

# COMPENDIUM

## CULTURAL POLICIES AND TRENDS IN EUROPE

### COUNTRY PROFILE

# SERBIA

**Last profile update: February 2015**

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It is based on official and non-official sources addressing current cultural policy issues.

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## 1. Historical perspective: cultural policies and instruments

It is a truism that a nation's culture cannot be divorced from its social, economic and political circumstances and, in all these areas, Serbia has continued to face severe difficulties since the Democratic Opposition overthrew the Milosevic regime in October 2000. According to a government report, "Serbia emerged from the ashes with the heritage of a dissolved Socialist Federal Republic of Yugoslavia (SFRY) and ten years of despotic and erratic rule, an economy in shambles and a legal and physical infrastructure badly distorted through the neglect and abuse of power."

The *Belgrade Agreement of 2002* established the Federal State of Serbia-Montenegro, which was legally made up of two separate republics: the Republic of Serbia and the Republic of Montenegro, each with its own ministry for culture. Informally, the Republic of Serbia included two autonomous provinces, Vojvodina (northern part of Serbia) and Kosovo; the latter, however, officially remains under the control of a United Nations administration and therefore the Serbian government has no legal influence in Kosovo. The province of Vojvodina has its own Secretariat for Culture and Public Information. *The Belgrade Agreement* stopped being relevant after the Referendum on 21 May 2006, when Montenegro became an independent nation. This paradoxically meant that, without a stated intention, Serbia also became an independent nation.

Despite the devastation of the nineties, and the difficulties of the present decade, many of the surviving strengths of Serbian cultural life can be seen to be derived from a long tradition of cultural discourse shaping national identity. At the level of infrastructure and management, one can look back to the relative certainties of life under the Federal Socialist Republic of Yugoslavia, in which decentralisation and institutional self-government were key characteristics of cultural policy as long ago as the 1960s. These traditional practices are still applicable today and are currently being adapted in response to the new social, economic and political conditions.

The development of cultural policy in Serbia, over the past fifty years, can be examined within four main phases of political change:

***Social Realism and a Repressive Cultural Model (1945 – 1953)***: The first phase can be characterised by social realism copied from Stalin's model of culture in the former USSR. The function of culture, in an ideological sense, was utilitarian and did not encourage the idea of culture as a field for individual freedom of any sort. Luckily, this phase was brief and was followed by a period of progressive cultural action.

***Democracy in Culture (1953 – 1974)***: Within the second phase, two parallel cultural developments can be identified; one was still under strong state and ideological control, while the other, which was more creative and vivid, slowly gained artistic freedom. By the end of the 1960s and beginning of the 1970s, many new institutions and prestigious international festivals for different art forms had been established. A large network of municipal cultural institutions, such as houses of culture, libraries and cinemas was also created. At the same time, many individual artists were sanctioned and their works (films, theatre plays and productions, books, etc.) were banned. This was not an officially proclaimed policy but was exercised through political and ideological pressure.

***Decentralisation and Self-Governance (1974 – 1989)***: This third phase is particularly known for the specific policy initiatives to decentralise culture throughout the former Yugoslavia. Serbia had some additional particularities concerning its multi-ethnic and multi-cultural character. Two autonomous provinces (Vojvodina and Kosovo) were given full competence over cultural policy as a result of their multi-ethnic and cultural structure. The entire cultural system was transformed during this period. Self-governing communities

of interest were introduced and "free labour exchanges" facilitated closer links among cultural institutions and local economies through, for example, theatre communities, private galleries, etc. In the mid-1980s, a strong nationalistic movement emerged among official and unofficial political and cultural institutions, which was especially stimulated by the liberalisation of the media.

***Culture of Nationalism (1990 – 2000):*** Serbia and Montenegro was lacking a general concept or strategy for culture as well as a clear definition of cultural policy. This ambiguity, therefore, marginalised culture as a creative impulse and process in the modernisation of society and emphasised its role as a "keeper" and promoter of national identity. Self-government was abolished as a system, and cultural institutions were returned to state / municipal authority, nominating directors and controlling their activities. The role and contribution of leading cultural NGOs had been vitally important in Serbia. They first became a distinct feature of opposition to the official culture of nationalism and state control in Serbia during the Milosevic years. In fact, it has been claimed that as much as 50% of the resistance to the Milosevic regime, during the 1990s, was manifested through culture and the active struggle on the part of NGOs, independent publishers and artists for a different way of life. This struggle was spread throughout the country. Their actions received significant material assistance from the international community and notably from the Soros Foundation via its Open Society Fund, Serbia.

***Culture in Transformation (2001 -2004):***A special accent was placed on reforms of the main national cultural institutions and the public sector in general, demanding the introduction of new managerial and marketing techniques. The first evaluation of national cultural policy within the Council of Europe programme had been completed and was approved in November 2002.

Taking into account more than 10 years of devastation, extreme centralisation, étatisation and manipulation, the necessary priorities for all levels of public policy-making were:

- decentralisation and desétatisation of culture;
- establishing an environment to stimulate the market orientation of cultural institutions and their efficient and effective work;
- setting a new legal framework for culture (harmonisation with European standards);
- multiculturalism as one of the key characteristics of both Serbian and Montenegrin society and culture;
- re-establishing regional co-operation and ties; and
- active co-operation in pre-accession processes to the CoE, EU and WTO.

***Stagnation period (2004 – March 2007):*** Continuing to act through procedures (competitions and commissions) established in the previous period, the Ministry of Culture had not officially changed or introduced new priorities, although by interviews and statements, as well as by funding allocations, certain shifts in priorities can be observed, from those previously stated, to support for the protection of Serbian national cultural heritage (mostly sacral built heritage). The cultural policy debate has been stopped. Still, a few interesting initiatives can be identified, such as the first prize for private – public partnership programmes, and the Cultural Infrastructural Development Plan within the National Investment Plan.

While open competitions to fund cultural projects have been in operation since 2000, decided by commissions, the first competition for commission members was only launched in September 2006, changing the policy of nominations to the commissions to a more transparent procedure.

After the Referendum on 21 May 2006, Montenegro became an independent nation. Some authorities on the former federal level have been reorganised and some of them have been abolished. See chapter 3.2 for more information.

**Systemic changes attempt (May 2007 – July 2008):** In May 2007, a new government of Serbia was appointed and the Ministry of Culture started to work on new priorities and strategies. Many working groups were created, to establish new laws (*General Law on Culture, heritage protection, etc.*), or to define new concrete programmes and strategies (digitalisation, decentralisation, cultural research development, etc.) or to introduce certain topics for public debate (politics of memory and remembrance, culture for children, intercultural dialogue...). Public debates were held on drafts of new legislation, with the involvement of the Minister, representatives of the Ministry and experts (mostly cultural professionals), in first six months of the new government.

However, after one year, another new government had been created and a new Minister for Culture, appointed in July 2008, continued initially to realise the priorities set by the previous government.

**Turbulence from Economic Crisis (July 2008 – 2011):** The plans of the Minister for Culture were very ambitious. However, soon after he took office the economic crisis came to Serbia similar to the rest of Europe, which meant that the whole approach had to be re-defined. Cultural policy based on the keywords - **transformation, rationalisation, concentration and innovation**, aimed to assess the state of all cultural institutions; to create the potential for an entrepreneurial approach in culture; to continue with the on-going projects of the previous government and to focus on participation in international events. The Ministry of Culture insists on implementing the long term and strategic goals and has managed to adopt a new *Law on Culture* and to ratify a few important international conventions, preparing a set of laws about book and language (publishing, librarianship, rare bibliophile material and obligatory deposits, etc.) and the role of foundations and legacies. On the other hand, the crisis has led to a severe cut in the budget. Furthermore any development of new institutions has stopped and, instead, the new functions are being added to already existing ones, or some private initiatives are being supported (e.g. Vuk's Foundation will have the responsibility for the National Book Centre, which was initially planned to be set up in 2009; The Centre for Translation in Sremski Karlovci, which is a private initiative, got support from both the Ministry of Culture and Vojvodina Provincial Secretariat). The period from 23 April 2010 to 23 April 2011 had been proclaimed a Year of Book and Literature (with a slogan: Who reads, wins!).

**Turbulence and incoherent policy (March 2011 - November 2014):** In this relatively short period, the cabinet of the Minister changed three times. Most of the promises have been left incomplete; there was no coherent policy with clear priorities, which makes it hard to comment upon. Long-term planning and development hasn't even started and the claim that "there is no cultural policy" has become ubiquitous (at the same time, short periods of time in the office served also as a good excuse for cabinet members). During the reconstruction of the government in 2011, a new Minister was appointed and once again the Ministry of Culture changed its name and its internal structure. However, as this was a "transitional government", which lasted only one year (till the elections), the Ministry have not started any important new initiatives (even as the year 2011-12 was supposed to be a year of film, the ministry had no substantial action in this respect). In May 2012, a new Minister of Culture was appointed, for the first time from the Serbian Progressive Party, and once more the Ministry changed its name, to the Ministry of Culture and Information. Although very little has been actually done, from the statements and some actions as well as new nominations within the spectrum of national cultural institutions, it can be said that the focus will be on "renationalisation" of Serbian institutions and on material and immaterial heritage preservation and presentation. A new policy of memory and remembrance (focusing on the Balkan wars & World War One – wars in which Serbia was a winning party) complement a similar cultural diplomacy policy focusing on Slavic countries (a first agreement on cooperation was signed with Belorussia, in Minsk on 29 October 2012).

In the autumn of 2013, a new Minister was elected once again. Since he is a proclaimed cultural manager (of Belgrade Philharmonic), and not a member of any political party, his coming into office has been met with high hopes in cultural circles. It is too early to assess the success of the new cabinet, however many developments proposed by the Ministry will be presented and commented in the latter part of the text.

## 2. General objectives and principles of cultural policy

### 2.1 Main features of the current cultural policy model

The Serbian model of government is different from the models adopted by the different countries of Eastern Europe due to its legacy of self-government. In this system, there was relative freedom for art production and the majority of cultural institutions were owned by the cities. Since 1980, artists have been given the possibility to organise themselves in groups and to produce and market their own work.

It should be taken into account that the present system of institutions, arts groups and even artists had been created and developed throughout the ex-Yugoslavian territory, especially in the City of Belgrade. With the collapse of the ex-Yugoslavia, cultural productions (e.g. films, books, journals, festivals, etc.) lost their audiences, readers and markets. The cultural infrastructure that followed was, hence, too large to survive and demanded (in %) more and more public funds. This was one of the main reasons why there were few protests when the government resumed control of socially owned (self-governed) cultural institutions during the 1990s. Instead, it was considered a step to at least guarantee the survival of existing cultural institutions.

The current cultural policy model has changed slightly: key competence for cultural policy-making and funding is the responsibility of the Ministry of Culture and new procedures were introduced in Serbia in 2001. In 2014, the grants mechanism was slightly improved. Calls have been opened on time and results were published as planned (contrary to some previous years in which the Ministry was several months late with results). Juries for different art disciplines were selected from more diverse areas, both from the public and independent sectors and all the names of Juries were publicly announced. It is also understood that the Minister didn't intervene in the results as happened previously; thus the democratic element was strengthened.

There are three key calls for project grants: arts and contemporary creativity; media and public information; and cultural heritage. In 2014, in the area of arts, the Ministry allocated 330 million CSD (around 3 million EUR) to 959 projects in the following 13 areas:

- literary manifestations and prizes;
- publishing – art and culture periodicals (cultural reviews);
- publishing – books;
- music production (creation, production, interpretation);
- visual arts, multimedia and architecture;
- performing arts (drama, opera, ballet, dance);
- cinematography and audio-visual creation (film production, workshops and art colonies);
- research and educational projects;
- autochthonous creativity (folklore) and amateur arts;
- cultural activities of national minorities;
- cultural activities of Serbs who live abroad;
- cultural activities for persons with special needs; and
- cultural activities for children and youth.

In the field of cultural heritage, the Ministry allocated 274 million CSD in 2014, and selected 465 projects to be funded. Projects were grouped in the following seven areas:

- for the protection and presentation of immovable cultural heritage;
- for the protection and presentation of archaeological heritage;
- for the protection and presentation of museum heritage;

- for the protection and presentation of archive materials;
- for the protection and presentation of intangible cultural heritage;
- for the protection and presentation of rare and old library materials; and
- for library and information activities.

