through sport, our objective is to create and support a variety of sport associations, clubs and a range of events taking place within the community. LSS also aims to be the focal point for up-to-date sports related information within the community.

We work to bring together as many people from the Western Balkans and other local communities as we can in order to encourage their physical activity in the UK, particularly in London. The plan is to offer an extensive sports programme.

For all information visit <https://www.facebook.com/LondonSportsSociety>

London
Sports
Society

EXER PARTY

For the past 20 years, EXER Party is considered to be the most popular party in London for people from the Balkans. It is a great opportunity for Balkan people (and people from all over the world) to have fun and enjoy some of the best sounds from the region. EXER Party is famous for playing very diverse music, and there is always something for everyone ranging from pop and rock, to dance, modern folk and trumpet music. The only requirement is that it is upbeat.

EXER Party has changed locations several times over the years and has been held at some of the most elite places in central London. At the moment, EXER Party takes place at Blag Club in Kensington. It always attracts a large number of people, and the parties are famous for their unique and uplifting atmosphere and a very friendly crowd. It is a real treat, Balkan style.

Apart from the famous parties, EXER Events also organises events related to the Serbian Diaspora. These include live concerts, art exhibitions, literary evenings and poetry readings. But most people remember EXER Events for the memorable concerts they have organised for famous Serbian bands Riblja Čorba and Bajaga & Instruktori. So, while we wait for upcoming EXER parties, gigs and events, we would like to say to you are all WELCOME!



The Serbian Heritage Foundation Petar II Petrović Njegoš

Trustees:

The Chair of Trustees: Dr Dejan Maraš MD PhD FESC Cardiology Consultant

- Ms Slavica Popović Operational Director Recruitment Agency
- Mr Boris Gajić Telecommunication Consultant
- Mr Igor Sotrić Sommelier and director of China Tang restaurant at Dorchester Hotel
- Ms Nina Maraš Commercial Lawyer
- Mr Momčilo Novaković as our official accountant

The aim of the Foundation is the prevention and relief of poverty for public benefit in Serbia, Kosovo and Metohija, Montenegro, Bosnia and Herzegovina and Croatia by providing grants, items and services to individuals in need and/or organisations working to prevent or relieve poverty.

Trustees aim to run two humanitarian events per year under the umbrella of our charity.

As a traditional event we would like to run a Svetosavski Ball every year on the first Saturday of each February.

You are warmly invited to St Sava's Ball 2025...

As trustees of The Njegoš Foundation London, we organise the glittering St Sava's Ball in the heart of London. This unique tradition brings our community together in an exquisite setting. It's also an opportunity to raise funds to help those in need in Serbia, Kosovo and Metohija, Montenegro, Bosnia and Herzegovina and Croatia.

With your help, last year we raised £21,500 for these truly worthy causes.

**Serbian
Month**
in Great Britain

We have supported 50 large families in Kosovo and Metohija, another eighteen in East Sarajevo, children's centres in Montenegro and many other causes handpicked by our trustees and often personally delivered by the Chair of trustees Dr Dejan Maraš MD PhD FESC Cardiology Consultant.

We warmly extend an invitation to St Sava's Ball 2025 being held at the Copthorne Tara Hotel in Kensington on Saturday 8th February.

We are honoured to announce that this year's patron is the Hilandar Monastery again, the most significant seat of Serbian Orthodox spirituality. This elite event will be held in the presence of Archimandrite Methodius and Very Reverend Archbishop of Ireland and Great Britain Nektarije.

This year our guests will be beguiled by our performers:

- * Snezana Djurišić ('Queen of Folk Music')
- * Ljubica Vraneš (Vraneš Mezzo-Soprano Opera singer at National Theatre in Belgrade)
- * Jana Jakovjević (Violinist at the Royal Academy of Music in London)
- * Nikola Mijajlović (Professor of music and solo Trumpet)
- * Milan Mitrović (Folk music)

A sumptuous three-course dinner, unlimited drinks and a champagne and rakija reception await guests.

The foundation is registered with the Charity Commission of England and Wales, number 1198147. Among our trustees are prominent British Serbian individuals, directors and consultants, in the spheres of business, medicine, governance, law, accounting and telecommunications.

Read more about our charity, buy tickets and donate:

Web: <https://njegosfoundation.org>

Email: admin@shfnjegos.org



NJEGOS
FOUNDATION
L O N D O N



Lifeline Humanitarian Organization

Despite the fact that Their Royal Highnesses Crown Prince Alexander and Crown Princesses Katherine lived in exile for many years, Crown Princess Katherine always had her country in her heart.

During these difficult years, Crown Princess Katherine provided a very large amount of humanitarian aid that was distributed throughout the former Yugoslavia. The Crown Princess believes that there are no borders in suffering, since race and ethnicity do not matter.

In 1993 Crown Princess Katherine founded the Lifeline Humanitarian Organization with offices in the United States (Chicago and New York), Canada (Toronto), United Kingdom (London) and Greece (Athens).

When Their Royal Highnesses returned to Belgrade in July 2001 it was natural for the scope of their humanitarian activities to expand. At the beginning of August 2001, the Foundation of Her Royal Highness Crown Princess Katherine was established.

The Foundation of HRH Crown Princess Katherine's daily work includes contacts with the following ministries that have a crucial role in the development of projects: the Ministry of Social Affairs, the Ministry of Finance, the Ministry of Economics and Regional Development; the Ministry of Privatisation, the Ministry of Labour and Employment; the Ministry of Education; the Ministry of Health and Environment; and the Ministry of Trade and Tourism.

Activities have been expanded to cultural institutions, schools and universities by including scholarships and improving communication between students and experts from foreign countries.

Other important activities include raising money for medical equipment that has been delivered to numerous hospitals. Thousands of children from orphanages throughout the country are guests at the Royal Palace every Christmas and Easter when they receive presents. Help is also provided to many refugees in Serbia.

"We work for the benefit of all those in need, regardless of ethnicity or religion since we believe that there are no borders in suffering."

Lifeline Humanitarian Organization was founded in 1993 and HRH Crown Princess Katherine Humanitarian Foundation was founded in 2001 with the aim of helping:

Children / Sick / disadvantaged children / Refugees / IDP's / The Elderly

With the intense cooperation of all relevant ministries, we provide aid for medical institutions in the form of:

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www.lifelineuk.co.uk

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in Great Britain

The British Serbian Benevolent Trust



The British Serbian Benevolent Trust is a British charity, registered with the Charity Commission, established in January 1997. It is built on the legacy of the Serbian Red Cross Society in Great Britain, set-up in August 1914 which operated until its dissolution in 1924 to provide much needed aid to Serbia during the Great War.

The violent breakup of Yugoslavia in the 1990s resulted in a significant crisis with refugees and displaced persons and The Serbian Benevolent Society was established in January 1997 to help alleviate this problem mainly thanks, to the efforts of Dr Rebecca Beaconsfield and Mrs Zora Payne. It was based on the principles of the Serbian Red Cross Society of Great Britain and utilised the residual funds from that organisation and was governed by the Charity Commission.

On the advice of the Charity Commission the name was changed to The British Serbian Benevolent Trust. The Trust gives financial support to projects from organisations involved with children who are resident in Serbia. In particular the Trust is pleased to support projects which:

- bring relief to children who are in conditions of need, hardship or distress
- assist children who are sick, convalescent, disabled, handicapped or infirm.
- promote the education (including social education and physical training) of children

Typical funding levels approved by the Trust are usually in the region of £2,000 to £10,000. Larger sums are occasionally approved. The Trust is sympathetic to projects which purchase equipment for institutions and/or provide for the building infrastructure of institutions.

For further information or applications please contact Mr Nik Babić on nic.babic@gmail.com



The Raymond Nicolet Trust Support Childhood in Serbia

The Raymond Nicolet Trust is a UK-registered charity dedicated to supporting education and childhood in Serbia. It operates with teams in the UK, Serbia, France, Greece, Bulgaria, and Canada. The Trust's website offers updates on its activities, including an E-shop, Podcast platform, E-learning, Living while Giving, a monthly newsletter, and current projects. Notable patrons include Serbian footballers Nemanja Matić and Aleksandar Mitrović, violinist Nemanja Radulović, basketball player Nikola Jokić, and Chemistry Nobel Prize winner Professor Sir John Ernest Walker.

In 2024, the Trust donated £2,500 to the Jovan Arandjelović primary school in Crvena Reka for a smart board and £3,750 to the Sveti Sava primary school in Bajina Bašta for two smart boards. It also organized two fundraising dinners in Cambridge and London, raising £2,205. The Trust collaborated with artists like Slavica Plemić, Nikola Savić, and Victoria McDonnell. Despite economic challenges in 2023, the Trust donated £2,570 to renovate the toilets at the Jovan Arandjelović primary school, replacing plumbing and installing new fixtures. It also funded classroom renovations at the Jovan Jovanović Zmaj primary school in Pančevo with £3,000. Additionally, the Trust shipped a child care simulator worth £1,200 to the College of Professional Studies for Preschool Teachers and Sports Coaches in Subotica, Serbia. Teachers from the college conducted seminars on smoking prevention and healthy eating in various schools.

Dr. Christine-Fort Hilcenko, the charity's chairman, has expanded its scope by involving Serbian academics like Prof. Dragan Savić, Dr. Ana Mijić, Prof. Bojan Aleksov, Dr. Predrag Slijepčević, Prof. Dejan Djokić, Dr. Aleksandra Vancevska, and Dr. Olivera Petrovich. Christine also visited Rotary clubs in the UK to discuss the charity's goals and achievements. In 2022, the Trust donated £2,500 to refurbish the library at the Jovan Arandjelović primary school, significantly improving students' lives. It also purchased £3,700 worth of sports equipment for the Sveti Sava school playground. In 2021, despite the pandemic, the charity raised £10,337, matched by the EBRD Community Initiative. The Trust financed a £10,000 van for the Vuk Karadžić Center, replacing an old, unreliable vehicle essential for transporting children and meals. It also donated £2,000 for IT equipment and shipped toys and clothes to the center.