In 2014, in the field of public information, the Ministry awarded 92 million CSD in total (ca. 800 000 EUR) for 255 projects in the following areas:

- public information (production of media content);
- public information for content on the language of national minorities;
- public information for Serbs in the diaspora;
- public information for people with special needs; and
- public information for organisations in Kosovo.

Apart from these key calls, there are also grant schemes for international projects (though mainly translations of Serbian authors and Serbian cultural organisations abroad), for books and visual artworks (the latter was reopened this year after a long period, which was warmly welcomed by numerous actors). Finally, with the signing of the Creative Europe programme, the Ministry also opened a call for co-financing projects that were selected in the programme (up to 30% of local budgets for applicant organisations and up to 50% for lead organisations). This support is also available for other international cultural programmes of UNESCO, the EU, Council of Europe and others.

The decision-making processes for these open competitions had been transferred to independent commissions. That is why the current cultural policy model is described as a combined statist-democratic model. There are many different commissions and juries for different competitions in the field of culture and media.

It is important to note that open calls have several flaws, despite their high value as one of the very few funds for non-institutional actors. First of all, very little of the funds is distributed through calls (less than 10 per cent of the Ministry's budget). In the scenario in which cultural organisations would have diversified income streams, this would be fine. However, many organisations are highly dependent upon the Ministry. As a result of the vast number of applications (in 2014 - 3 440 projects), most organisations receive as little as 2 000 or 3 000 EUR. Even with such a small amount, only about half of the projects that apply were selected. Secondly, calls are vague and unspecified regarding the amount of funds, the goals of the projects or the needs of beneficiaries. With such a diverse and unfocused approach, it is hard to see how these calls might have any effect on solving the numerous problems of the cultural sector (lack of skills, lack of audience development, brain drain, etc.). Thirdly, with a sectorial approach (visual arts, music, arts etc.) cooperation between sectors is discouraged and many organisations face problems when developing multidisciplinary projects. Fourthly, even the approved projects might not be funded finally, especially in the case of organisations receiving several grants from different budget lines. Finally, approved projects are almost never properly evaluated and there is no report to date that has analysed any kind of impact of the calls.

The National Council for Culture was set up on 25 May 2011 and meets regularly since that time. There are 18 members chosen on the basis of achievements in the sphere of culture. Although, according to the Law (see chapter 5.2), it has a duty to approve the National Strategy for Cultural Development, and although a Strategic working group had prepared a document in 2010, due to the changes of ministers, this document never really reached public debate. Instead it was reviewed by the National Council, which just forwarded its comments and suggestions to the Ministry, as the Strategic group was dissolved in the meantime. The work of the Council is public and open, thus a website was created to enable direct communication by the Council with other cultural actors.

The programme of the Council for 2013-14 included the following tasks: discussing the draft of the newly proposed Amendments to the *Law on Culture*; discussing cultural policy models and priorities and commenting on the most important events in the sphere of culture; creating a public call for artists and professionals (February 2013) seeking to acquire a status of excellence (new institute foreseen with the *Law on Culture*). So far, the Council has been also dealing with important and controversial issues in Serbian culture such as the selection of distinguished artists; creating the list of *National Cultural Institutions of Excellence*, arguing for new legislation in music, theatre and cultural heritage; and other issues. For more information see: <http://www.nsk.gov.rs/dokumenta.php>.

## 2.2 National definition of culture

Since introducing the new *Law on Culture*, there is an official definition of culture (as a field and a set of cultural activities) in Serbian cultural policy. However, the use of the word "culture" has several levels of meaning within Ministry statutes and other programme documents, as it is the case everywhere else in the world. In the narrow sense, as it is in the *Law on Culture*, the term culture is used to refer to areas of competence within the Ministry of Culture, such as: cultural systems (policy making procedures & network of institutions and organisations), arts, artistic production, dissemination and participation, projects and heritage (*Article 4*). In the broader sense, culture also covers artistic education, research in the field of art and culture, social inclusion (*Article 6*), and cultural tourism – areas of responsibility found in other Ministries within the Serbian government.

In the widest sense, the word culture is used to refer to life-styles, values and visions of a Serbian multi-ethnic society. Very often, the notion of culture is used in this widest sense: the public discourse of government officials, stressing the importance of value changes within the cultural system including the norms, opinions and life-styles such as the "decontamination" of culture, de-commercialisation, fighting consumerism and chauvinism, on one side, or, more recently, fighting globalisation, western influences, antipatriotic feelings in culture, on the other. Research on the cultural practices of the population (Cvetičanin, 2007; Cvetičanin & Milankov 2011) were based on this wide concept of culture, showing differences in cultural models (taste cultures or socio-cultural layers) in the Serbian population, which are more visible in ways of consuming, socialising and other every day leisure practices, which includes a small percentage of artistic activities.

In general discourses however, culture is still understood as a high-standard of aesthetics, education, communication and living. Being "cultured" and "un-cultured" is still an important distinction in society (Spasić, 2013) and within the cultural sector itself. This elitist notion of culture as *bildung* is met in the research of cultural participation where going to the theatre or a concert is commonly equated with a "cultural uprising", and still, surveys are missing questions related to popular culture practices (Survey of Museum audiences by the Institute for Cultural Development).

## 2.3 Cultural policy objectives

The necessary priorities for all levels of public policy making created in 2001 were:

- decentralisation and désetatisation of culture;
- establishing an environment to stimulate the market orientation of cultural institutions and their efficient and effective work;
- setting a new legal framework for culture (harmonisation with European standards);

- multiculturalism as one of the key characteristics of Serbian society and culture;
- re-establishing regional co-operation and ties; and
- active co-operation in pre-accession processes to the CoE, EU and WTO.

The above priorities were never officially approved in the Serbian Parliament.

In September 2007, the new Ministry of Culture has officially expressed its own aims and priorities, approved by the Parliamentary Committee for Culture. The cultural system aims to guarantee the absolute freedom of artistic expressions, equality for all cultures in Serbia, preservation of cultural diversities and minority identities, respect for intellectual / artistic property and its European character. The main objectives have been defined as:

- harmonisation of the cultural and media system with standards set by the UNESCO, EU and the Council of Europe – the development of a cultural system;
- establishment of a modern, efficient, rational and creative cultural management system (creation of new organisational structures such as the National Book Centre, Music Centre etc.);
- preservation of cultural heritage and its integration into contemporary cultural trends around the world;
- development of creativity and art production through support of excellence and working conditions in all art branches;
- raising the level of participation in all form of cultural practices throughout the territory of Serbia – decentralisation and inclusion as tasks;
- internationalisation of Serbian culture – active participation of artists and art works in different events, networking and collaborative arts projects, in the region, Europe and the world; and
- improving quality in media production and broadcasting programmes.

In July 2008, after the change of government, the Ministry of Culture expressed new priorities for the period 2008-2011 based on the postulates of freedom of cultural and artistic expression and respect for the right to culture; equality of all cultures on the territory of Serbia and helping the sustainability of cultural identities and cultural difference; responsibility of the public service for the development of culture and the arts; support for the development of artistic quality and innovations in culture; development of the modern, efficient, rational and creative system of management in culture; public action in culture and respect for authors rights.

The goals set by the new Ministry were:

- establishing the new standards in cultural policy;
- development and modernisation of cultural institutions;
- preservation of cultural heritage and cultural diversity and their inclusion in contemporary cultural circles; digitalisation;
- creating the conditions for development of creativity in all areas of art;
- raising the level of participation of citizens in cultural activities and equal cultural development on the whole territory of the republic – decentralisation;
- active participation of artists and the contemporary artistic community in the international cultural scene; and
- raising the quality of media production, stimulating the development of self-regulation and harmonisation of the media laws to European standards.

The plan of the new Ministry of Culture was very ambitious, and demanded a rise in the state budget (which promised more than 1% for culture). It comprised a significant rise in the level of investment in the sector of culture and some structural and organisational re-definitions. Decentralisation as one of the most important processes promoted by the new

Ministry of Culture was presented through the flagship project "Serbia in Serbia" where the most significant artistic organisations from the largest cities were hosted in the smaller towns of Serbia. This could be seen as a potentially good first step, in creating new contacts between the centre and the periphery which were completely cut in the previous two decades, but without further investment in the development of the cultural and art scenes in these smaller towns, this step could be perceived as a mere public relations campaign. However, the government demanded serious budgetary cuts that prevented or slowed down the planned institutional reforms and stopped or slowed down even those investments which had been approved and seriously developed (National library and National Museum reconstructions).

An important strategic step forward was made when the *Law on Culture* was adopted by the Serbian parliament. But, although it was expected that the real implementation of this Law should start in 2011 (see chapter 5.2) and new bodies foreseen in the Law have been created (such as National Council for Culture on state level), the Group for strategic planning although having finished its task of preparing the document for public debate has been dissolved while a draft was not debated nor sent to the Council or to the Parliament.

From 2011 to 2014, the Ministry of Culture and Information has seen four ministers with many changes in the direction of the Ministry. The most important long-term developments like the creation of the National Strategy for Culture, adoption of new laws in the areas of music, theatre, cultural heritage, film and major investments such as the refurbishment of the National Museum and Museum of Contemporary Arts have all been stalled. During this period it is hard to determine the policy priorities of Ministry. Similarly, many city councils changed in this turbulent period and it is hard to distinguish the strategic direction of local cultural policy.

### 3. Competence, decision making and administration

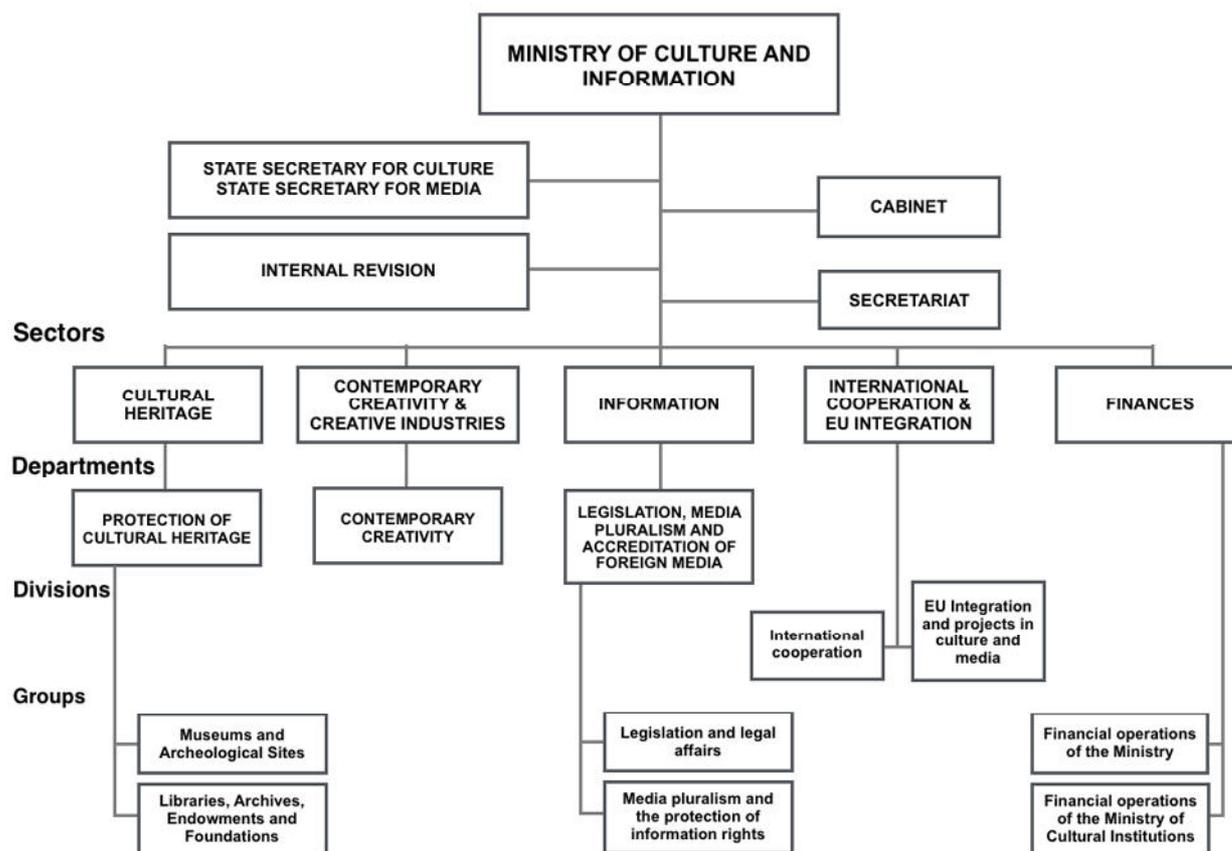
#### 3.1 Organisational structure (organigram)

##### Ministry of Culture and Public Information

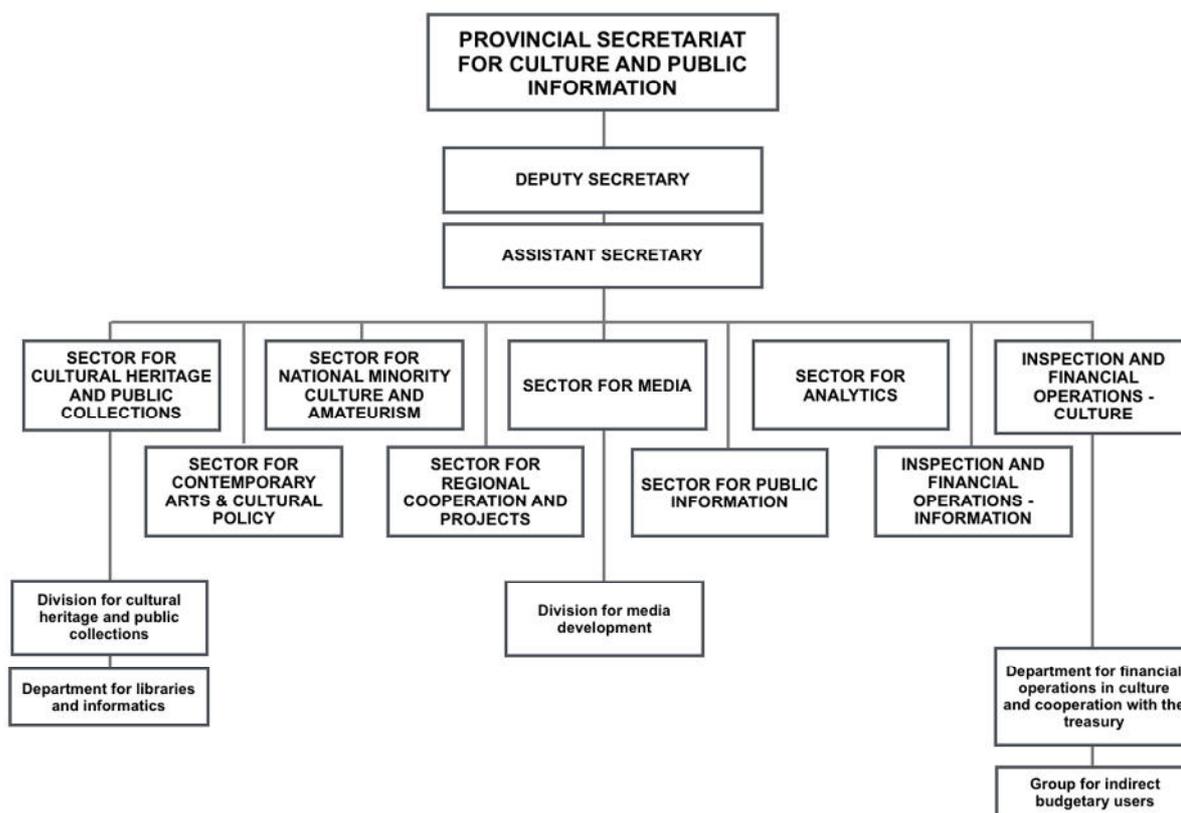
Since 2010, the responsibility for international cooperation and European integration, after abolishment of the Department responsible, has been spread throughout the Ministry. Each Sector has continued to work and develop the already commenced programmes and projects in the framework of international cooperation. Now, the Ministry is preparing a path for the re-creation of a specific department for European integration and international relations.

In 2010, The Cultural Contact Point was integrated within the Ministry, temporarily attached to the Media department, while assessment of their work is carried out by the Assistant Minister for Contemporary Arts and Creative industries. In November 2012 the CCP was moved out of the Ministry in order to leave more space for the new cultural administration. CCP has moved to the building of the Vuk Karadžić Foundation, an independent organisation, although regularly subsidised. With the new Creative Europe programme in 2014, the Ministry dissolved the CCP and opened the Creative Europe Desk inside the Ministry with existing personnel, further incorporating the work of the desk.

The current organisation of the Ministry of Culture and Information (set up in 2013) is as follows:



Picture: Organigram of the Ministry of Culture and Information



Picture: Organigram of the Vojvodina Provincial Secretariat for Culture and Public Information

### 3.2 Overall description of the system

The Ministry of Culture of the Republic of Serbia has overall responsibility for culture, which it partly shares with the Secretary for Culture in the autonomous province of Vojvodina. This sharing of responsibility was carried out on the basis of the "*Omnibus Law*" passed in February 2002 and in line with the general policy of decentralisation.

*The Ministry of Education and Science* is responsible for arts education, arts management training, youth and student cultural activities and institutions, while the Science department is financing research in the field of humanities and social sciences.

*Ministry of Culture and Information (later in the text Ministry of Culture)* is the main body responsible for: policies and strategies for cultural development, support for 40 cultural institutions of national importance, legal issues in the field of culture, protection of the cultural heritage, and regulating and preparation of the laws relevant to the media space.

*National Council for Culture* members are selected from respected artists and cultural managers for a five-year period. The Council has 19 members, confirmed by the National Assembly: 4 are suggested by government, 4 from public cultural institutions covering dominant areas: heritage, performing arts, librarianship and cultural development; 4 members representing art associations (literature and translation; visual arts; music; drama); 1 member representing other cultural associations; 2 members from the Serbian Academy of Arts and Sciences, 2 members from the University of Arts and 2 members suggested by councils of national minorities.

The role of the Council is to analyse and give opinions on the state of the arts in Serbian culture, to give suggestions about cultural development, participate in the creation of a national strategy of cultural development, and assess its implementation, etc.

**The Provincial Secretariat for Culture and Public Information of Vojvodina** is responsible for specific issues of cultural policy in its territory due to the special needs and multi-ethnic structure of this province. It is responsible for the major provincial cultural institutions since the *Omnibus Law* of 2002. The *Law on Culture* (2010) had confirmed its authority and since 2011 the complete financing for culture comes from the budget of Vojvodina (previously, the Ministry of Culture every year had transferred money to the Provincial Secretariat).

In July 2012, the Constitutional Court produced questions on 22 paragraphs about the responsibilities of the region of Vojvodina, like the use of the word CAPITAL city for Novi Sad, or possibility to open up its delegation in Brussels. Recently, in October 2012, several paragraphs in Law about the transfer of responsibilities to the region of Vojvodina were also put in question (abolished), regarding the use of the official language on the territory of Vojvodina and especially paragraph 64 which regulates research and science policy. Denying those rights, the existence of the Academy of Arts and Sciences of Vojvodina is put into question, as well as co-financing of the research projects. If the decision of Constitutional court would be consequently implemented, even the existence of University of Novi Sad as a research institution could be put into question, as its founder is the Regional Assembly.

*Article 64* research projects linked to minority issues (the key organisation is the department for minority languages of Novi Sad university) are also endangered, but now areas where the Province could have authority, such as culture and agriculture, would incorporate research activities in those domains, so at least research in the humanities (together with research linked to biology, agriculture etc.) will have the possibility of receiving money from regional funds.

**National Councils of Ethnic Minorities** were created since 2004 and have, among other responsibilities, the duty to conceptualise and develop a cultural policy and strategy specific for each minority.

**City Councils**, created according to the *Law of 2007*, which gave the status of "city" to municipalities with more than 100 000 inhabitants, representing economic, geographic and cultural centres of the wider region. This status created 24 cities but only 4 have important cultural functions: Belgrade, Nis, Kragujevac, and Novi Sad. Those cities are key partners in developing cultural policy and facilitating participation in cultural life including maintaining a diversified network of cultural institutions such as: theatres, libraries, museums and taking care of free-lance artists. The City Council of Belgrade has founded some of the most important international festivals (e.g. BITEF, FEST, and BEMUS) and cultural institutions which are often of importance for the whole Serbian territory, e.g. the Theatre Museum.

**Municipalities** (local self-governments) are developing local cultural policies to stimulate participation in cultural life, amateur activities and local cultural institutions and civil initiatives. In Serbia, there are 165 municipalities (out of whom 22 are municipalities under the authority of the cities of Belgrade and Nis), which usually consist of a city with 10 to 15 neighbouring villages (plus, there are several municipalities in Kosovo which rely on funds from Serbia for cultural and other activities, heritage protection, etc. such as Velika Hoča, Gračanica, Kosovska Mitrovica and Leposavić).

### 3.3 Inter-ministerial or intergovernmental co-operation

While the Ministry of Foreign Affairs in Serbia is responsible for international issues, the Ministry of Culture is placed in a collaborative position when it comes to artistic and cultural issues in international co-operation and integration initiatives. The National UNESCO Committee is also situated within the Ministry of Foreign Affairs and has links with the Ministry of Culture and the Ministry of Education.

Inter-ministerial co-operation on the level of the Serbian government has not been institutionalised. However, for specific questions and problems or projects, links have been established sporadically. On many occasions, the necessity to create inter-ministerial working groups (even inter-ministerial funds) has been underlined, especially regarding links between culture, education and science. Furthermore, common ties between tourism and culture, also between the cultural industries and the economic sector, have not yet been sufficiently recognised and publicly debated.

However, there is successful inter-ministerial co-operation in the frame of the National Body in charge of the EUSDR – EU Strategy for the Danube Region, which was adopted in June 2011. There are 11 priority areas (PA), involving active representatives of different ministries. The role of PA 3 is "To promote culture and tourism, people to people contacts", involving the cooperation of the Ministry of Culture, Media and Information Society, the Ministry of Economic Development, together with the Tourist Organisation of Serbia and the MFA of the Republic of Serbia.

Another good example of inter-ministerial co-operation is the Joint Commission of the Republic of Serbia and German region Baden-Wuerttemberg. The constitutive session was held in Belgrade on 2009, and the second one in October 2011, in Stuttgart, saw the signing of the 2nd Protocol of Cooperation. The members of the Commission are the representatives of all government ministries. The Ministry of Culture, Media and Information Society is represented in the 4th group together with the Ministry of Education, Science and Research. Thus, besides bilateral cultural exchange, the Protocol has also encompassed cooperation in the field of higher education in the field of Arts and Culture.

A similar Joint Commission exists also with the German region of Bavaria and is composed of the representatives of different ministries that are working together on specific issues.

On the other side, an example of the lack of inter-ministerial co-operation is seen when the Serbian Ministry of Science and Technological Development in 2009 drafted a National Strategy for the Development of Science without consulting the Ministry of Culture in relation to Arts and Humanities, etc. The existent inter-ministerial committee is the "Committee for the Support of the Tradition of National Liberating Wars", which actively protects and restores the military graveyards outside of the borders of Serbia. However, three ministers (for culture, science and education) gathered together to sign an agreement regarding the creation of the Centre for Language protection and research in 2009.

There are no inter-ministerial committees or inter-governmental networks responsible for promoting intercultural dialogue. Good practice in this area can be found on the Provincial level. For several years now, Provincial Secretariats for Culture, for Minorities and for Education are running a policy-wide programme to promote Vojvodina multiculturalism through programmes in schools, media and public spaces.