The Trust refurbished the library at the Jovan Jovanović Zmaj School in Pančevo with £4,000, restoring the wooden floor, repairing walls, and buying new furniture. It also installed sports and play equipment worth £4,000 at the Children and Youth Centre Miroslav Mika-Antić in Sombor, providing slides, swings, carousels, and benches for the playground. The Trust welcomes donations and volunteers with practical skills like teaching, administration, translation, fundraising, event management, and data management. It also seeks partnerships with sponsoring companies willing to include donation links on their websites.

info@raymondnicolettrust.com

<https://www.raymondnicolettrust.com/>

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From left to right: Ambassador Goran Aleksić , Dr. Christine Fort-Hilcenko, Mrs Katarina Milenković.

Hospices of Hope in support of BELhospice



Hospices of Hope is the only UK charity dedicated to supporting the development of palliative and end of life care in South and East Europe. Their vision is for all patients suffering from terminal or life-limiting illnesses to have access to specialist hospice care services, free of charge – because everyone deserves to live and die with dignity and without pain.

BELhospice in Belgrade, Serbia became their hospice partner in 2006. Serbia has the highest cancer mortality rate in Europe but BELhospice is still the only NGO in Serbia offering free of charge specialist palliative care.

It is difficult for medical charities to receive state funding and authorisation in Serbia. In 2017 BELhospice's home care service was officially recognised by the Government and that service is now licensed. This is a major step and acknowledged the international standard of the services provided by the team.

BELhospice offers home-care services in Belgrade and in 2018 a hospice care centre was opened and a palliative day-care service was added – the first in the country.

Services in the day care centre include health check-ups, medication advice, psycho-social therapies, creative art workshops, and hair and beauty treatments. These services are very important for oncology patients as they bring them a better quality of life and they feel accepted and cared for by the community. It is also helpful for their families as they can take a break from everyday care of the patients.

Usually in Serbia, when a patient's treatment is completed, they are left to go home to their families who would then care for them until the end of their life, with no support from the health or social care system. BELhospice is working to change this.

From 2022, BELhospice began a children's project, making it the only organisation in Serbia to provide palliative care services at home for children.

To support their vital work, Hospices of Hope holds numerous exciting fundraising events throughout the year in the UK – more details can be found on their website www.hospicesofhope.co.uk



Serbian Month

in Great Britain

Academics

Artists

Journalists

Drama

Comedy

Music

Visual Art

**Serbian
Month**

in Great Britain

in Great Britain



Bojan Aleksov is an associate professor (senior lecturer) in Balkan history at the University College London School of Slavonic and East European Studies, where he also regularly organises events on Serbian/Yugoslav/Balkan topics. In his research Aleksov explores historical factors, causality and agency that led to the identification of confessional affiliation and national identity among almost all Balkan nations in the wake of the demise of two Empires (Ottoman and Habsburg), which ruled the region over centuries. Among his many publications there are articles on Dositej Obradović, Jovan Jovanović Zmaj, British women in Serbia and St. Sava Cathedral on Vračar. His book *Jewish Refugees in the Balkans, 1933-1945* came out in 2023 with Brill.



Dr Predrag Bjelogrić is a Senior Lecturer and a Clinical skills lead at the University of St Andrews, School of Medicine. His MD qualification was awarded from the Faculty of Medicine, University of Belgrade (1992), and his MSc in Histopathology degree from the Royal Postgraduate Medical School University of London (1996). His main area of expertise is the medical education and clinical assessment in the undergraduate curricula. During 25 years of experience working at the oldest Scottish - University of St Andrews, he educated over 3500 medical students. Email: pb10@st-andrews.ac.uk



Dr Tijana Blanuša obtained her BSc and MSc degrees in Crop Science and Plant Physiology at the Faculty of Agriculture, University of Belgrade before moving to the UK to complete her PhD in Plant Physiology and Biochemistry between Lancaster University and East Malling Research. This led to a postdoc at the UK's largest horticultural charity, Royal Horticultural Society (RHS), where she now holds a position of a Principal Horticultural Scientist. Her post is based at the University of Reading (School of Agriculture, Policy and Development) where she conducts most of her research and also teaches and supervises undergraduate, masters and PhD students. Tijana leads and delivers RHS research on the environmental benefits of gardens and urban green infrastructure. She is particularly interested in the contribution of plants to urban cooling, rainfall mitigation and air quality improvement. She and her colleagues are working to understand what underlying plant traits are most successful at this so that these plants can be harnessed to deliver multiple benefits.



Dr Aleksandar Brkić is a Senior Lecturer and Director of the MA in Arts Administration and Cultural Policy at the Institute for Creative and Cultural Entrepreneurship (ICCE), at Goldsmiths, University of London. He is a scholar in the field of cultural/arts management and cultural policy, with significant experience as a creative producer and arts manager, working in the intersections of performing arts, visual arts, and design. Prior to joining Goldsmiths in 2016, he was teaching at LASALLE College of the Arts in Singapore and the University of Arts in Belgrade. He is a Fellow of the Higher Education Academy (FHEA) and a guest lecturer at the University of Arts in Belgrade, Ben M'Sik, Hassan II University, Casablanca and Sibelius Academy, University of Arts, Helsinki. Dr Brkić is a series editor of 'Routledge Focus on Global Creative Economy' published by Taylor&Francis, Associate Editor of *The European Journal of Cultural Management and Policy* and a creative producer of LP Duo (Sonja Lončar and Andrija Pavlović), piano duo based in Belgrade and Amsterdam.



Djuradj Budimir received the Dipl. Ing. and M. Sc. degrees in electronic engineering from the University of Belgrade, Belgrade, Serbia, and the Ph.D. degree in electronic and electrical engineering from the University of Leeds, Leeds, U.K. In March 1994, he joined the Department of Electronic and Electrical Engineering at Kings College London, University of London, UK. Since January 1997, he has been with the School of Computer Science and Engineering, University of Westminster, London, UK, where he is now a Reader of wireless communications and leads the Wireless Communications Research Group. He is also a Visiting Professor with the School of Electrical Engineering, University of Belgrade. He has published more than 374 papers in refereed journals and conference proceedings, five books/book chapters and software's, 22 Invited papers/lectures, and keynote presentations. He serves as an Associate Editor for *IET Electronic Letters* (Oct. 2015 - Jan. 2020), and an associate guest editor for *IET_MAP* (Special Issue on: Applications of short-range waves in IoT applications, April 2022). He was a local co-chair of European Microwave Week Conference (EuMW2016)/European Antenna and Propagation Conference (EuCAP2018), will be a General TPC co-chair and a local arrangement chair of European Microwave Week Conference (EuMW2021)/ and member of the TPC of several conferences. He is a Member of the EPSRC Peer Review College, a senior Member of IEEE, a Member of IET and a Chartered Engineer. He has supervised 22 PhD/4 MRes/over 100 MSc theses through to completion and currently supervising 4 PhD theses as the main supervisor.



Professor Dejan Djokić's research spans across, and brings together, three main strands: auto/collective biography/micro history of the Yugoslav war; global and cultural history of the Cold War; and history of Serbia and Yugoslavia in regional and transnational contexts. Dejan is a recipient of some of the most prestigious national and international grants and fellowships. His main current project, a pioneering study of the last generation of Yugoslav army conscripts (1990/91), is funded by the British Academy and The Leverhulme Trust. Prior to joining Goldsmiths in 2007, Dejan held lectureships at Birkbeck and Nottingham (a permanent post) and postdoctoral fellowships at Columbia University, New York and Woodrow Wilson Center, Washington, DC. He was a visiting professor at School of International & Public Affairs, Columbia University (Autumn semester 2010) and has been, since Oct 2020, a guest professor at Chair for South-East European History, Humboldt University of Berlin. Dejan regularly provides expertise to media on historical and current affairs and engages with non-academic audiences. He has contributed to the BBC, the Guardian, Independent, New Statesman, Neue Zürcher Zeitung, THE, TLS, & spoken at public events. In 2016/17 Dejan initiated and facilitated the donation of c.600 books, including some rare items, on the Balkans from Professor Stevan K. Pavlowitch's private library to the Goldsmiths Library special collections. Further info: <https://www.gold.ac.uk/history/staff/d-djokic/>



Dr Jasna Dragović-Soso is Professor of International Politics and History and a former Head of Department of Politics and International Relations (2017-2020) at Goldsmiths, University of London. She is the author of 'Saviours of the Nation': Serbia's Intellectual Opposition and the Revival of Nationalism (Hurst and McGill-Queen's University Press, 2002/03) and the co-editor of State Collapse in South-Eastern Europe: New Perspectives on Yugoslavia's Dissolution with Professor Lenard J. Cohen (Purdue University Press, 2008), as well as many articles and book chapters on Yugoslav history and politics. She is currently working on memory and transitional justice processes in relation to the Yugoslav wars of the 1990s. Her teaching at Goldsmiths includes an MA course on 'Memory and Justice in Post-Conflict Societies'.



Dr Adela Kondić (also published as Drozdibob) joined Sussex University Business School in January 2023 and is a Lecturer in Operations and Supply Chain Management.

Dr Kondić has environmental engineering education from the University of Novi Sad (Serbia), Massachusetts Institute of Technology (MIT, MA, USA), and Skolkovo Institute of Science and Technology (SkolTech, Moscow, Russia), and a PhD in Management from Monash University Business School (VIC, Australia). In addition to academic work in Australia, Asia, the USA, and the United Kingdom, Kondić has industry experience in Europe, the USA, and Australia. Her work on research and education builds on industry experience to focus on business operations, supply chain management, resilience building in the context of disasters, and the role of relationships in these business operations. In this research, Kondić closely cooperates with industry and NGOs to ensure the practicality and applicability of research findings. Her latest research also investigates academic career advancement on the global level. Kondić's research has been presented and published at global conferences and in highly-ranked academic journals. She holds several teaching excellence awards, and her research has been supported by multiple funds.

Dr Kondić has made significant contributions to Serbian society and businesses in Australia through her role as the Head of the Education Division at the Australian Serbian Commerce Chamber. Cooperation between higher education institutions and diplomatic offices in Australia and Serbia was initiated and advanced during her mandate at the chamber.



Dr Željka Krpetić is a Lecturer in Nanoscience and Bionanotechnology and Deputy Post-graduate Research Director – Training and Development in the School of Science, Engineering and Environment at the University of Salford, Manchester. She is also acting as Associate Editor of the Springer-Nature's Cancer Nanotechnology Journal, Principal Investigator and research group leader of Salford's NanoLAB (www.zknanolab.com). Dr Krpetić is an expert in nanomedicine research designing gold nanoparticles with multifunctional custom surface features and advancing the field of nanoparticle characterisation in situ in biological media enabling novel nanotechnology-based medicines for applications in cancer treatment and treatment against antimicrobial resistant pathogens. She is an author of over 30 peer reviewed articles, a book chapter, and lead editor for special collections of articles in Springer-Nature's 'Cancer Nanotechnology' and 'Frontiers: Research Topic' journals. She is a co-editor of the 'Biological and Environmental Nanotechnology' book currently in preparation for publishing in Taylor & Francis CRC Press in 2024. Awarded the Royal Society of Chemistry 'Missing Elements' EDI grant Dr Krpetić coordinates a consortium across 3 UK-based Universities (University of Salford, University of Kent and University of York) aiming to provide wider research opportunities to students from Black and BAME-background, and collaborates internationally advancing her research in the field of nanomedicine.



Ranko Lazić was born (1975) in Belgrade, Serbia, where he attended Matematicka gimnazija and Petnica, and was a member of Arhimedes. From 1992, he spent 8 years at Oxford University, obtaining a BA in Mathematics and Computation (1994) and a DPhil in Computing (1999), and as a Junior Research Fellow. During that time, his colleges were University College, Merton College and Christ Church. At Warwick University, he has been a Lecturer (since 2001), Associate Professor (2006), Reader (2015), and Professor (2018).
Jasna Martinović



Jasna Martinović is a Senior Lecturer in Psychology at the University of Edinburgh. Prior to taking up a position in Edinburgh, she spent 10 years at the University of Aberdeen. Dr Martinović received her first degree (Dipl. Psychol.) from the Faculty of Philosophy at the University of Belgrade, Serbia in 2001, followed by an MSc in Neuroscience from the University of Liverpool, UK in 2003 and a PhD in Experimental Psychology from the University of Leipzig, Germany in 2007. Her main area of expertise is colour perception and cognition, but her research also concerns perceptual organisation and attention, as well as the ageing of the human visual system. She is the author of 34 peer-reviewed articles in international journals, 1 book and 2 entries in the Encyclopedia of Colour Science and Technology. Her work has been funded by the DAAD, British Academy, Leverhulme Trust, ESRC, EPSRC and BBSRC.
Goran Mashanovich



Goran Mashanovich is a Professor of Photonics and a former Royal Society Research Fellow at the Optoelectronics Research Centre (ORC), Faculty of Engineering and Physical Sciences, University of Southampton. He received Dipl. Ing. and MSc in Optoelectronics from the Faculty of Electrical Engineering, University of Belgrade, Serbia, and PhD in Silicon Photonics and MSc in innovative teaching from the University of Surrey, UK. He is head of the ORC Mid-infrared silicon photonics group. His research interests include both passive and active devices in Si and Ge and their integration for communication and sensing applications. Prof. Mashanovich is the author of 500 publications in the field of Silicon Photonics, and he is currently an investigator on research grants totalling £25 million, awarded by EPSRC, EU and industry. He is a Fellow of Optica and a Senior Fellow of the Higher Education Academy in the UK. Goran is also a visiting professor at the Faculty of Electrical Engineering, University of Belgrade, Serbia. He has won several teaching prizes.
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Nina Milosavljević is currently a Lecturer in Neuroscience at the University of Manchester. She was born in Belgrade where she finished a 5-year MSc programme in Molecular Biology and Physiology at the University of Belgrade in 2009. During her undergraduate studies, she was awarded a prestigious USAID (United States Agency for International Development) scholarship for a one-year exchange programme for upper-division courses in biology at Georgia State University, in Atlanta, USA. She was also awarded a DAAD (German Academic Exchange Service) stipend for an internship at the University of Gottingen, Institute for Human Genetics, in Gottingen, Germany, and the Erasmus Tempus funding for an internship at the University of Nice Sophia Antipolis in Nice, France. In 2012, Nina received her PhD in Molecular and Cellular Interactions, with "highest honours" ("très honorable") from the University of Nice Sophia Antipolis, in Nice, France for which she was awarded a prestigious Erasmus Mundus PhD scholarship. For her postdoc, Nina moved to the University of Manchester in 2013, to work in visual neuroscience. In 2018, she successfully obtained an Early Career Fellowship Award funded by the biggest eye charity in the UK and USA, Fight for Sight and in November 2021 she was awarded a Lectureship in Neuroscience at the University of Manchester.



Prof Zoran Milutinović is Professor of South Slav Literature and Modern Literary Theory at University College London and Member of Academia Europaea. He taught at University of Belgrade and held visiting appointments at University of Nottingham, Wesleyan University, University of Wisconsin-Madison and the Graduiertenschule für Ost- und Südosteuropastudien of the University of Regensburg and Ludwig-Maximilians-University in Munchen. His publications include *When Criticism Goes to War: Njegoš, Andrić and their Detractors* (2025) *Phantom in the Library: Is there a Serbian Nationalist Discourse on Ivo Andrić?* (2022), *Bitka za prošlost. Ivo Andrić i bošnjački nacionalizam* (2018), *Getting Over Europe, The Construction of Europe in Serbian Culture* (2011, Serbian and Chinese translations 2023), *Susret na trećem mestu* (2006), *Metateatralnost, Imanentna poetika u drami dvadesetog veka* (1994) and *Negativna i pozitivna poetika* (1992). Milutinović is a member of editorial boards of *Slavonic and East European Review*, *New Are Studies and Balkanica*, and co-editor of Brill's book series *Balkan Studies Library*.



Dr Ivona Z. Mitrović is a Reader in sustainable nanoenergy and the Head of BioMEMS, Organic & Silicon Electronics Group at the Department of Electrical Engineering and Electronics at the University of Liverpool. She received the B.Eng. degree in microelectronics from the University of Niš, Niš, Serbia, in 1997, the M.Sc. degree in materials science from the University of Belgrade, Belgrade, Serbia, in 2002, and the Ph.D. degree in electronic engineering from the University of Liverpool, Liverpool, UK, in 2007. Her core research activity has largely been focused on fundamental understanding of materials on nanoscale, in particular oxides, relevant to CMOS applications and, more recently alternative energy technologies. She has been leading research activity through a number of projects, mainly funded by the EPSRC with a contribution of ~ £1.5 million. For her professional standing and significant achievements in the engineering profession Dr Mitrović received Senior Member of IEEE status in 2014. She is a member of European SINANO Network of Excellence and has recently been appointed to the Steering Committee of the eFutures2.0 EPSRC funded network that aims at strengthening the UK electronics research. Dr Mitrović has authored over 130 scientific papers in refereed journals and conference proceedings and has delivered over 20 talks at premier international conferences in Europe and the USA. As electronics engineer, she is passionate about a sustainable, more electric future and has recently chaired the forum on materials and nanodevices within the UKRI Series “Electronics for Sustainable Societies”.
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Dubravka Pokrajac is Professor of Engineering at the University of Aberdeen. She has received BSc, MSc and PhD from the Faculty of Civil Engineering, University of Belgrade, where she also initially worked. In 1998 she joined the School of Engineering, University of Aberdeen as a Lecturer. Dubravka does research in Fluid Mechanics with the focus on boundary layer flows over rough and permeable boundaries such as gravel beds of natural streams, and gravel beaches. She combines theoretical, experimental, and numerical methods to study small scale phenomena that occur at fluid-porous interface. Dubravka has published over seventy journal papers, co-edited a book (“Advanced simulation and modelling for urban groundwater management – UGROW”, Urban Water Series, UNESCO), and supervised twenty PhD projects. She is an Associate Editor for two academic journals.



Dr Jelena Ponoćko is a Lecturer in the Department of Electrical and Electronic Engineering at The University of Manchester. She received her BSc and MSc degrees from the University of Belgrade, School of Electrical Engineering, and PhD from The University of Manchester. Her research focuses on demand-side management in power systems. Jelena has authored or co-authored over 40 research papers and technical reports and spoken at numerous conferences around the world. Jelena is the IEEE Power and Energy Society (PES) Women in Power representative for Region 8 (Europe, Middle East and Africa), supporting gender equality in the power and energy domain.



Nebojša Radić is Associate-Professor at the University of Cambridge Language Centre and Director of the university-wide world languages programme. He is member of the University Technology Enabled Learning, Teaching and Assessment (TELTA) group that advises the General Board and he also Chaired (2022 – 2022) the School of Arts and Humanities TELTA group. Dr Radić is also a Senior University Examination Officer. He is Member at Darwin where he participates in the work of the College Research and Education Committee and organises Humanities research seminars. Dr Radić is or has been visiting and/or honorary professor at the universities of Roma III, Cagliari and Pavia (Italy), Belgrade, Novi Sad and ECPD (Serbia) and RUDN in Moscow, Russia. His research interests range from methodology of language teaching in blended and online, remote environment, bilingualism, intercultural competence, to creative writing and literary self-translation. Dr Radić has a PhD in creative writing and literary translation (UEA, Norwich), an Honorary MA from Cambridge, and further MAs from the universities of British Columbia (Vancouver, Canada) and Auckland (New Zealand). He has published fiction in Serbian, English and Italian and is foreign correspondent of the Serbian current affairs weekly Pečat.