### 3.4 International cultural co-operation

#### 3.4.1 Overview of main structures and trends

One of the most important tasks identified by the government, from 2001 – 2003, was to re-establish the broken links with all international institutions and organisations. Specific cultural priorities had not been defined, but European integration is considered as an ultimate government task. The principal document relevant for this issue is the *National Strategy of the Republic of Serbia SCG's Accession*. Serbia joined the North-South Centre of the Council of Europe on the 1 March 2009.

The Ministry for Culture in Serbia considers that cities and municipalities, as well as public cultural institutions, are very active internationally: working with the majority of relevant cultural institutions and individuals in formal and informal co-operation, linked with projects and initiatives of the international community from the private (NGO) and public sectors, including inter-governmental bodies such as the Council of Europe and UNESCO. However, the analysis of the scope of cooperation is not satisfactory, as it does not have a policy and priorities, and mostly is re-active to foreign demands.

One of the crucial developments in the last year has been that Serbia has joined the culture and media-related programmes of the EU. After six years of participating in the CULTURE programme 2007-2013 (Serbia joined the programme in 2008), Serbia joined the Creative Europe programme in 2014. The Ministry has offered, again on the basis of competition, financial support for cultural actors whose projects were selected by the European Commission (this support is given for other international programmes as well – e.g. UNESCO, IPA...).

The Ministry has been active in other international cooperation projects. From 2002 – 2005, eight bilateral cooperation agreements were concluded (Croatia, Slovenia, United Kingdom, Turkey, Estonia, Latvia, Lithuania, Egypt, Bulgaria and Algeria). A specific co-operation agreement has been concluded with Hungary regarding the protection of national minorities (Hungarians in Serbia, and Serbs in Hungary). After 2005, new bilateral cooperation agreements were concluded with Ukraine, Macedonia, China, India and Israel. Most recently, agreements have been signed with Bosnia and Romania, so the only neighbouring country that no agreement has been signed with so far is Montenegro. The last signed documents are the long term programme cooperation agreements including Poland, Egypt, Armenia and Azerbaijan (2011).

Serbian cultural institutions have been represented at several international shows. Appearance at the Venice Biennale is coordinated by the Ministry of Culture as well as the Architecture Biennale in Venice in 2014. For the upcoming Venice Biennale there was an open call and the selected project by an independent jury was "United Dead Nations" by Ivan Grubanov and Lidija Merenik.

Serbia has participated actively since 2004 in the European film fund **Eurimages (Council of Europe)**. Films by Serbian authors have been supported often (*i.e.* Dragojević, *Parada*; Lungulov *Monument for Michael Jackson* etc.). In 2015 Serbia will preside over the OECD and thus several cultural activities are foreseen as well. Serbia is on the board of ECOSOC for the period 2014-2016 and among many of the globally important questions concerning economic growth in the world and sustainability raised by different countries, culture as a cross-cutting sector and interconnecting with others, seems to acquire a more and more important role in many observations.

The Ministry of Culture and Information established a Task Force for creating a programme for the Centenary of WW1. The Task force is appointed for a period of 5 years, until December 2019, in order to follow all of the activities related to the marking of the

Centenary. The Task Force, formed with representatives of the central institutions of Serbia (Archive of Serbia, Yugoslav Film Archive, National Library, National Museum together with Radio-television Serbia, and representatives of other respective ministries such as the Ministry of Foreign affairs, Ministry of Education, Science and Technological Development and Ministry of Defence) proposed different projects. The projects involve different actors in the field of culture, identified as representative, to be adopted as a coherent programme by the government and financed from the budget. Over 200 projects have been realised during 2014 in all parts of Serbia and as well as abroad.

In 2009 the Ministry of Culture launched the pilot project "Cultural route – Fortresses on the Danube", dedicated to the improvement of the capacities of local communities in Serbia. The project encompassed seven cities and the most visible result was an exhibition that was promoted by the Ministry in many foreign countries and cities along the Danube and in crucial international organisations (Germany - Ulm, Ingolstadt; Romania – Turnu Severin, France – Unesco, Paris; Belgium – EC, Brussels, and there are some more plans).

Nowadays, the project is enlarged and in 2012 and 2013 will include 12 cities in Serbia along the Danube that will collaborate with international partners on specific issues. The local teams from 12 cities on the Danube in Serbia will be from Apatin, Bač, Novi Sad, Pančevo, Beograd, Požarevac, Smederevo, Veliko Gradište, Golubac, Kladovo, Negotin, Zaječar. The Project (2012-2013) includes cities with cultural resources that need to be creatively used in order to recover the local spirit and tourism.

Training, education and transfer of good practice will help in researching processes in order to define the mutual cooperation and the most symbolic items connected to the Danube River that will be followed by the creation of a local collection of the most significant artefacts on the Danube (in situ). The same idea is transferred to all countries along the Danube. Thus, the initial idea is strongly connecting to the re-use of the traditional sites / heritage and archaeological sites which can be differently assumed, positioned, restored, rehabilitated and used for different artistic and cultural purposes, where foreign partners will give a significant contribution.

So far, several large-scale projects have benefited from international funds, especially in the field of conservation (Golubac Fortress, Silver Lake, Bač, Viminacium, Felix Romuliana, etc.)

In 2011, the BELGRADE DECLARATION, the seventh joint declaration of the Ministers of Culture of South-Eastern Europe on the promotion of cultural heritage for dialogue, was signed, focusing on contemporary art production – as a heritage for the future. Two paragraphs are specifically important, as underlining future priorities of regional cooperation:

"We underline the need to strengthen, through joint resources and fund mobilisation, the role of the **Regional Centres** of excellence and expertise established with the support of UNESCO as platforms for capacity building, education and policy advice in the field of cultural heritage, as well as for the dissemination of good practice and know-how;

We support the development, in particular, of actions aiming to rehabilitate and promote cultural heritage sites in **post conflicts areas**, as a means to raise the awareness on the cultural diversity of the region, build confidence in reconciliation processes and support the development of local education, knowledge and skills;"

In October 2011, in Belgrade, an Experts meeting on "Intercultural Dialogue and Film" involved film professionals from CEI country members. The conclusion of the two-day

meeting was the proposal to establish a common web portal where it would be possible to download 3-5 per year of the translated most representative film productions per country.

The Regional Programme for Cultural and Natural Heritage of South East Europe, carried out by a joint effort of the Council of Europe and the European Commission, particularly through the so called Ljubljana Process, has provided positive impacts and has contributed to sustainable development of the region. The Ministry of Culture actively works on preparing documentation and promotion of the projects in Serbia.

The first regional project for heritage protection had been launched within UNESCO relates to the listing of "Stećci" on the UNESCO heritage list.

The most important event in the domain of European integration was the signing of the MoU (Memorandum of Understanding) between the Commission of the European Communities and the Ministry of Culture of Serbia (6 February 2008 in Brussels). In October 2007, the Cultural Contact Point for Serbia was officially created outside of the Ministry, as a result of the process to support European partnerships. But, there is no special mobility fund or funding available to pay network fees or to make financial contributions as partners in international projects. However, organisations that succeed in applying to the Programme Culture 2007-2013 were assured that they will receive the adequate financial contribution from the Ministry. The official inclusion in the Programme Culture 2007-2013 for Serbia is an extremely important moment and it opens many possibilities for cultural development. In 2009, there were 9 international projects in which organisations from Serbia were partners and received a grant from the European Commission), but it was difficult to secure their financial contribution to projects, in spite of funds agreed.

Still, one of the major actions in this domain concerns a programme: Serbia in the world, which is organised through Weeks of Serbian culture abroad (France, Egypt, etc.)

In the year of Books and Literature (March 2010-March 2011), the programme *The Ambassador's Choice* was established to promote Serbian writers in different countries through the embassies and professional partner organisations abroad, as well as Slavic chairs (Humbolt, Sorbonne, etc.) The Serbian Edition house "Geopoetica" was supported to publish the chosen ten Serbian contemporary authors in English.

In March 2011, Serbia was a Country in Focus at Leipzig Book Fair, which presented around 50 contemporary authors.

From 9 October 2011 until 9 October 2012, the Ministry of Culture, Information and Information Society, in collaboration with Belgrade City Museum and Memorial Museum of I. Andric, as well as with Serbian MFA, are celebrating the 50 year anniversary of the Nobel Prize in Literature (1961) of the Serbian author Ivo Andrić (1892-1975), one of the most eminent writers of the Balkan region. There is a following documentary exhibition "Writer and / or Diplomat, Ivo Andrić" that will visit European cities – Leipzig (Book Fair), Berlin, Stuttgart, Rome, Geneva, Brussels, Paris, Marseilles, Strasbourg, Madrid, Bucharest, Stockholm and other cities – mostly the places where the author spent time as a writer and / or diplomat.

Although June 2010 was proclaimed the anniversary of 100 years of Serbian film, there were not so many activities dedicated to this event. There were some plans on the international level to promote Serbian film in 2012 – in Germany, France and Belgium, but Ministry gave up idea of the Year of a Film.

### 3.4.2 Public actors and cultural diplomacy

Cultural diplomacy is lead independently by each level of government, sporadically, without plan or general concept, mostly based on traditional established links. Even existing contracts are not seen as an obligation for strategic actions, so cultural diplomacy is mostly re-active (responding to demands from abroad). The most important actor in international cultural cooperation is the city of Belgrade, creating and financing the most important international event in Serbia for each domain of art (October Salon / Visual Arts, FEST / Film, BEMUS / Music, BITEF / Theatre, Belgrade Book Fair / Literature), as well as for different generations and types of audiences (Belef / summer festival, The Joy of Europe / children's creativity, etc.). An agreement between the Ministry of Culture and the city of Belgrade has been made that regulates the joint support of the Belgrade festivals of national importance.

The new, most important ambition regarding European integration has been the decision of Belgrade City Council to compete for the title of European Cultural Capital 2020. The Organisational Board has been created and started preparing a candidacy through a series of public debates.

The role of cultural agencies and institutes was extremely important in the first few years of re-opening Serbia to the world, bringing new types of issues within the cultural debate and helping institutional reform. However, only ProHelvetia, through the Swiss Cultural Programme (SCP) in the West Balkans, was still supporting local and regional cultural activities (the local office in Serbia was closed December 2009), while all the other similar organisations just organise promotional programmes relating to their own culture, or are supporting their own agendas, regardless of real community needs (e.g. the British Council completely closed the library in Belgrade and almost lost its independence in supporting locally relevant projects; the French Cultural Centre severely reduced the budget for Serbia). As a result of the economic crisis, forecasts are even more pessimistic concerning support from the cultural agencies and foreign cultural centres.

It can be said that instruments of international cultural cooperation are not developed and used within certain strategies and programmes. There is no system to enable the long term commitment of public bodies, especially financial (guarantees for the programmes which have to happen in future), which prevents cultural managers from organising big international events or network meetings (although for major sport events, the government is ready to provide such guarantees).

Training is sporadically organised by foreign cultural centres and embassies, in the fields where those embassies decide, or according to NGO or cultural institution initiatives (no Ministry policy involved). This means that the American Embassy organises fundraising training, while Italy is bringing in experts for restoration and conservation, etc. The UNESCO Chair for Cultural Policy and Management at the University of Arts, Belgrade developed a joint Masters programme with two French universities (I.E.P. Grenoble and University Lyon II), and involving other European partners. Another joint Masters programme has been developed and enlisted students for the first time in October 2008 at University of Belgrade: Masters in preventive protection and conservation, contributing to the development of heritage protection professionals.

It is very difficult to make an assessment of trends in public financial support for international cultural co-operation, as there is no specific budget line or current statistical data, and as projects are supported through "disciplinary" categories (so, it is not certain if they had an international component and if they got public financing for this component).

Within the framework of cultural diplomacy, the Ministry of Culture, Media and Information Society organised the promotion of cultural heritage and contemporary art in

the multilateral organisations, such as the Council of Europe in Strasbourg (photo exhibition of Serbian landscapes, 2007; concert of Philharmonic Orchestra in Strasbourg, 2007), European Commission (exhibition of Fortresses on the Danube, 2010), UNESCO (exhibition of Fortresses on the Danube, 2011), European Parliament in Brussels (copies of frescoes 2010, paintings of M.P.Barilli, 2011) and, at the end of 2011, in the United Nations in Geneva, there will be an exhibition dedicated to the Nobel prize winner, writer I.Andric. Besides traditional and fine art exhibitions, the Ministry of Culture initiates other forms of art promotion of Serbian culture (e.g. photo exhibition "Land of promises, Serbia", or international concerts of eminent young musicians, etc.).