Dr Predrag Slijepčević is a geneticist and philosopher. Predrag’s research interests include genetics of ageing and cancer, philosophy of evolution and philosophy of science. After completing a PhD in Radiation Biology at Sarajevo University in 1991, he was awarded three post-doctoral scholarships simultaneously: a Fulbright scholarship to study at the University of California, San Francisco, a British Council award to study at St Andrews University and an EU Tempus scholarship for Leiden University, Holland. He decided to remain in Europe. After completing studies at St Andrews and Leiden, Predrag moved to Cambridge University, to work with Sir Bruce Ponder, the world leading authority on cancer genetics. Since 1998 Predrag is employed by Brunel University London. His research is funded by various British and European research agencies. Predrag published over seventy research papers, edited a book *Telomeres & Telomerase* (Karger), and participated in several patents. He is the author of *The Saint and the Sinner* and *Re-Minding the Earth* (Akademska knjiga) in Serbian. He writes philosophical essays for Serbian and British media. Predrag’s biography was included in the Marquis edition *Who’s Who in the World* for 1998.



Endre Süli FRS (also, Endre Šili) is a mathematician. He is a Professor of Numerical Analysis in the Mathematical Institute, University of Oxford, and Fellow and Tutor in Mathematics at Worcester College, Oxford. He was educated at the University of Belgrade and, as a British Council Visiting Student, at the University of Reading and St Catherine's College, Oxford. His research is concerned with the mathematical analysis of numerical algorithms for nonlinear partial differential equations. He is a Foreign Member of the Serbian Academy of Sciences and Arts (2009), Fellow of the European Academy of Sciences (2010), Fellow of the Society for Industrial and Applied Mathematics (2016), a Member of the Academia Europaea (2020), and a Fellow of the Royal Society (2021). His other honours include: Fellow of the Institute of Mathematics and its Applications (2007), Charlemagne Distinguished Lecture (2011), IMA Service Award (2011), Professor Hospitus Universitatis Carolinae Pragensis, Charles University in Prague (2012–), Distinguished Visiting Chair Professor Shanghai Jiao Tong University (2013), President, SIAM United Kingdom and Republic of Ireland Section (2013–2015), London Mathematical Society/New Zealand Mathematical Society Forder Lectureship (2015), Aziz Lecture (2015), BIMOS Distinguished Lecture (2016), John von Neumann Lecture (2016), Sibe Mardešić Lecture (2018), London Mathematical Society Naylor Prize and Lectureship (2021). Endre grew up in Subotica and is a recipient of the Pro Urbe Prize of the City of Subotica (2021). He is the father of Sterija Award-winning Serbian playwright and dramatist Fedor Šili.



Vladimir Unkovski-Korica is Senior Lecturer in Central and East European Studies at the University of Glasgow. He is the author of 'The Economic Struggle for Power in Tito's Yugoslavia, From World War II to Non-Alignment' and co-editor with Saša Vejzagić of a forthcoming special issue of the journal *Business History* entitled 'Socialist entrepreneurs? The business histories of the GDR and Yugoslavia'. His current research focuses on the British left and Yugoslavia from the Second World War to the Kosovo War. Vladimir teaches courses on Yugoslav, Balkan, East European and Russian history. He engages with non-academic audiences through contributions to the media on historical and current affairs, as well as by co-editing a variety of online journals like *LeftEast*.

Further info: <https://www.gla.ac.uk/schools/socialpolitical/staff/vladimirunkovski-korica/>



Vladimir Zorić (1977) was born and lived in Belgrade before moving with his family to Pančevo (1985) where he completed his primary and high school (gimnazija) education. In 1996 he returned to live in Belgrade and studied comparative literature and literary theory at the Faculty of Philology, University of Belgrade. Upon obtaining his BA degree (2001), he moved to the United Kingdom to pursue postgraduate study at the University of Nottingham and graduated with MA (by Research) in 2003 and with PhD in 2006. He is now an Associate Professor in Russian and Slavonic Studies at the University of Nottingham and teaches South Slavonic literature, Balkan history, and Serbian/Croatian language. He wrote a monograph on Yugoslav writer Danilo Kiš (Kiš, *legenda i priča*, 2005), a study of literature in exile (*The Rhetoric of Exile: Duress and the Imagining of Force*, 2016), and is now working on a book about the representation of Central Europe and the Habsburg Monarchy in Yugoslav literature. He lives in Nottingham but also spends time in Belgrade and Berlin. In his free time, when not in one of these cities, he is likely to be found somewhere between Donaueschingen (Germany) and Sulina (Romania) exploring the riverscapes and human settlements of the Danube.



Aleksandar Sasha Dundjerović is born in Belgrade. He is a full Professor of Performing Arts at the Royal Birmingham Conservatoire, Birmingham City University. Dundjerović is the founder and executive director of the Center for Interdisciplinary Performative Arts and Associate Director of Research in Performing Arts. He holds PhD from Royal Holloway, University of London, MA from The University of Oklahoma, USA and a BA in Theatre Directing from the Faculty of Dramatic Arts, Belgrade, Serbia. Dundjerović is a professional award-winning theatre director, performance deviser and published author with international experience working in the UK, Ireland, Canada, Serbia, Romania, Iran, Russia, Colombia, and Brazil. He is visiting professor at the University of São Paulo (Brazil), and the University of Arts, Interdisciplinary Arts Doctoral studies, Belgrade (Serbia). Over the years he published several books and articles on the performing arts, contemporary theatre directing, theatre and film practice of Robert Lepage, interdisciplinary and collaborative theatre and performing arts in Brazil and on the creative practice of Canadian theatre and film. His most recent books include *Brazilian Collaborative Theater* (2017); *Brazilian Performing Arts* (2019); and *Robert Lepage – Rutledge Performance Practitioners* (2 ed., 2019); and chapter in a book edited by Jonathan Harris *Terrorism and the Arts*, (Routledge, March 2021) titled 'Harold Pinter and State Terrorism'. He is working on a new book *Live Digital Theatre: Creative Performance Pedagogies* contracted by prestigious publisher Routledge based in London and New York, with the manuscript expected to be published end of 2022.



Dr Lina Džuverović is Lecturer in Arts Policy and Management at the Department for Film, Media and Cultural Studies, an independent curator and founding director of Electra, a London-based contemporary arts organisation. Her research focuses on feminist art histories and contemporary art as a site of solidarity and community-building. Lina founded the Decolonial Feminist Forum at Birkbeck in 2019. Previously Lina was Artistic Director of Calvert 22 Foundation, Media Arts Curator at ICA, London, Education Curator at Lux Centre and has taught fine art at University of Reading and Institute for Contemporary Art, TU Graz, Austria. Selected exhibitions include: “Monuments Should Not Be Trusted” (Nottingham Contemporary, 2016), “Sanja Iveković – Unknown Heroine” (South London Gallery and Calvert 22 Foundation, 2012), “27 Senses” (Chisenhale Gallery, London; Kunstmuseet KUBE, Norway, 2009/10), “Favoured Nations” (5th Nordic Biennial of Contemporary Art, 2009), “Her Noise” (South London Gallery, 2005). Prior to completing her PhD at the Critical Writing in Art & Design Department, Royal College of Art and Tate (CDA AHRC), Lina studied at The London Consortium (Birkbeck College), Central Saint Martin's College of Art and Design and Chelsea College of Art and Design.



Dr. Nela Milić is an artist and an academic working in media and arts. She is a Senior Lecturer at London College of Communication, UAL. Nela has delivered creative projects for the Royal Opera House, Barbican, Arts Council England, John Lewis, Al Jazeera, Oxo Tower, LIFT... She created many multi-media projects where she's dealt with memory, narrative, mapping, archives and participation. She is a recipient of the ECF Artistic grant for the project Wedding Bellas after years of engagement with refugees and asylum seekers and Southwark community arts award for her project Here Comes Everybody. Her PhD 'Balkanising Taxonomy' dealt with the city as a site of spectacle and the culture of protest. She continues working in Belgrade through Kulturklammer, centre for cultural interactions. Nela evaluates EU COST network applications in humanities and is a consultant for the Science Fund of Republic of Serbia. She is a Senior Fellow of Higher Education Academy and a member of Space and Place and Design Activism research hubs at LCC. Nela is on the editorial board of the Journal of Arts and Communities. She is Co-Investigator of the AHRC's Peace and Conflict Cultural Network and part of Arts and Reconciliation research project. She heads post-socialist arts platform at University of the Arts, London, funded by the BSA. Nela is writing a book about Serbian sculptor Olga Jevrić with the support of UK Association for Arts Historians.



Duška Radosavljević is a writer, dramaturg and Professorial Research Fellow at the Royal Central School of Speech and Drama, University of London. As a dramaturg Duška has worked for Northern Stage, New Writing North, Dancecity, NSDF, West Yorkshire Playhouse, Circomedia, Accidental Collective and with Robert Icke on his Oliver Award-winning production of Oresteia at the Almeida / West End. She has also worked in the education department of the RSC and, for thirteen years, as a member of the Stage Newspaper's Edinburgh reviewing team and panel of judges for the Stage Awards in Acting Excellence. She is the author of *Aural/Oral Dramaturgies: Theatre in the Digital Age* (Routledge 2023) and *Theatre-Making: Text and Performance in the 21st Century* (Palgrave, 2013). Her edited collections include *The Contemporary Ensemble* (Routledge, 2013) and *Theatre Criticism: Changing Landscapes* (Bloomsbury Methuen, 2016). Her research was funded four times by the Arts and Humanities Research Council and she has received significant recognition for her writing and research, including most recently two awards in the United States for her website www.aurlia.space: the Elliot Hayes Award for Outstanding Contribution to Dramaturgy and the ASTR-ATHE Award for Excellence in Digital Scholarship.



Dr Tijana Stevanović is an architect, educator, and artist, working as a Lecturer in Architectural History and Theory at the University College London. She was previously a Postdoctoral Research Fellow in Architecture at the Royal Institute of Technology, Stockholm. In the past decade Tijana taught architectural design and architectural history and theory at Newcastle University, University for the Creative Arts, and the University of East London. Her work has been published and presented internationally. As a part of her interdisciplinary practice, Tijana regularly initiates, and collaborates in art and curatorial projects in GB, Serbia, and Sweden; she exhibited her work at international exhibitions such as the Venice Architecture Biennale and in art galleries across Europe: Baltic (Newcastle), Grad (Belgrade), Tenderpixel (London), District (Berlin), KTH (Stockholm), etc. Tijana started her academic career at the University of Belgrade, Faculty of Architecture, while still studying for her degree. She then worked in architectural practice in Austria, and was awarded an OSI/FCO Chevening Scholarship for MA cultural studies at the University College London, School of Slavonic and East European Studies. She received her PhD from Newcastle University, with the thesis titled: 'Incorporating Self-management: Architectural Production in New Belgrade'.