In 2010 in Brussels, the Museum of Instruments organised a concert and the donation of Serbian traditional mostly wind instruments.

In the last several years, the Ministry of Culture presented a gift of several art works of eminent Serbian artists to international organisations such as the:

- Council of Europe - sculpture "To Breathe and to Drink", Mrdjan Bajic, 2007 (on the occasion of the Serbian Presidency of the Council of Europe Committee of Ministers, from May to November 2007);
- European Commission in Brussels – painting "Rikalo in the Fall", Bora Iljovski, 2008 (on the occasion of the announced signing of the Stabilisation and Association Agreement between Serbia and the European Union); and
- United Nations in Geneva – painting "Poudriere", Marija Dragojlovic, 2011 (on the occasion of 90 years of diplomatic missions of Serbia to the United Nations).

The exhibition of frescoes from the most significant monasteries in Serbia at the National museum – Frescoes Gallery, initiated by the Ministry of Culture, has already touring for several years throughout Europe. Last year it went to France and Belgium and this year to Italy - Florence, Rome, Viterbo, and the latest information is that several copies will be permanently donated to the famous Church Santa Croce in Florence (grave of Michelangelo and Galileo), at the special request of the Church. A similar request was made by the church of Viterbo. All churches are under the Vatican.

The Serbian Cultural Centre in Paris is another platform for presenting Serbian culture abroad. In late 2014, there was, for the first time, an open call for non-institutional actors to apply for the right to present their works and projects in Paris.

### **3.4.3 European / international actors and programmes**

Within the European framework, the Serbian Ministry decided to participate actively in all the programmes relevant to the region such as MOSAIC and the Integrated Rehabilitation Project Plan; the latter conducting a survey of the architectural heritage (2003-2006), establishing the PIL (Prioritised Intervention List) and working on a feasibility study for the creation of an Institute for Conservation and Restoration. The Ministry is also implementing projects within the framework of the CARDS programme (INTERREG III).

In conjunction with the Council of Europe, the Ministry had intensively worked on a Regional programme for cultural and natural heritage in Southeast Europe till 2007, and now the new pilot project of local development (within regional scheme) is supposed to last till 2011 (2007-2011), which includes cooperation with underdeveloped municipalities such as Zagubica and Despotovac. The pilot project is linked to the revitalisation of the mining village complex Senjski rudnici. This project is conceived as an inter-sectorial development project, linking the protection of cultural heritage together with issues of sustainable economic development of the local communities, based on knowledge and cultural and ecological tourism development. A new residency centre to facilitate mobility of artists is planned under this project. It corresponds to one of the main priorities of the

Ministry of Culture: development of an integrative system of heritage protection and preservation and its inclusion in programmes of regional sustainable development.

The Ministry of Culture of Serbia prepared a dossier for application for observer status in the Organisation Internationale de la Francophonie; its status was accorded at the meeting of OIF in Bucharest held on 29 September 2006. In the meantime, both the University of Belgrade and the University of Arts in Belgrade became members of Agence Universitaires de la Francophonie. The Ministry commissioned a survey regarding the capacity of the cultural sector to be included in francophone programmes and projects. The results showed that only 10% of cultural institutions had language skills, readiness and openness to be involved with such projects.

The Ministry of Culture and the Office for Ethnic Minorities are responsible for monitoring the implementation of the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*.

Within the cooperation agreement with the Council of Europe, three conventions have been signed in September 2007: *European Landscape Convention*, *Convention on the Value of Cultural Heritage for Society* (Faro convention) and the *European Convention on the Protection of the Archaeological Heritage* during the Central Celebration of the European Heritage Days in Belgrade. One of the most significant events was the ratification of the *UNESCO Convention for the promotion and protection of cultural diversity* on 29 May 2009.

#### **3.4.4 Direct professional co-operation**

All major national institutions in Serbia have many cooperation protocols and agreements signed.

The policy focus, since 2001, was on joining the European and regional professional / sectorial networks and associations, to develop international cooperation and exchange, while, at the same time, singular links are established among relevant institutions.

The Ministry of Culture participates actively in the organisation and coordination of European Heritage Days. Every year, it is directly involved in the organisation of the central celebration on the national level and Belgrade and Serbia were the hosts of the 2007 Launching Ceremony of the European Heritage Days. This event is used in the context of decentralisation, as one of the priorities of the Ministry (in 2009, the focus was on the multicultural city of Prijepolje).

The National Museum in Belgrade has more than ten cooperation protocols with major European museums regarding the exchange of exhibitions and the exchange of curators. Within this scope of cooperation, several major projects have been realised, such as *In touch with antics* - with the Louvre (2006) or the exhibition of the European art collection of Belgrade National Museum in The Hague (2005). Also, the National Museum is active within ICOM and ICCROM, having signed a cooperation agreement with the latter. Because the doors of the museum have been closed to audiences since reconstruction started in 2001, most of the productive activity of the museum is international cooperation - exhibitions abroad and exchanges of art works.

The Museum of Contemporary Arts, as one of the oldest museums of its kind in Europe, cooperates widely and extensively with similar key institutions abroad, resulting in many important exhibitions like Museum Stedelijk Amsterdam at Usce (curated by Serbian curator B. Dimitrijevic, which represents a precedent in the museum's policy). Along this line, the Museum also organised an exhibition of British Contemporary Arts, curated by three Serbian curators. Important links exist with MACRO, Roma, etc. Major regional and international exhibitions had been organised since 2001, such as the cross-referencing

project Conversations in 2001 (when curators and artists from different countries of the region created projects in dialogue with each other), or the Last East-European exhibition in 2004 linking curators and artists from the region.

In the field of theatre, Yugoslav Drama theatre has the most extensive international cooperation. It was member of the Convention Theatrale Europeene, and now is a member of Theatres de l'Union de l'Europe, and recently, NETA (New European Theatre Action), launched by 11 theatres in Balkan countries.

BITEF Theatre is part of ENPARTS (European Network of Performing Arts), working together with La Biennale di Venezia, Dance Umbrella, Berliner Festspiele and other partners in creating experimental co-production theatre, dance and music projects, supported by the European Commission.

The Serbian National Theatre in Novi Sad (a central theatre institution of the autonomous province of Vojvodina) has signed agreements on cooperation with theatres and theatre institutions in Macedonia, Slovenia, Croatia, Bosnia and Herzegovina, as well as Slovakia, Romania and Switzerland. This kind of co-operation includes: co-productions, exchanges of artistic experience, know-how transfers, exchange of performances etc.

The Belgrade Music Festival BEMUS has been accepted into the European Festivals Association, among 100 of the most prestigious music and theatre festivals in Europe. The Belgrade Youth Centre is active within IETM, as well as several other NGO theatres. Serbian NGOs are the most connected and active in the European and world network, such as Dah Theatre, which is a member of the Magdalena network, or Remont, which has actively participated in the creation of several Balkan networks (BAN, SEECAN, etc.).

In the field of librarianship, professional cooperation has been established within IFLA and Eblida, and more than 50 bilateral agreements of cooperation have been signed between the National Library of Serbia and the most relevant European and world national libraries. The National Library is a co-founder of the TEL project (The European Library) – a Catalogue of European National Libraries and Digital Collection of European Literary Heritage (since 2005). The National Library joined The World Digital Library in April 2008.

Continuous professional development is organised through study visits and peer exchange within CALIMERA – Cultural applications: Local Institutions Mediating Electronic Resources project for a network of city libraries of Belgrade (knowledge transfer and exchange of experiences). The Calimera project is part of the IST programme of the EU Commission, including all the countries of the Western Balkans, led by Slovenia as the coordinator. One example of a project carried out within Calimera is the Serbian Children's Digital Library, with 120 books, contributing towards the overall aim to have 10 000 books in 100 languages within a world network.

Cinematography, since 2000, has been developed relying a lot on co-productions – so that nearly half of the production has international, mostly regional co-producers. At the same time, the Film Centre of Serbia had granted subsidies for 4 co-production projects from Southeast European countries. A few film projects succeeded in obtaining EURIMAGES grants, and a few obtained funding for scenario development (from the Paul Nipkow Fund Berlin, Southeast European Fund, etc.).

Among cultural institutions in different Serbian cities, museums and theatres are the most active in international cultural cooperation. One example of this co-operation is the City Museum in Sombor and their Protocol on cooperation with Bács-Kiskun Megyei Múzeumi from Kecskemet, Hungary, signed on 4 May 2005; mostly the programme relates to exchange of exhibitions - visual arts, research of transborder archeological sites, and knowledge transfer (study visits and exchange of curators). The collaboration of the

National Theatre in Užice with La Biennale di Venezia is a good but rare example of international cooperation at a high level from outside of Belgrade and Novi Sad. The Serbian State Archive signed an agreement of Cooperation with the State Archive of Slovenia, while a Protocol on cooperation has been signed between the Historical Archive in Požarevac and the Archive in Ptuj.

### 3.4.5 Cross-border intercultural dialogue and co-operation

Until 2008, there were no government programmes to support trans-national intercultural dialogue, nor any specific government support for the trans-national activities of young people. From 2008 on, there were some small steps by the Ministry of Culture towards the goal of implementation of intercultural dialogue.

*The White Paper on Intercultural dialogue of the Council of Europe* has been translated and published into the Serbian language. Regarding implementation of the *White Paper on Intercultural dialogue*, the Ministry worked together with the *Working Group for Promoting Cultural Diversity and Intercultural Dialogue* made up of well-known artists and experts in the field of intercultural dialogue. Through a public call, leading institutions, organisations and individuals were invited to take part in mapping and affirmation of projects and processes of intercultural dialogue in Serbia. The chosen programmes (10 were selected) affirmed the priorities of European cultural policies in the current Serbian cultural and artistic productions and activities. The programme continues through the permanent activity of the Cultural Centre Rex in Belgrade (<http://rexold.b92.net/ikd/node/9>).

This highly successful programme, a basically arm's-length model, was an important sign that decentralisation of decision-making is possible. Despite that, the following year's programme was discontinued and long-term plans were cancelled.

A small number of programmes promote talented young people to travel abroad, such as: travel grants for young musicians organised by the Ministry of Culture in 2007 (approx. 6 250 EUR) and a similar Music Talent Fund of the City of Belgrade (40 000 EUR per year), or specific Austrian Embassy mobility grants, awarded to 200 of the best students, to travel within the EU (summer 2006), but there is no policy on promoting language or cross-cultural training.

NGOs are the most active in this field, such as the European Movement and European House, students unions and associations (AEGEE, AISEC...), and activist NGOs such as Stalkers (sociology students) and later Youth Initiative for Human Rights, which organised public dialogue between youth from Prishtina and Belgrade at the Belgrade Cultural Centre "Grad" on 27 October 2010. It was broadcasted on B92 Info Channel, and is now accessible on Internet (see: <http://www.b92.net/kultura>).

The University of Arts in Belgrade has regular summer schools and conferences, where partners from neighbouring countries participate in debates and dialogues. The Centre for Cultural De-contamination has organised many open debates and major programmes linked to rediscovering the truth about the latest wars, war crimes etc. Transitional Justice was one of the latest programmes in this respect, involving academics and students of media and journalism from Kosovo, Macedonia, Bosnia, Croatia, and Serbia.

A Seminar on *Intercultural dialogue and Cinema* was organised within the framework of the Serbian Presidency at the Central European Initiative in Belgrade held from 3-4 October 2011.

The two-day meeting was attended by experts from 14 Member States of the CEI. The overall aim of the meeting was to bring together film experts from the region as well as outside experts in cinematographic policy and experience to share good practices. Furthermore it would chart the perspectives and development of intercultural dialogue on

various levels - from co-production, regional associations and their work to theoretical and academic debates, including the national and regional developmental strategy and cultural policy. Two panels discussed the topic of intercultural mapping in this region, as well as premises for further development of film art, especially in light of intensifying cooperation and intercultural dialogue.