JOURNALISTS



Mary Novakovich is an award-winning journalist, travel writer and author based in Hertfordshire. She has spent most of the past 25 years writing regularly for British publications including the Times, Guardian, Telegraph, Independent and CNN Travel, among many others, and also broadcasts reports for BBC Radio 4's From Our Own Correspondent. Her travelogue/memoir, *My Family and Other Enemies: Life and Travels in Croatia's Hinterland*, won the 2023 British Guild of Travel Writers Adele Evans Award for Best Travel Narrative Book of the Year, and it was also shortlisted for the 2023 Stanford Travel Book of the Year.

Born to Serbian parents from the Croatian region of Lika, Mary focuses much of her writing on the countries of the former Yugoslavia. As well as writing about Serbia, Croatia, Bosnia and Montenegro, she writes extensively about France, Italy and other European destinations. She has also written and contributed to numerous guidebooks on Croatia and France for publishers including Rough Guides, Insight Guides, Lonely Planet, DK and Frommer's.



Jelena Sofronijevic (@empirelinespodcast) is producer, curator, writer, and researcher based in London, working at the intersections of cultural history, politics, and the arts. Their independent curatorial projects include exhibitions like *Invasion Ecology* (2024), and they produce *EMPIRE LINES*, a podcast which uncovers the unexpected flows of empires through art. Much of their research centres on pluralising representations of Central, Eastern and South-Eastern Europe (CESEE)/diaspora communities and cultures, particularly from the Balkans and Yugoslavia, and more constructive, contemporary histories of non-alignment. They recently undertook a curatorial residency in Romania, led by Kate Fowle, and organised by the Cluj Cultural Centre and Art Encounters Foundation in Timișoara (2024). They are about to start a funded, practice-based PhD with Gray's School of Art, curating exhibitions of Yugoslavian/diasporic artists in British collections.

More widely, they seek to platform lived experiences and perspectives often marginalised or excluded from representation, especially in anti-colonial and environmental activism. Their full portfolio is available on their website and Instagram (in my email signature).

DRAMA



Ella Dorman-Gajić is a scriptwriter, performer and poet of Serbian and Austrian heritage. Her writing has been described as "impassioned" by The Guardian. Her Arts Council-funded play *Trade* premiered last year to critical acclaim; it will go on a UK tour in 2023, starting at Pleasance Theatre on 20th March. Her other theatrical works have been staged at The Arcola, Camden People's Theatre and The Old Red Lion. She's an alum of the Roundhouse Poetry Collective and her poetry has been published in Poetry Wales. As an actor, she stars in the Radio 4 Drama 'Song of the Reed'.



Maja Milatović-Ovadia is a theatre director, facilitator and visiting lecturer. She had directed numerous productions for the principal national theatres of Serbia, Montenegro and Slovenia as well as for various theatre companies in the UK, working in a range of context including devised work, classic and contemporary text-based theatre, music theatre, experimental opera and community theatre. Further aspects of her work have resulted in the developing socially engaged art projects, focuses on the use of comedy and humour within collaborative theatre practice, that support process of reconciliation. She studied Directing at the University of Belgrade (BA), obtained MA in Advanced Theatre Practice from Royal School of Speech and Drama and further trained at the National Theatre Studio in London and Directors Lab West in Los Angeles. Maja is currently PhD researcher at RCSSD in London. Her articles on theatre making were published in several theatre and peacebuilding journals. <https://majamilatovicovadia.wordpress.com/>

**Serbian
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Sasha Milavic Davies works as a director, choreographer, and dramaturg. She was a founding member and inaugural Artistic Associate of the Yard Theatre. She was awarded the Muci Draškić award for best director in Serbia in 2018. Her dance show for 200 women Everything that rises must dance is touring international festivals. She is an Associate at Complicite. Recent work as a choreographer includes The Murder of Halit Yozgat Hannover, Shoelady Royal Court, The Antipodes National Theatre, Touching the Void Duke of York, West End. As choreographer/movement director, theatre includes: Murder of Halit Yozgat Hannover Staatsooper, Shoelady Royal Court, Touching the Void Bristol Old Vic/ Duke of York, Our Town Regents Park OAT, Merry Wives of Windsor Shakespeare's Globe, Berberian Sound Studio Donmar Warehouse, Pity Royal Court; The Writer Almeida, Jubilee Royal Exchange, Manchester/Lyric, London, The Suppliant Women Royal Lyceum, Edinburgh/Actors Touring Company/Young Vic. As director, theatre includes: Language of Kindness Wayward Productions, She Ventures and He Wins Young Vic, Pet Života Pretužnog Milutina, Moja Ti, Constellations Atelje 212, Serbia, One Side to the Other [installation] Akram Khan Company/The Lowry. As choreographer and associate director, dramaturg - dance & opera includes: Wozzeck Aix-en-Provence, Overflow Sadler's Wells, Weimar Nightfall LA Philharmonia, Everything That Rises Must Dance Dance Umbrella/Complicité, La Bianca Notte Hamburg Opera, Von Heute Auf Morgen, Sancta Susana (Opera de Lyon).

COMEDY



Gordana Mičić MBA MENG CENG MIET MAPM is an engineer, nuclear physicist, pilot, producer, dancer, host, business change leader, mother. Gordana mentors professionals & youth from career coaching for school leavers, mentoring engineers and project professionals to chartered qualifications & as performance coach enables them to bust limiting beliefs and remove barriers to success.

Groovie Comedy is an award winning indie production company showcasing variety of talent including stand up comedy, improv, musical, dance, character, drama as well as coaching & wellbeing professionals and coaches. Winner of most socially responsible newcomer SME in 2023 and best newcomer comedy club. Groovie Bunch support mental & holistic health initiatives as well as holding contracts with NHS, key workers and National Rail Days Out enabling good value and continuous support to mitigate against low mood and rise those vibrational states in community & numerous corporate partners. Small business but mighty with their audacious goals in making a difference in this world!

MUSIC



Jovana Backović is a Serbian - born composer and vocalist whose work primarily centres on exploration and reinterpretation of ethnic music traditions of the Balkans. With her project Arhai she has performed widely across Balkans and the U.K. She has 3 releases under name Arhai, with fourth due to be released autumn 2021. Jovana also composes music for theatre, feature and documentary movies and her current interest lies within the field of electro-acoustic music and live improvisational performance – exploring the process of the creation and development of individual music identity through improvisation and the use of technology. Jovana completed her PhD thesis at the University of East Anglia 2014, with the subject 'Between Two Words: Approaching Balkan oral tradition through the use of technology as compositional and performance medium'. Further info www.jovanabackovic.com.



Bratislava Barac Djukić graduated from the Faculty of Music in Belgrade majoring in conducting in the class of Professor Darinka Matić Marović. She studied music pedagogy at Trinity College in London. She has been a successful leader and conductor of many Serbian and English choirs including "Holy Prophet Elijah", "All Saints" and "Saint Simeon the Outpourer of Myrrh" in Serbia and the choir "Saint Sava" in London. In 2003 Bratislava received the prestigious Best Conductor Award at the annual competition of Serbian choirs. With the blessing of his Grace Bishop Stefan of Zicha of blessed repose, Bratislava and her sister Olivera Sekulić Barac recorded "Eight Tones" (the Octoechoes) written down by the famous Serbian composer Stevan Mokranjac.



Viktor Bijelović is a Serbian born pianist and teacher, living and working in the UK. A graduate of The Purcell School of Music and later The Royal Academy of Music in London (for both the Undergraduate and Master's Degrees), he has travelled extensively, enjoying learning about different cultures whilst sharing his love of music with audiences and students. Both as a soloist and chamber musician, he has performed in many countries, including in front of HRH King Charles III twice. Viktor has a busy teaching practise in London. He has recorded several CDs and to find out more, please refer to his website: www.viktorbijelovic.com



Nevena Bridgen is an international soprano born in Belgrade. She holds MMus from the Guildhall School of Music and Drama in London where she studied under the guidance of Sue McCulloch and Rudolf Piernay. Bridgen is a principal soloist of the National Theatre of Belgrade where she performed Susanna Marriage of Figaro, Angelica Sister Angelica, Bastienne Bastien and Bastienne, Tatyana Eugenie Onegin, Lauretta Gianni Schicchi, Zerlina Don Giovanni, Mimi La Boheme. Recently she appeared as Mimi La Boheme in the National Grand Opera of Uzbekistan where she was unanimously praised by critics and audience for her powerful dramatic stage presence and beautiful warm voice which brings the music and story telling to life. Bridgen made her American debut in the National Opera Centre of America performing the role of the Countess Marriage of Figaro under the conductor Benoit Renard directed by award winning director Louis Walker. Future engagements include role of Micaela in Opera Carmen and Liu in Turandot at the National Theatre Belgrade and Opera Madlenianum in 2023, in Belgrade.



Ivana Ćetković, an exciting, expressive and inspiring British-Serbian violinist has maintained a wide and varied career as concerto soloist, recitalist, orchestral and chamber musician. Born in Belgrade, Serbia to a musical family she has received Bachelor's degree (HONS) in Violin Performance from Faculty of Music Arts in Belgrade. Shortly after Ivana moved to London, UK to study at the Guildhall School of Music and Drama with David Takeno and Rachel Podger. She frequently appears as a guest leader of orchestras in UK and Austria. As a soloist Ivana has performed with Manchester Camerata (UK), Slaithwaite Philharmonic (UK), Marcel Sinfonia (UK) Da Salo Soloists (US), Tirolean Chamber Orchestra Innstrumenti (Austria) to name a few. As a passionate chamber musician Ivana is a member of a violin-piano duo Elmbourne Ensemble as well as the up and coming ensemble Camerata Alma Viva with whom she has recorded for NoMadMusic label. In 2019 Ivana took on a role of the leader of an up coming London orchestra London Symphonic Rock Orchestra that takes her across the world performing music inspired by hard rock hits of the nineties as well as tribute bands of Abba from Sweden and Queen Machine from Denmark. Along side her busy freelance career in UK in 2021 Ivana started leading a theatre orchestra focused on performing west-end musicals in Serbia, her home town of Belgrade allowing her to split her time professionally between her two home cities London and Belgrade.