The conclusion from both panels is that a common CEI film platform should be established. The general idea is to make a common web portal where all CEI countries will participate annually with five films (approximately), translated into several European languages that can be downloaded for free (via streaming) / similar to what already exists in the case of music content.

Important impetus for intercultural projects, especially inter-ethnic and cross-border cooperation, were IPA CBC programmes that Serbia signed with five bordering nation states (Bosnia, Bulgaria, Croatia, Hungary, Romania). Through the people to people component, many organisations, particularly in smaller towns and municipalities, got the chance to produce large projects (festivals, summer camps, concerts, workshops...), to collaborate internationally and to raise their capacities.

The ultimate aim of the *CEI film platform* would be to serve as an instrument for further promotion of diversity, better mutual communication and better understanding in the region.

#### **3.4.6 Other relevant issues**

The first translation programme has been launched in September 2007. 33 foreign publishers participated in the competition with 46 projects, out of whom the Ministry supported 35 – with a total of 60 000 EUR for translation from Serbian into different foreign languages. Mostly, the chosen titles are from contemporary Serbian awarded authors, such as: Dragoslav Mihailovic, David Albahari, Dragan Velikic, Milorad Pavic, Mihajlo Pantic, Milena Markovic...

Key issues concerning the Serbian Diaspora communities are the responsibility of the Ministry for the Diaspora, such as customs regulations, military service, voting rights, etc.). The Ministry has also been organising and supporting some programmes in the field of culture for the Diaspora communities, but those programmes are predominantly traditional (preserving language, traditions and religion, nurturing folk traditions, music etc.).

Continuous cultural actions and projects coordinated and supported by the Ministry for Religious Affairs and Diaspora include:

- "*MOBA*"- a traditional manifestation, started in 2002, in cooperation with the Serbian Orthodox Church, which takes place in the Sokograd monastery complex. The basic idea of MOBA is to improve knowledge of the Serbian language, history and geography, culture, tradition and religions of the children from the Diaspora.
- "*The European Review of Serbian Diaspora folklore*" is organised in cooperation with the Amateur Association of Serbia and Diaspora societies.
- "*The Arsenije Carnojevic*" *Prize for Literature* is awarded to Serbian writers in the Diaspora who write in the Serbian language.
- *The literary prize "Stojan Steve Tesic"* is intended for Serbian authors living in the Diaspora who write in foreign languages, reaffirming Serbia-related themes. The Prize was established in cooperation with the Association of the Literary Authors of Serbia.
- "*Serbian Days*" includes manifestations dedicated to the promotion of Serbian commerce, culture and tourism in different cities.

In 2007, The Ministry of the Diaspora set up centres for the diaspora and offices for the diaspora-network bodies responsible for Diaspora activities on the territory of the Republic of Serbia.

In September 2007, a new system of supporting Diaspora projects was introduced. Open competitions to fund Diaspora projects have been set up in several areas: improving cooperation between the homeland and the Diaspora, fostering partnerships between the homeland and the Diaspora communities, protection of Serbian culture and traditional customs, protection and fostering of the Serbian language, affirmation of Serbian culture and traditions in the Diaspora communities. Competitions are open to Diaspora organisations as well as NGOs and associations registered in Serbia.

In the City of Belgrade, the new Council for Culture was created in September 2012. The role of the Council will be to help the City in restructuring its cultural system in order to survive this time of crisis. The budget of the City has decreased by 40% in 5 years and the extensive network of public cultural institutions (37 city institutions, plus a large network of festivals) is receiving symbolic funds for programmes and projects.

## **4. Current issues in cultural policy development and debate**

### **4.1 Main cultural policy issues and priorities**

In January 2001, the new government of Serbia was established and initiated the transition towards the market economy and democracy. At that time, new cultural policy objectives were introduced (see chapter 2.1). New priorities were established, initially stressing the reform of the Ministry structure, creating new procedures and taking urgent action to eliminate the impact of previous policy decisions. Emphasis was placed on institutional reform (new management approaches), analysis and evaluation of the situation of each public institution and each field of art and cultural activity. Absolute priority was to stabilise the field, which meant to work on new legislation.

In 2005, priority was given to the renewal of the cultural infrastructure such as a network of cinemas, network of local libraries and cultural centres. Efforts have been increased to develop new legislation for culture in accordance with European standards.

In 2006, the government accepted a proposal of the Ministry of Finance concerning the realisation of the National Investment Plan in the period of 2006-2011 with the seven areas of priority: education, modernisation of the health care system and environment protection, transportation infrastructure, economic development (employment, entrepreneurship, energy, waterpower engineering, science and tourism), building, improvement in living standards (sport, culture and social care) and advancement of government management. Ministries, local governments, non-governmental organisations and others proposed projects in these fields.

The Ministry of Culture selected 50 priority projects, which were supposed to be supported within the framework of the National Investment Plan in 2006 and 2007.

By the end of 2006, responsibility for allocation and monitoring of the realisation of the National Investment Plan was transferred to the Office for the National Investment Plan, which was closed in 2010. Support to cultural infrastructural projects had a budget of 22.89 million EUR in 2007, which represents 3.2% of the total budget of the National Investment Plan in that year. 80 cultural projects were selected, which were supported through different levels of public authorities: the budget of 18.7 million EUR was allocated to supporting cultural institutions on the state level; a budget of 4.1 million EUR was allocated for provincial institutions; and 73 950 EUR was allocated to cultural institutions in the territory of Kosovo. It would be interesting to mention that there was discrepancy between planned and realised budget for cultural projects. For example, in official list of projects which should be supported through National Investment Plan (published in 2006) the planned budget for cultural projects was 33.34 million EUR and real investment 2007 is about 70% of planned investment (22.89 million EUR). There are still unclear criteria for reducing amount of money dedicated for different projects, especially if we have in mind that annual decision for transfer of money was revised several times in 2007. In 2008 the budget for 26 cultural projects was 7.8 million EUR which represents 1.3% of the total budget of the National Investment Plan in 2008.

Support for cultural projects have a budget of 50 million EUR (in 2006 – 16.57 million EUR and in 2007 – 33.43 million EUR) which represents 3.97 % of the total budget of the National Investment Plan for the period 2006 -2007 (1 649 million EUR).

Since the start of the economic crisis, the majority of investments in culture through the National Investment Plan were either stopped or slowed down, and the situation is not promising for the future of these projects. The strategy for cultural development of the Republic of Serbia should be approved by the Serbian Parliament (expected in 2012), and developed for a period of 10 years.

In 2009, according to more defined policies, the Ministry focused on programmes that should contribute to systemic changes in the cultural field, such as the approval of new laws and regulations (a new *Law on Culture* from 2009 outlined the reconstruction of the cultural system); support to professional education, especially support to education and training which would facilitate participation of projects from Serbia in European and international competitions.

The sporadic violent and tragic events, as a legacy of the 1990s, still continue in different forms. Violence by criminals hiding behind groups of football supporters, connected with the homophobic nationalistic political groups ("Obraz", "1389") which promote ideas close to fascism, helped by the consequences of the economic crisis, were seen on the streets of Belgrade (an assault on police in stadiums; cancelling of the gay "Pride Parade" in the centre of Belgrade because of threats by nationalistic groups; the murder of a French supporter and assaults on foreigners). These events mobilised society to rethink their values. The cultural sector (especially cultural NGO's) joined these efforts strongly with new, socially engaged programmes and actions. In this respect, the Pride Parade was successfully organised on 10 October 2010 in a Belgrade centre, with extreme mobilisation of the police force, but nationalist extremists succeeded in causing violence and damage to public spaces. However, in 2011 and 2012, the Pride parade was cancelled, as state authorities could not guarantee the safety of participants. Finally, in 2014, the Parade was organised again with a large police presence, however without any open conflict despite the fact that many religious and nationalist groups announced their plans to oppose the event.

Apart from the Parade, in 2013 and 2014, several key events disturbed the cultural field and reinforced some old divides in society as well as opened some new ones. One of those was Belgrade's big urban regeneration project *Belgrade Waterfront*. Dubbed as a big hope for the Capital, this regeneration project situated in the old district of Savamala (which has grown in a grass-roots manner into a cultural quarter) is heavily promoted by the government. Many controversial urban developments funded by money from the United Emirates already appeared in 2014 and many civil organisations, artists and activists started protesting (for example, this year's Kondenz festival of contemporary dance was devoted to questioning such urban developments and there is a coalition set up against it – *Ne davimo Beograd– Do not let Belgrade be drowned*). This large scale event has helped to form an anti-capitalist (anti-neoliberal) front in the city, recently backed even by the Serbian Academy of Arts and Sciences to the surprise of all (mostly leftist activists found themselves side by side with mostly right-wing intellectuals which Academia usually represents). Neo-liberal policies are often perceived as a key trigger of cultural failure in the country. In the 2013 protests of cultural workers, leftist critique was mostly present with calls for the state to support and defend the cultural system from market and commercial contents. Similar anti-capitalist discourse in public policy can be found in the recent Occupy Cinema action in Belgrade in which a group of young activists occupied and re-used the privatised cinema Zvezda (in November 2014).

Another dividing line in the cultural field is an old "Nationalist vs. Pro-European" divide. Several events have shown the relevance of such opposition. In 2013 the previous Minister for Culture supported several controversial projects aimed at promoting conservative national culture (tight collaboration with the Serbian Orthodox Church, Milan Edict, etc.) In the city of Novi Sad, the capital of Vojvodina province, a Cultural Centre has made a sharp turn to conservative policy under new management. Changing the logo from Latin to Cyrillic font and using censorship to defend religious feelings of orthodox believers, new management has sent a clear message of re-traditionalisation. The culmination of this conflict is perhaps the recent (November 2014) change in the Belgrade Culture secretariat - now under conservative and nationalistic leadership. A very unpopular move by the

Secretariat was to change the functioning of the October Salon from Annual to Biennial and the mission of exhibiting contemporary European visual arts to showcasing local artists to the world.

## **4.2 Specific policy issues and recent debates**

### **4.2.1 Conceptual issues of policies for the arts**

Due to the financial crisis and limited funds, the Ministry of Culture decided that the cultural policy focus should be on excellence and quality, but also that a new synergetic way of policy-making is needed. They tried to implement a new policy of "responsibility transfer" towards cities and municipalities, stimulating them to promote local artists and local artistic production. In this sense they stipulated co-productions for different cities.

Also, the Ministry decided to stimulate a positive social atmosphere for the development of arts and culture, by creating platforms, or conditions for production, and not direct subsidies. In this respect, a new reform of the internal structure of the Ministry of Culture produced a new position of officer for the creative industries.

### **4.2.2 Heritage issues and policies**

Activities concerning the protection of immovable cultural properties are carried out by institutes, including the Institute for Protection of Cultural Monuments of the Republic of Serbia (central body) and 11 Regional Institutes with territorial jurisdiction over funds for monuments located in their own territory. With the exception of Kosovo, where 3 institutes used to work, this network of institutes covers the entire territory of the Republic of Serbia. Currently, the above institutes for protection of cultural monuments employ 348 people, out of which 207 are qualified with bachelor or other higher educational degrees.

Since 1947, these institutes have conducted research on 194 archaeological heritage-sites, 37 monumental heritage items and 2 cultural-historical areas. In the same period, 1 214 research projects on archaeological heritage-sites were conducted by museums and 117 research projects by scientific institutions (e.g. the Faculty of Philosophy-Archaeology, the Archaeological Institute of the Serbian Academy of Science and Arts). In 2005, 90 restoration projects in the fields of cultural heritage and museums were implemented. The majority of the projects have been carried out on monasteries, castles, museums, archives and six archaeological sites. Nowadays, institutes are developing outreach policies, organising more exhibitions, lectures, and participating in Museum nights. The exhibition Multicultural Belgrade: built heritage, opened in September 2011, as one of many projects of the Cultural Heritage Preservation Institute of Belgrade, aiming to raise awareness on Belgrade's multicultural past and the neglected heritage of others.