Predrag Gosta is an internationally acclaimed conductor, baritone, continuo keyboard player, impresario, and early music specialist. A recipient of numerous international awards, he is celebrated for his versatility, passion, and dedication to excellence.

Educated at Trinity College of Music in London and Georgia State University in Atlanta, Gosta further refined his craft through training in Russia and Bulgaria. His career has taken him to some of the world's most iconic venues, including Abbey Road Studios in London and the Kennedy Center in Washington, DC. As a conductor, he has led renowned orchestras such as the London Symphony Orchestra, the National Philharmonic, the Russian National Orchestra, and the Sofia and Belgrade Philharmonic Orchestras. In the operatic arena, he has collaborated with companies across the UK, USA, Switzerland, Germany, Bulgaria, and Serbia, including the National Theatre and Madlenianum in Belgrade. A passionate advocate of historically informed performance, Gosta is the director of New Trinity Baroque – one of the world's premier period-instrument ensembles – since 1998. He is also the Artistic Director of the Belgrade Early Music Festival, the Belgrade Baroque Academy, and the New Belgrade Opera, contributing significantly to Serbia's cultural and musical heritage.

As a recording artist, Gosta's credits include two albums with the London Symphony Orchestra and ten with New Trinity Baroque. His scholarly music editions have been used by institutions such as Schola Cantorum Basiliensis and the London Mozart Players. Beyond the stage, Gosta is dedicated to nurturing the next generation of musicians through his work with the Belgrade Baroque Academy and the Makris Symphony Orchestra. His commitment to fostering talent and promoting cultural exchange earned him the 2018 Artist of the Year Award from the Serbian Association of Musicians and the Tesla Science Foundation Medal in 2015. Currently completing a doctorate at Christ Church, University of Oxford, Gosta's research focuses on the golden age of English opera in the late 18th century. A member of the Royal Society of Musicians, Phi Beta Delta, and MENSA, he continues to inspire through his visionary leadership and unwavering dedication to music.

Discover more at predraggosta.com



Andrej Ivanović read his undergraduate degree in Music (2018-2021) at St Peter's College, Oxford, where he held an Organ Scholarship and studied organ with Stephen Farr, and subsequently completed his master's degree at the Faculty of Music, Belgrade. He has had performances in London, Southwell, Peterborough, Guildford, Oxford, and Belgrade. His most recent performances include a solo organ recital at the Early Music Festival in Belgrade, a collaborative recital of contemporary organ music and visual improvisations at the Belgrade international organ festival "Dies organorum" (including the regional premiere of the organ works of Kenneth Leighton), a performance of Mozart's Requiem at the Budva City Theatre festival in Montenegro, and two upcoming broadcasts for BBC radio 3 and 4.

His constant desire for improvement led him to attend masterclasses in England, France, and Germany (8th European Organ Academy), with organists such as Michel Bouvard, Martin Schmeding, David Higgs, and Jeremy Joseph. As a continuo organist and harpsichordist, he's played with ensembles such as Mayfield Baroque, Instruments of Time and Truth, New Trinity Baroque, the Makris Symphony Orchestra, the Serbian National Radio (RTS) Symphony Orchestra, as well as the countertenor Nicholas Clapton, and was awarded for his continuo playing at the 20th Belgrade Baroque Academy. He was recently endorsed by Arts Council England as an individual of exceptional promise because of his work in England and Serbia. He actively collaborates with the Belgrade Archdiocese as visiting organist at the Cathedral of the Assumption of the Blessed Virgin Mary in Belgrade. He is currently Organ Scholar at Royal Holloway, University of London, and is pursuing a master's degree in Music. In addition to playing the organ and harpsichord, Andrej occasionally composes.



Pianist **Maya Jordan** MA, has performed throughout the former Yugoslavia, Italy, Cyprus, France, Germany and England and recorded for various Radio and TV programmes. Her performing career has been extended through her interest in bringing music and artists of different countries together. Maya has been co-founder of the project 'Sounds of the Balkans' and Artistic Director of numerous events and projects, promoting Serbian culture and encouraging artists of different origins to work together. She was also a Secretary of the Beethoven Piano Society of Europe for many years. At present Maya is a Secretary of The Serbian Council of Great Britain and has been involved in numerous charity projects in aid of Serbian people and children. She is also a co-founder / Arts Director of the Around the Globe Music & Arts and Programme Director of the Serbian Month in Great Britain.



Mina Miletić Prize-winner of many awards, Mina Miletić established her career regularly appearing in recital, as a chamber musician and concerto soloist in concert halls across Europe, Asia and the USA. She completed a PhD on 'Interpretation of Impressionistic Piano Music' and is regularly engaged as an adjudicator for festivals and competitions. Mina is passionate about education and learning and she currently teaches piano at Eton College and Harrow School. Further details may be found on her web-site: www.minamiletic.co.uk.



Serbian violinist **Anja Milivojević** obtained her BMus and Masters degree at the Music Academy in Belgrade and has been in demand as a soloist and chamber musician, performing across Europe and Asia. In Serbia, Anja has performed with renowned ensembles, including the Belgrade Philharmonic Orchestra, Serbian Radio Television Symphony Orchestra, Contemporary Ensemble Metamorphosis, and Makris Symphony Orchestra. In 2022, Anja appeared with the Radio Symphony Orchestra at the River Festival Belgrade, performing alongside Andrea Bocelli, Placido Domingo, Bryn Terfel, and Željko Lučić.

In 2023, she moved to London and has performed since with the Tchaikovsky Camerata Orchestra, Hastings Philharmonic Orchestra, Gabrieli Consort & Players, Marcel Sinfonia, Longborough Festival Opera, highly energetic The Rock Orchestra (European and the UK 2024 tour) and Balkan group Paprika. Together with the violinist, David Juritz, she has appeared at the Dean and Chadlington Music Festival and Burton Bradstock Music Festival. Recently, Anja performed duo recitals for the Oxhey Sounds Series and at the St Mary's Perivale with the accordionist Milos Milivojević. Anja enjoyed teaching post in Belgrade and currently teaches the violin at the Raised by Music (music education for young children) in Streatham, London.



Miloš Milivojević 'Milivojević's artistry on the humble button accordion took the breath away' The Independent Following his studies in Serbia, award-winning accordionist Miloš was awarded a full scholarship from the Royal Academy of Music where he became the first accordionist ever to win the RAM Club Prize open to all instrumentalists and was the winner of the prestigious Derek Butler London Prize at the Wigmore Hall.

Miloš has premiered many works and appeared with the BBC Symphony Orchestra, BBC Concert Orchestra, London Mozart Players, London Sinfonietta. In 2021 he performed the Piazzolla Double Concerto with guitarist Craig Ogden and the Orchestra of the Swan in a virtual concert and in 2022 he performed the Jonathan Dove Accordion Concerto 'Northern Lights' with St Paul's Sinfonia, London. In 2022, Miloš performed in Graeae Theatre and the BBC Concert Orchestra's production of Errollyn Wallen's groundbreaking opera 'The Paradis Files' which was recorded for BBC Radio 3. Miloš has performed at many venues and festivals across the UK and around the world. He has appeared with orchestras and opera companies and is a member of the London Tango Quintet, Kosmos Ensemble, AccordDuo and the Balkan group Paprika. He regularly performs with guitarist Craig Ogden and violinists David Juritz and Lizzie Ball and his playing is featured on the award-winning Bollywood movie 'Barfi'. He has performed tango live in front of millions on the BBC's Strictly Come Dancing TV programme. Miloš was awarded an Associate of the Royal Academy of Music ARAM for his contribution to music. He is an official artist and exclusively performs on Pignini Accordions. Miloš's debut solo CD "Accord for Life" is available on the Nimbus label. www.milosmilivojevic.com



Živorad Nikolić is a London based accordionist and a graduate from Royal Academy of Music. He has performed all around the globe and is a member of Fugata Quintet, Balkan group Paprika, AccordDuo and the best Klezmer and award winning ensemble She'koyokh. Živorad has recorded on the albums of several artists including David Gomez, Aiden Love & Forty Thieves Orchestra, Marti Pellow and featured on Channel 4's How Music Works and in a live performance for the BBC Radio 2 programme, Friday Night Is Music Night. He has also recorded soundtracks for films and some of the most recent collaborations are with Anne Nikitin and Michael Chanyi- Wills. Zivorad also works successfully with students of all ages. He was featured in a World Encyclopedia of Accordionist "Accordion and World's Best Contemporary Accordionist" published in New York in 2020. In the same year, Zivorad was elected as an Associate of Royal Academy of Music (ARAM) for his contribution to Music. <http://www.zivoradnikolic.com>



Viktor Obsust is a graduate of Bratislava Conservatoire in Slovakia. He accepted a scholarship for double bass masterclass at Dartington International Summer School in 1997 which led to an offer from Trinity College of Music, resulting in Postgraduate Diploma in Performance (PGD) as an Aurelius scholar, and subsequently became Licentiate Trinity College London (LTCL) in 2001 and was admitted Fellow of Trinity College London (FTCL) in 2002, funded by the Lutheran World Federation Regional Development Programme. Viktor's dream of starting jazz workshops in native city was delayed until 2001 by NATO aggression in 1999. Viktor's project proposal in 2007 to launch community music workshops in his homeland won the Inaugural Community Music Award from the International Society for Music Education (ISME) amongst competitions from 65 countries worldwide. He was also the inaugural double bass tutor at ELLSO (2002) and their regular tutor at residential courses (2002-2019) and also NLMS Summer School symphony orchestra double bass coach where he also supported the percussion section (1999-2014). Viktor held a post an Associate Lecturer at University of Chichester (2006- 2009), and enrolled for his doctoral studies but gave that up to spend more time with his family and four daughters that he ensured spoke all the five languages which their family speaks. Viktor then taught locally at Blackheath Conservatoire and Addey and Stanhope School whilst continuing his residential courses at Benslow Music (2000-2015). Viktor got his Secondary Schools Music Specialist PGCE from University of Greenwich and Trinity College of Music. He was nominated and elected twice for Equalities and minorities, Live performance and Education committees at the Musicians Union. Viktor became a member of the Royal Society of Musicians of Great Britain (2012), where he now serves his second term as a member of the Courts of Assistants.