The protection and preservation of movable heritage (museum objects, archives, film and literary material) are carried out by museums, archives and libraries. There are 124 museums (43 regional museums and 81 museum branch offices, museum legacies and homeland collections), out of which there are: 3 natural museums, 13 economic-technical museums, 28 social-historical museums, 49 complex museums and 31 artistic museums. The National Museum in Belgrade is the central body in the Serbian museum network. There are also 5 museums with specific competencies: the Museum of Contemporary Arts, the Museum of Applied Arts, the Museum of Science and Technology, the Natural Museum and the Museum of Ethnology.

There are 36 archives, with 17 636 archive funds. There are two types of archives: general archives and special archives. General archives deal with archive material from all social

activity areas, while special archives deal with a defined archive material or some particular activity branch. Most Serbian archives are organised as general archives.

The public library network consists of 159 public libraries, out of which 40 libraries have homeland collections. In 2004, these public libraries employed 1 547 people, out of which 549 were qualified with bachelor or higher educational degrees. The Serbian National Library in Belgrade, the Library of Matica Srpska in Novi Sad, Belgrade City Library, as well as 24 district public libraries are the leading experts in the library network.

On the whole, the past decade represents a period of stagnation in the work of these institutes. This stagnation was caused not by the existing organisation, institutional network, or human resource potential, but rather by circumstances and problems of an economic, political and administrative character, by a concentration of power and funding in few hands, as well as by different kinds of pressures which hindered a professional approach, influenced results, and decreased efficiency.

During the past 5 years, notable efforts have been made to correct omissions and shortcomings resulting from the preceding period, to provide minimum working conditions and to lead the Institute's work into the mainstream of modern conservation. Some changes can be seen, such as efforts aimed at defining a development strategy and conservation policy, which would favour conservation planning. However, insufficient funding still hinders or makes the realisation of most of the planned conservation activities impossible to achieve. Under such circumstances, professional work, as well as timely expert, preventive and operational engagement in the protection and preservation of cultural heritage is rendered much more difficult.

The current situation in museums is still very difficult in spite of the fact that protection of cultural heritage is one of top priorities of the Serbian Ministry of Culture. The first Master's degree offering specific and systematic training and educational programmes for cultural heritage professionals started in October 2008. This course joined some partial initiatives in the form of life-long learning courses that have been developed by the Diana Centre of the National Museum. The central objectives of these educational courses have been focused on different conservation problems, management and conservation approaches to the care of cultural heritage.

The lack of personnel trained in preventive conservation, as well as educational training for new expertise and skills are not only problems in museums. Museums also have no specialised marketing and PR services, animators and professional cultural managers. That is one of the reasons why the broader public remains insufficiently aware of the value and significance of their heritage.

Certain progress has been achieved to re-establish professional contacts and co-operation with international institutions and organisations in the conservation field, with the aim of improving methodology and knowledge in this area, as well as opening up possibilities to engage expert consultants on the more complex professional problems.

Efforts have been made to improve conditions for institutional work in cultural heritage institutions. The reconstruction of the Yugoslav Film Archive new building (3 new halls with 500 seats) and the creation of 6 new depots for storing film material have been started. This initiative has received support from the French Government and the Serbian Ministry of Culture. The new building of the Film Library (Cinematheque) was opened on 6th June 2011, but regular programming has not yet started.

One of the most important issues of the cultural heritage system in Serbia is the problem of its financing. An open competition for financing cultural heritage projects was introduced in 2010. Competitions and public calls are not of a systemic character, nor do they have clear financial criteria, so that the diversity of projects is visible and so is a frequently

small impact on the cultural heritage system due to the absence of synergy between different stakeholders that work on the same cultural heritage sites. Since 2003, a total of EUR 200 million has been invested in cultural heritage in total, i.e. EUR 16.5 million on average a year. Local self-governments in Serbia have no fiscal capacity to take part in capital heritage projects, which is witnessed by the fact that up to 2 smaller budget projects (between EUR 200 000 and 300 000) have been invested at local level. Significant fluctuations of funds have been discernible year after year, which hinders completion of projects. There is a lack of programme budgeting, therefore projects of financing of cultural heritage are not based on strategic priorities of financing, but rather on available resources in the current year. This can result in the rehabilitation of a single site taking several years more than what is realistically attainable. An important issue in heritage policy is unsystematic tourism exploitation of these resources, where no investment is made in conservation, presentation or valorisation of heritage. Very often tourism projects were implemented without professional cooperation with heritage protection agencies. This approach of turning heritage monuments into consumer-oriented entertainment projects is known as a "Disneyfication", with a huge tourism destruction impact on heritage resources.

In 2013, within the Ljubljana process, three localities in Serbia (Bač, Gamzigrad and Lepenski Vir) have become pilot projects for assuming and quantifying the wider benefits of cultural heritage rehabilitation and exploring the heritage dividend. The project was led by the Council of Europe and the London School of Economics in cooperation with national experts. The results of this research were due to be published at the beginning of 2015 and it is expected that the methodology developed within this project will be used in the future for monitoring and evaluation of heritage projects in Serbia.

However, after four years of reconstruction, work on National Library was finished successfully and it was reopened for users on 12 September 2011. 4.3 million EUR were spent on the building (plus some donations for information technology equipment from the private sector, i.e. 250 000 EUR from EFT energy Group) and the capacity of the reading rooms has doubled (600 places, each connected with the Internet). Many special spaces have been created such as a multimedia reading room, a room for blind people with special equipment, a reading room for periodicals, a reading room for researchers, a centre for librarianship and information sciences, a music reading room and a special funds reading room. The working hours of the Library have been extended (8am to 9pm during working days, and 8am to 3 pm on Saturdays), and it has already attracted many old and new users.

Four years before – only 17 000 users have been registered at the national library, while today, due to successful digitalisation, 20 000 daily users are visiting the virtual services of the National library. It is expected to have 300 000 users per year to the National Library and 8 million virtual users.

A very important part of the system of institutions dealing with the protection of cultural heritage is the network of institutes for protection of the built heritage. A leading institution in Belgrade is the Republican Institute for the Protection of the Heritage, and there are 6 regional institutes and several city institutes (Belgrade and Novi Sad). It is possible that the territorial jurisdiction of certain institutes will be revised due to the fact that some may cover too much territory, such as the Heritage protection institutes located in Nis and Kraljevo.

A clearly defined conservation policy, including improvements to the existing heritage protection service will require a modernisation of all areas: from legal protection, documentation, categorisation, technical protection, to presentation and use.

The natural heritage is under the supervision of the Institute for the Protection of Nature, which covers 25% of the state territory; however, in fact, only 7.6% are officially and legally protected areas.

In May 2009, the Ministry of Culture organised a large national conference on *Cultural policy in the sector of cultural heritage and transformation of institutions*. It gathered all of the professionals from this sector in Serbia, as well as guests from the region and Europe. The plan was to provoke a debate about the topic, and come to some consensus about possible solutions.

In 2010 and 2011 special attention was given to immaterial heritage. Several seminars of regional and of national importance had been organised to promote knowledge and introduce skills necessary for the implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage.

In 2014, the second Forum on the Creative Economy was held in partnership with the Ministry of Culture and Information. The main topic of the Forum was "Cultural Heritage: challenges in the creative economy", where more than 27 participants discussed the main issues in cultural heritage policy and possible solutions for improving the heritage situation. It presented the analysis of existing policy measures for cultural heritage in Serbia and policy gaps and successful case studies for integrating heritage into the creative economy. After the Forum, a new format of the policy paper will be produced as a "White Paper for cultural heritage in Serbia", which should be used as a road map for reforms in this field at the different government, public and private levels.

#### **4.2.3 Culture industries: policies and programmes**

In 2002, the Ministry of Culture in Serbia set up a Working Group to examine policy issues regarding the development of culture industries. This issue is very important because of Serbian future membership of the WTO and also because of the potential of the culture industries for future economic development in Serbia. A statement provided by the Serbian Ministry of Culture has been included in a Memorandum on Trade to the WTO.

However, the culture industries (CI) and the media have not been included in a 2002 strategic document by the Serbian Ministry of Science, Technology and Economic Development for the period up to 2010. Therefore, one of the main tasks of the Working Group of the Ministry of Culture is to raise awareness and lobby for the inclusion of the culture industries in strategic documents of the Serbian government. There is still a low recognition of the CI concept by policy makers as well as ideological resistance from the traditional part of the creative sector to be recognised as a CI or to have both dimensions, cultural and economic.

During the last couple of years, the concept of creative industries became very popular in Serbia as a tool for many different economic and social issues, very often outside the real sense of creative industries. This concept is mostly recognised in line with emerging international funds for creative industry projects, but they are still missing clear conceptualisations and high-quality projects that can support the development of the creative industries. Many private cultural companies have labelled themselves as creative industry leaders like the EXIT festival or the Nashville Jazz Festival. Mixer House in Belgrade is actively promoting the concept through different types of gatherings, B2B events and the Mixer festival. But all of the companies are primarily oriented towards presentation and promotion of creative industries, and they are not involved in supporting local creative production, stimulation of local creativity and innovation as well as high-quality audience development. At the same time, there are voices heard against the concept, understood as neo-liberalisation of the culture field.

Despite and maybe because of the ideological clashes, as well as the non-favourable business environment, the creative industries are still in the emerging period. In the last years, there was an intensive process of privatisation, especially in the field of film industries, which often failed. Most of the cinemas and state film companies have been

privatised, not because of their creative legacy, but because of their valuable real-estate property. In 2007, Belgrade Film, one of the most successful state companies in the Former Yugoslavia, was sold for 9.1 million EUR. Only one of the cinemas that were part of Belgrade Film continued to operate. All the others were resold or rented to become restaurants, shops or casinos. Dunav film, the oldest film production company, which produced 504 films in the period 1954-2005, was also sold. Avala Film, a company with the biggest complex of production studios in the region is waiting to be privatised, with a lot of controversy surrounding this process. The number of cinema halls has diminished, so that in 2009 there were only 112 cinemas in the whole of Serbia (out of which 29 are in Belgrade and 16 in Vojvodina). The number of cinema tickets sold in 2014 was just over 1.2 million, which several years before was the number of spectators for only one film – Zona Zamfirova. Only 5.2% of the population visit the cinema and this is the reason that Serbian distributors just import 140 films on average each year, mostly Hollywood blockbusters (for more information see: *Opštine u Srbiji 2009 (Municipalities in Serbia in 2009)*, State Office for Statistics. ISSN 1450 – 9075. It is interesting that this statistical bulletin has only one chapter regarding culture - about cinemas).

However, new initiatives in the field of cultural industries have been created. The NGO Academica (Uzice) has started to animate and promote the creative sector in South-East Serbia, (in the three cities: Uzice, Kraljevo and Cacak). Based on the creative industries' mapping documents (2007), about 155 enterprises and organisations and 90 freelancers were active in the cultural industries in South-East Serbia and the number of employees in enterprises and organisation totalled 1 750.

In 2007, UNDP Serbia launched two projects aiming to raise public awareness as well as promoting entrepreneurship in the creative industries. By the end of 2007, it organised a public debate on "Private museums in Serbia" in Belgrade. At the same time, a study on "*Creative industries, competitiveness and design: proactive approach*" was published.

Recently, new research and studies on the creative industries were produced. In 2013, UNESCO used the Institute for Statistics Haschosen Serbia as a case study for piloting a new UNESCO Institute for Statistics Baseline Model of Indicators for measuring the social and economic contribution of the cultural industries. This study will be of use not only for improving cultural statistics in Serbia, but also as a "role model" for improving institutional capacity in other countries and to build evidence based of its policy decision making. At the beginning of 2013 a "Green paper on the creative economy in Serbia" was prepared. The paper was produced as a result of discussion and public dialogue held at the First Creative Economy Forum in 2012 as well as consultations with different creative industries stakeholders. Recommendations from the "Green Paper" are a platform for establishing the Council of Creative Industries at the Serbian Chamber of Commerce (advisory body with the main aim to support development of CI) as well as meetings and consultations on improving the business environment for the creative industries initiated by the Ministry of Economy and the Serbian Chamber of Commerce in 2014. Recommendations of the Green Paper were also included in the "National programme for international financial support 2014-2020" created by Office for European Integration.