Marina Petrov, MAM, is an award-winning concert pianist, piano pedagogue, adjudicator, and author. Marina specialises in preventing occupational injuries in pianists and teaching various piano techniques to improve their performance. She has conducted seminars, masterclasses, and workshops on these subjects at universities, music colleges, and other educational institutions in London and Cork. Marina was raised in Belgrade as a child prodigy and won many national piano competitions in former Yugoslavia. She went on tours and made media appearances, including TV and Radio Belgrade shows. In 1979, she was awarded a federal grant to study further at the famous Moscow Tchaikovsky State Conservatoire. Since settling in London in 1989, Marina has performed solo recitals and chamber music and played with notable opera singers and instrumentalists in major concert halls across the UK and London, including Regent Hall, St John's Smith Square, and other well-known music venues. Apart from her performing and teaching career, Marina is also the Co-Founder and Managing Director of Around the Globe Music & Arts and Around the Globe International Music Festival. She is also the Executive Editor of the annual Around the Globe Music Magazine. Her contribution to EPTA and ISSTIP journals is prominent, and she regularly writes publications for AGMA. Marina's talents are renowned in the British press, including The Times, and is listed in the International Who's Who in Music and British and International Music Yearbook since 1994. www.marinapetrov.co.uk



Rastko Rašić is a Serbian born London based drummer and percussionist. He is a graduate of Berklee College of Music, USA. He has performed and recorded with groups, such as Balkanatics, Forty Thieves Orkestar, Round Coloured Note, Damian Draghici, Theodossii Spassov, Arun Ghosh and Polly Paulusma. Rastko is a founding member of the group Paprika. His live performances have included BBC Radio 3, Glastonbury Festival, The South Bank Centre, The Barbican, Ronnie Scotts and has appeared with The Royal Philharmonic Orchestra at Cadogan Hall. He maintains a busy schedule as an educator.



Equally at home as a violinist and violist, **Milena Simović** is enjoying an illustrious international career of concerto, recital and chamber music performances. Acclaimed for her work in Europe, Asia and America, she appears as a soloist in Russia, China, Italy, UK, Norway, France, Portugal, former Yugoslavia, performing alongside some of the most established personalities of music scene (Ivry Gitlis, Vadim Repin, Leonidas Kavakos, Antonio Meneses, Yuja Wang, Denis Kozhukhin, Vadim Kholodenko, Konstantin Lifschitz, Beatrice Rana, Boris Andrianov, Itamar Golan, Julian Rachlin, Roman Simović, Gordan Nikolitch, Tim Hugh). Milena's concerts have been broadcasted live on BBC Radio 3, Medici TV, Rai Uno in Italy, Arte and praised as '...exceptionally delivered performance, charged with brilliant combination of operatic quality, which was jaw-dropping at times', 'seductive and exciting...with rare artistic sensibility' in the press.

Milena holds a professorship at the Trinity Laban Conservatoire of Music and Dance in London and is a resident viola and a chamber music coach at the Culture Festival in Sardinian town of Santulussurgiu. She received Bachelor and Masters of Music in violin from the Belgrade University of Arts and Music and Guildhall School of Music and Drama in London and Masters degree in viola at the Zurich University of Arts under Lawrence Power.



Born and raised Londoner, **Božidar Smiljanić**, has been a member of the solo ensemble at Oper Frankfurt since 2018, where he has performed a wide selection the title roles in *Le nozze di Figaro*, *Rodelinda*, *Xerxes*, *Pénélope*, *Die Zauberflöte*. Božidar also performs as a guest internationally, most recently in Antwerp and Ghent, Belgium. Božidar studied at the Royal Academy of Music in London, on a full scholarship, where he received the Principal's Prize for exceptional all-round studentship. Božidar debuted at several major UK companies including Scottish Opera, Glyndebourne, Garsington Opera and the Mozartists. As a Harewood Artist of English National Opera, Božidar performed the roles of *The Marquis La Traviata* and *Schaunard La Bohème* and the title role of the 2020 production of *The Marriage of Figaro* to critical acclaim. Božidar has a particularly extensive concert repertoire and is a regular on the concert platform, cooperating with a number of key conductors including Masaki Suzuki, Nathalie Stutzmann, John Wilson, Ed Gardner, Jakub Hrůša, Hervé Niquet, Trevor Pinnock, Sakari Oramo and Thomas Søndegård.



Ljubica Stojanović graduated with a Masters from Guildhall School of Music and Drama in London, studying with Prof. Caroline Palmer, and with Prof. Ronan O'Hora on the fellowship programme. Ljubica is a 1st prize-winner of over 20 national and international competitions. She performs regularly as a soloist as well as with European chamber ensembles. Venues include Royal Festival, Barbican and Wigmore Hall, St. James's Piccadilly, Mozarteum University Hall (Salzburg), Philharmonia Hall (Ljubljana), Thonex hall (Geneva), Kolarac Hall (Belgrade). She has collaborated with the Witold Lutoslawski Philharmonia (Wroclaw), soloists from Philharmonia Orchestra (London), RT and National Symphony Orchestra (Belgrade), and with Nicholas Daniel and Andrew Marriner. In 2015 Ljubica became an artist for the KNS Classical record label in Spain.



Branco Stoysin, guitarist/composer/arranger/tutor/photographer and the rest; From his birth place of Novi Sad town to growing up place of Frogville ((Žabalj) village, back to Novi Sad..., and via Greece to London, with one guitar and small rucksack, following his dream, ...whispers from Sun flow into music... to forming his Sun Recordings label that self-produced and released 9 acclaimed CD albums, 1 live DVD and two music books, total of 103 tunes, of those 78 original. Branco being a life long aficionado of Nikola Tesla, promoting the knowledge of the Man, dedicating the tunes, albums and books to Tesla, as well as promoting enthralling true trad folk music of Serbia/former Yugoslavia. 2023 marks the 25th anniversary of the label with the release of Branco's new solo-guitar album "Whispers From The Sun". "One of the most lyrical acoustic guitarists around today. His ear for an affecting melody is faultless. His albums are an unalloyed treat throughout." Chris Parker <https://www.brancostoysin.co.uk>



Aleksandra Timarov graduated in piano performance (Bachelor and Masters degree) from the University of Arts in Belgrade, Serbia. Aleksandra also has a post-masters qualification 'diplome de virtuosité' from Geneva. Aleksandra has won many top prizes in numerous piano competitions in Serbia, Italy and France. She has performed in Serbia, Germany, Italy, France, Switzerland and England as a soloist and with orchestras. Her concerts were transmitted live on the Radio Suisse Romande. Aleksandra has also a passion for teaching. She implements a broad foundation of music history and theory in her lessons. Her teaching methods are playful, energized, inventive and appealing to children of different ages.



Ana Torbica is a multi-talented musician with an impressive career. She received a Master of Arts degree in baroque viola and singing at the Royal Academy of Music in London, where she was awarded the Christopher Hogwood Scholarship, the RAM Scholarship, and an Award from the Johnathan Julian Fund. Her teachers included renowned artists Jane Rogers, Nicolette Moonen, and Michael Chance. In addition to her master's degree, she earned the LRAM teaching diploma. She is also an alumna of the University of Arts in Niš. Ana's passion for early music began through her participation in the Belgrade and Austria Baroque Academies and the International Summer School in Dartington. She has performed in Serbia, the UK, USA, and across Europe with acclaimed musicians such as Trevor Pinnock, Philippe Herreweghe, John Butt, Florian Deuter, Ilia Korol, Rachel Podger, Bojan Čičić, Predrag Costa, and Sonia Prina, and with ensembles including New Trinity Baroque, Eboracum Baroque, Musica Poetica, Savaria Baroque Orchestra, Ensemble OrQuesta, Musica Antiqua Neoplantensis, Charivari Agréable, and La Notte. A winner of several chamber music and vocal competitions, Ana received scholarships and grants from the Makris Music Society and the Macfarlane Walker Trust.

Ana is an active teacher and masterclass presenter at the Guildhall Young Artists programme, the First Strings Experience at RAM, mentor at the Novi Sad Baroque Academy, a jury member for the Olivera Djurdjevic International Chamber Music Competition and the Jan Sibelius Fest in Finland. A recipient of the Best Young Artist Award in 2020 from the Association of the Musical Artists of Serbia (UMUS), Ana joined the British Viola Society and the Royal Society of Musicians in 2023.



Soprano Silva Vučković McQueen has toured throughout Europe with Die Münchener Operabühne, and is a regular soloist with the Victorian and Edwardian group The Bold Balladiers, with whom she performs extensively throughout the UK. Other engagements have included solo soprano in Mozart's Requiem Mass, Mozart's Coronation Mass, Villa Lobos's Bachianas Brasileiras No. 5 and Haydn's Pauken Messe, as well as solo recitals at St. Martin in the Fields, St. James's Piccadilly, St. Paul's Church in London, SANU, Guarnerius in Belgrade, NIMUS Festival in Nis and the Serbian Cultural Centre in Paris. She also enjoys performing with Philharmonia Chorus - which she joined in 2011.



Tamara Živadinović is Serbian born and London based soprano, who has received Bachelor's degree (HONS) in vocal studies from Faculty of the Music Arts, Belgrade, and Master degree at the Guildhall School of Music and Drama, London. Tamara is also alumni of Sir George Solti Academy, Italy. As a student she has performed operatic roles like Suor Genovieffa in the Suor Angelica (Faculty of Music Arts and Slavija Theatre, Belgrade), Pamina in The Magic Flute (British Youth Opera). In 2012 she has been offered a place for the Opera Works Course/Young Artist Programme at the English National Opera. She has performed several pieces written by BAFTA award winning composer James Hannigan at Royal Albert Hall, London. Tamara was a finalist of the Les Azuriales Opera Competition, Nice, Haverhill Sinfonia Soloists Competition and Susan Longfield prize, London. She is trying to maintain a busy schedule as a singing teacher in London.



Slavica Plemić is a London based artist, focused on crucial aspects of human existence and survival in a world where a human being is SIMULTANEOUSLY an individual and an inseparable part of the society, of nature, of the universe. Conceptualist and anti-globalist. Her main interests remain religion, history and philosophy, while her means of artistic expression are essays, painting, sculpture. As a graduate economist (Sarajevo, ex-Yugoslavia), she attended the London School of Technology and Artistic Glass Processing. A longtime member of the Brent Artist Register (BAR), she has had many solo and group exhibitions in London. Also exhibited in New York, San Francisco and Miami (USA), as well as in Monaco. Blog: www.artglassphilosophy.blogspot.com



Vladimir Lalić graduated at the Faculty of Applied Arts, University of Belgrade, where he also worked as an expert-assistant in the printmaking department. He enrolled MFA Fine arts in 2022 at Goldsmiths University of London where he currently lives and works. Lalić had 32 solo exhibitions and over 80 group exhibitions, domestic and international (New York, Singapore, Paris, London, Trieste, Bristol...). He was the youngest artist to exhibit solo at Museum of Belgrade in 2020. He has won six awards for his visual works, including the Paul Louis Weller Prize by the Académie des Beaux-Arts in Paris. He was also one of the finalists for the Antoine Marin award for painting in Paris and a special award at LYNX ART in Trieste, Italy in 2017. Lalić's works are in private and public collections around the world.

Vladimir also has a career as a vocal performer and a musician. He played the main role of Nemorino in the opera L'elisir d'amore, Giles in the musical Rebecca, and as a member of ensemble in the musical Les Misérables. He was a member and a soloist of a choir Viva Vox where he performed on more than 150 concerts world-wide including the stage of United Nations in New York, and The Great Hall of people in Beijing. He has 2 LP releases that he composed, 3 LP releases featuring his appearance, 2 live albums and as a guest appearance on 25 full length albums.



With all projects by **Ana Maria Lima Dimitrijevic**, there is a sense of excitement about the potential ways we can connect with our surroundings and each other even in the most commonplace situations. Storytelling is central to her process as she draws from memories, live recordings and found material. Working intuitively across a dynamic range of mediums from drawing and sculpture to photography and audiovisual projections, her work blends reflection with playful interaction, creating poetic multi-media works that evoke lingering memories.

Ana Maria Lima Dimitrijevic (b. 1992, London) is of Serbian/Brazilian descent and currently lives and works in London. She graduated with a BA in Fine Art at Chelsea College of Arts including an Erasmus exchange at Iceland Academy of the Arts and has since exhibited in Denmark, Finland, Serbia, the UK and online. She is a resident artist at ASC Art House studio community in Croydon, South London. Alongside her art practice, she is an Art tutor and works within the museums sector.

Website: www.a-m-l-d.com Instagram: [@_a_m_l_d_](https://www.instagram.com/_a_m_l_d_)

For commissions, collaborations, purchasing and all other enquiries you can get in touch with Ana Maria via: www.a-m-l-d.com/contact



Serbian born photographer **Nenad Obradović** is based in Notting Hill, London. His passion for photography started at the end of secondary school when he got his first digital camera. Since opening his first photographic studio and shop in 2001 in Serbia, Nenad's growing successful business gave him a good reputation. After moving to the UK in 2007, Nenad continued as a freelance photographer covering numerous events such as presidential and royal visits, diplomatic events, high religious events, gala dinners, corporate events, concerts, theatre plays and festivals. Nenad's photos have been featured on numerous websites such as Songlines, BBC, Daily Post, Wales Online, Metro, Radio Television Serbia, Blic, Serbian Royal family website, Belgrade Philharmonic Orchestra etc.

Along with photography, Nenad developed a successful carpentry and decorating business. Over many years of experience Nenad became an expert in his craft with an eye for precision and a consistently good finish. You can see his work at www.obradovic.co.uk or you can follow him on Instagram [@obradovicskills](https://www.instagram.com/obradovicskills).



Dr Đorđe Perendia: Starting in 70's as a conceptual artist with exhibitions of graphic works such as ones based on the 1976 music performance "Einstein on the Beach" by Philip Glass, Đorđe gained a Fine Art degree in 1984. His metaphysical sculptural work has been greatly inspired by the contrast between contemporary technology and the arts of ancient Mediterranean cultures and memorial sculptural art, steles. His recent works include memorials dedicated to victims of recent wars and graphic works based on contemporary music (Sono-logies). Đorđe also gained a masters in Computer Graphics modelling of Cubist art, studied Sociology and read on linguistics and its applications in art and design. Inspired by his own art work of 1980s and 1990s based on chaos of natural phenomena and unpredictable behaviour of humans, he recently gained masters of science and a doctorate degrees on stochastic modelling and human behaviour in economics. He also writes essays on culture, language, philosophy of science, sustainability and design. Recent Exhibitions: Le Salon des Arts, Paris (2015); Exeter Phoenix, 2005; London Foundry, 2005. Texts: <https://wsimag.com/authors/475-george-perendia>
Art: <http://www.perendia.co.uk>



Dragana Perišić is a self-declared creative, who by chance, happened to express herself through fashion design. While studying economics at Belgrade University, she had made a short trip to London to find a part for her motorbike. Upon arrival, she quickly fell in love with the city and made it her permanent home. After graduating from London College of Fashion, Dragana was noticed by buyers and sold her college collection to a few shops in the UK and abroad. With this, she immediately launched her own, self-funded brand, and she has remained independent ever since. In 2006, she opened her first shop in East London, where she still lives, works, teaches, collaborates and learns. Dragana is an occasional visiting lecturer and has trained many students. Her brand's distinctive style has evolved over the years, but it has always been an unmistakable blend of her two homes - Serbia and Britain. www.draganaperisic.com



Vlastimir Zerić from Kruševac is a Serbian jeweller, designer and sculptor based in London. He works with precious metals, silver and gold, joining past and present time, people, customs and different cultures. Vlastimir's work is inspired by women and their beauty. His work Sterling silver dress was selected by invited artist Chris Orr, The Royal Society of British Artists to be exhibited at their Annual Exhibition 2020 at Mall Galleries, St. James's. Apart from his love for art, Vlastimir is also a passionate dancer of tango, salsa and waltz. More details: www.facebook.com/vlado.batica



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ST SAVA CELEBRATIONS

Sat 25 & Sun 26 Jan

St Sava Celebrations in London

Sat 1 Feb Corby

Sun 2 Feb Birmingham, Bedford

Sat 8 Feb Leicester

MUSIC & FOLKLORE

Sun 26 Jan Thomas Hardy in Words and Music, Orchestra of the Swan with Anton Lesser and Miloš Milivojević

Thu 30 Jan & Thu 13 Feb Lunchtime concert

Nicola Tait Baxter & Mina Miletić

Mon 10, Wed 12, Fri 21 Feb

The London Tango Quintet

Tue 18 Feb Tamara Radjenović Gala Concert

Thu 20 & Fri 21 Feb

Barcelona Gypsy balkan Orchestra

Fri 21 Feb Boban Rajović

Fri 28 Feb Paprika band

Sat 1 March Serbian Folklore Groups in UK,

Smotra in Leicester

Sat 1 March Kosmos Ensemble

Tue 4 March Jovana Backović

Wed 5 March Miloš Milivojević & Liverpool

Philharmonic Orchestra

FIRST SERBIAN FILM FESTIVAL UK

Fri 7 March Three (Aleksandar Petrović),

Tito and Me (Goran Markovic)

Sat 8 March The Service (Andrej Šepetkovski),

A Cross in the desert

(Hadži-Aleksandar Đurović)

Sun 9 March The Calvary of Serbia

Films are followed up by Q&A with Dr Mina

Radović and the movie directors Andrej

Šepetkovski and Hadži-Aleksandar Đurović

Through Serbian Month Boycie in Belgrade

(Lazar Vuković)

TALKS

Thu 13 Feb 'Hodočašće na Krf' by the

curator Ljubomir Saramandić

Sat 22 Feb Wendy Moore book Promotion Jack and Eve:

Two Women in Love and at War

Thu 27 Feb Marko Pogačnik book launch The

Wisdom of Fairy Tales

Wed 5 March ASWA An evening of poetry & literature with Sonja Besford and Nikola Čobić

ONLINE EVENTS

From 1 Feb Interview premiere with Maya Jordan, pianist

Sun 9 Feb The Siege of Belgrade talk by Predrag Gosta

Tue 11 Feb Sir Thomas Lipton and Serbia during WW1 lecture by Nick Ilić

From Sat 15 Feb Interview premiere with Jovana Gospavić, costume designer

Sun 16 Feb Istros Books Literary evening

Sun 23 Feb Stress regulation techniques

workshop with Ružica Nestorov

From Sat 1 March Interview premiere with

Dragana Perišić, fashion designer

CHARITABLE & FUNDRAISING EVENTS

Sat 8 Feb St Sava's Ball

Sat 1 March Exhibition and Paprika concert for

Museum Herzegovina Trebinje

EVENTS

Wed 12 Feb Serbian Tech Conference

Sat 15 Feb Youth Party, Statehood Day

Fri 21 & Sat 22 Feb 11th Annual Memorial Service

for Women in Foreign Medical Missions in Serbia

during the Great War

Sat 22 Feb Hatha Yoga Unwind and Reset with

Sophia McQueen

Tue 25 Feb Serbian City Club Networking event

Thu 27 Feb A tour of the Serbian collection at the

British Library



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