In 2014, WIPO supported the Institute for Protection of Intellectual Property in Serbia to produce research on copyright industries in Serbia. The aim of this research is to present the economic contribution of the copyright industries in Serbia as well as to analyse the intellectual property framework and its influence on the development of the copyright industries in Serbia.

The contribution of the creative industries to the Serbian economy and job creation can be seen in several lines through direct the economic impact (primary and secondary economic impact) as well as induced economic impact. In 2012 the total economic impact of the

creative industries in Serbia was 8.85% of total employment and between 6% and 9.8% of total Gross Value Added (GVA). Depending on sub-sectors in the creative industries, the average growth rate of employment was between 1% to 6.4%, while the GVA growth rate was between 0.2% and 10.8%.

**Table 1: Preliminary results on economic impacts of Creative Industries in Serbia, in EUR, 2012**

Economic indicator	Primary impact	Secondary impact	Total economic impact of creative industries
Formal employment full time	79 189	73 724	152 913(8.85%)
Contribution to Gross Value Added (GVA), real price 2002	2.94%	3.1-6.5%	6-9.8%
<i>Induced economic impact of creative industries</i>			
-Private consumption	634 million	385 million	1.019 million
-Public consumption	170 million	248 million	418 million

Source: Mikić, H. ed. (2014) *Creative Industries in Serbia*, Belgrade: Creative Economy Group Foundation.

In 2012, the average productivity of the creative industries was 12 000 EUR and it was 30% higher than the economy average. Each job in the core creative industries creates 1 job in related fields of the creative industries, while 1 job in the supporting sectors is created per each 5 jobs in the creative industries. Each enterprise in the creative industries engaged about 70-100 freelancers, which is about 570 500 freelance contracts per year. The export potential of the creative industries is also evident: the emerging export industries-export of creative services was 2.5 times higher than the export of creative goods, with a value of 493 million USD (4.5% of total export in 2008).

In 2010, the Ministry of Culture, Information and the Information Society set up a Task Force for Development of Creative Industries. The task force proposed the programme Creative Serbia 2020, focused on the development of the creative industries in three main fields: development of evidence based policy research in creative industries (economic and social contribution studies, policy relevant reports and papers); raising public awareness and organising creative industry debates in Serbian cities; and non-financial and financial support for creative industries (small-scale grants). The first outcomes of the programme Creative Serbia 2020 is the publication "Creative Serbia: new ways of development" and forums and debates about creative industries as a concept for poverty reduction, employment of young people and raising entrepreneurship in rural and undeveloped cities in Serbia. The Task Force was mandated only for two years, which largely constricted any kind of serious engagement in this area. Having in mind that the Ministry of Culture was often given useful suggestions by different working groups (working group for professional development, decentralisation, child culture, etc.) while rarely implementing them, it was the same case with the proposals given by the Task Force for creative industries. Due to politics (the elections held in Serbia in May 2012), the work of the Task force was blocked and experts and institutional partners gathered during its first mandate have continued the mutual cooperation and all programme activities proposed to the Ministry of Culture have continued to live through the private-public partnership project "Creative Serbia". In 2013, the project "Creative Serbia 2020" was selected by the UNESCO Intergovernmental Committee as one of the "innovative programmes" for building the "soft" infrastructure for the creative economy and public-private partnership in developing creative industries (UNESCO CE/13/7.IGC/5 Rev. Paris, 18/11/ 2013).

The draft text of the Strategy for culture for the period 2012-2022 (proposal, which was not approved due to a change of Minister) contains a definition of the creative industries as

well as culture in accordance with UNESCO FCS 2009 and recognises new and modern fields of culture such as design, crafts, architecture, and IT. At the moment, the Ministry of Culture and Information is working on a new strategy for culture with no clear intention of including the creative industries as an integrative part of the cultural sector targeted by strategy.

The *Cinema Law* (whose infrastructure is mostly privatised), was developed with help from the Council of Europe. It created the Film Centre of Serbia, which started to operate in 2005. On the basis of an open competition, the funds are distributed to producers, who are obliged to return a certain amount. Television stations, as well as cinemas, will also contribute to this Fund from screening and broadcast taxes. At the moment in Serbia, Ministerial funds are distributed on the basis of competitions for film projects as subsidies.

The most important achievement has been the acceptance of Serbia and Montenegro into the Eurimage programme on 17 November 2004, during the annual Eurimage meeting in Strasbourg. Since then, 12 feature film projects have received a Eurimage grant, numerous films and 10 distributors got grants for distribution, and five cinema halls received grants for adaptation to become cinema halls for European films: Art Bioskop Muzeum, Dvorana Doma Sindikata, Dvorana Kulturnog Centra Beograda (Belgrade), Multimedijalni centar MRKvart, Kraljevo and Cinéma Zrenjanin

The huge project BibliOdyssey had been launched to improve the book trade infrastructure, with support from the Matra programme (Netherlands), the Open Society Fund, and both Ministries of Culture in Serbia and Montenegro. Within this programme, the BIS (Book Information System) and the Distribution Centre were created, bookstores in smaller towns were supported (10 bookshops) and different professional courses are being organised. Still, the impact of the project remained relatively low, as distribution is the weakest element in the book value chain.

Another important and very complicated issue is piracy, which was particularly rampant throughout the 1990s, due in part to the international embargo (making it impossible to pay for copyright), as well as the lack of government intervention, leaving "small entrepreneurs" to develop and enter this field legally. The situation in the film / video / television and music market has been almost completely solved when it comes to domestic legislation, but piracy through the Internet and the closure of cinemas has almost completely destroyed the cinema market in Serbia. The only positive steps are coming through the new shopping malls in which multiplex cinemas are being opened, mostly screening Hollywood blockbusters. When it comes to publishing, wide-spread piracy is mostly depriving the rights of local authors and publishers; local photocopying offices are even selling school manuals or best-selling books in "photocopy version". In spring 2004, the National Library, the University of Arts and the Publishing House Clio launched a huge campaign, "my private pirate library", to raise public awareness on these issues.

The increase in the amount of new book publishers, after 1991, does not necessarily indicate an expansion of creativity in the book trade. The number of new titles is often a misleading indicator of creativity. Many excellent writers emigrated from the country and others stopped writing. Only recently have new and important publishers been emerging and they are the key stimulators for authors and the book trade. Dismantling the old state subsidised system and the transition towards the market and privatisation has put the book industry in a difficult position, especially regarding book distribution and sales. This whole situation should be improved by introducing a new *Law on Publishing* according to European standards which would introduce new government measures in areas such as: incentives for authors (i.e. competitions for new scripts), sponsorship, creating authors' copyright societies, further improvement on the acquisition of books for libraries, etc.

In 2002, the Ministry of Culture introduced a joint system for all municipal public library purchases through the National Library of Serbia, which could be considered, besides its nominal support to public reading, as some kind of indirect support to the book industry (to publishing). The Ministry has spent 19.5 million EUR in the last five years on this programme. This kind of support also exists in the city of Belgrade. From 2002 to 2005, the city secretary for culture spent 1.3 million EUR on financing book purchases for city libraries.

The Belgrade Book Fair has lost its international and regional significance and it has changed its management structure twice since 2000, but this event still remains a sociological phenomenon as the cultural event with the largest number of participants (around 200 000 visitors). The participation of Serbian publishers at book fairs abroad sporadically receives public support from the state and from the city of Belgrade.

There are no specific and systematic training and educational programmes available for cultural industry professionals. However, some partial initiatives exist in certain sectors of the cultural industries – for example in the field of media. There are trainings organised by different professional journalist associations, such as the Journalists Association of Serbia, the Independent Association of Journalists etc. Most of these trainings are dedicated to journalists.

Another relevant development inside the creative sector is the opening of several co-working spaces across the country. These creative hubs and collaborative platforms gather freelance professionals from the fields of design, IT, gaming industries, as well as freelance cultural managers, social entrepreneurs and curators. While Belgrade is seeing the proliferation of such spaces and some specialisation (Nova Iskra is a design hub, Gnezdo for young entrepreneurs, In Centar for social entrepreneurship), co-working spaces in other cities are generally gathering freelancers, amongst some work in culture or / and creative industries (Bee Home in Subotica, Pionirska from Novi Sad, Co-working Zrenjanin, etc.).

#### **4.2.4 Cultural diversity and inclusion policies**

There are more than 20 registered national and ethnic communities in Serbia, of which 12 are large enough to be considered relevant. Some of these groups are territorially concentrated in certain areas, such as the Hungarians living in Vojvodina and the Bosnians living in Sandzak. Other groups are more dispersed throughout the country such as the Roma, Haskalis / Egyptians, Tsintsars or Slovenes.

**Table 2: Ethnic structure of population in Serbia, 2011, 2002**

	Total (2011)		Total (2002)	
	Total	%	Total	%
<b>TOTAL</b>	<b>7 186 862</b>	<b>100.0</b>	<b>7 498 001</b>	<b>100.00</b>
Serbs	5 988 150	83.32	6 212 838	82.86
Montenegrins	38 527	0.54	69 049	0.92
Yugoslavs	23 303	0.32	80 721	1.08
Albanians	5 809	0.08	61 647	0.82
Bosniaks	145 278	2.02	136 087	1.82
Bulgarians	18 543	0.26	20 497	0.27
Bunjevtsi (Catholic Croat minority)	16 706	0.23	20 012	0.27
Vlachs	35 330	0.49	40 054	0.53
Gorani (muslim Slavic population)	7 767	0.11	4 581	0.06
Hungarians	253 899	3.53	293 299	3.91
Macedonians	22 755	0.32	25 847	0.35
Muslims	22 301	0.31	19 503	0.26
Germans	4 064	0.06	3 901	0.05
Roma	147 604	2.05	108 193	1.44
Romanians	29 332	0.41	34 576	0.46
Russians	3 247	0.05	2 588	0.03
Ruthenians	14 246	0.20	15 905	0.21
Slovaks	52 750	0.73	59 021	0.79
Slovenians	4 033	0.06	5 104	0.07
Ukrainians	4 903	0.07	5 354	0.07
Croats	57 900	0.81	70 602	0.94
Regional affiliation	30 771	0.43		
Other	17 558	0.24	112 156	2.05
Unknown	81 740	1.14		
Undeclared	160 346	2.23		
Other/unknown /undeclared			208 622	2.78

Source: Office for Statistics, the Republic of Serbia, 2011

Following the democratic changes in the Federal Republic of Yugoslavia (FRY), a new Federal Ministry for National and Ethnic Communities was established. It was responsible for developing the general policy guidelines for ethnic communities, including those related to culture. On 11 May 2001, the FRY signed the *Council of Europe Framework Convention on the Protection of National Minorities*. In 2002, a new federal *Law on the Protection of the Rights and Freedoms of National Minorities* was approved and, in April 2002, a new cultural centre for ethnic communities was created. The *Law on the Protection of the Rights and Freedoms of National Minorities* regulates the ways in which the rights of people belonging to ethnic minorities are implemented.

The law represents an additional resource to the constitutional law, which stipulates the rights of preservation, development and expression of ethnic, linguistic or other rights relevant to ethnic minorities (*Article 11* of the Constitution) such as:

- the right of national affiliation;

- the right to co-operate with co-nationals in the country and abroad;
- the right to use one's native language;
- the right to use national symbols; and
- all the other rights and solutions which protect the specificity of national minorities in the areas of special interest to them.

Unique features of this law are provisions aimed at the effective participation of ethnic minorities in decision-making on issues of relevance in government and in administrative matters. National councils representing ethnic minorities are partners and consultative bodies of the government, and their members participate in decision-making on questions of importance to them.

Questions on the rights of ethnic communities have been discussed in cultural policy debates over the past 50 years, with different effects and results. During the 1960s, a network of key cultural institutions for ethnic communities was created (but, excluding the Roma and Vlachs communities).

From 2001 to 2005, the federal government signed 51 Conventions on Minorities. However, in spite of the good will and intentions, ethnically based conflicts persist, especially after sports events and certain political decisions.

The Ministry of Culture supports a number of cultural projects and programmes by ethnic communities from all over Serbia, but all these programmes are created and facilitated by the National councils representing ethnic minorities. There are also two long-term actions supported by the Ministry: reconstruction of the Cultural House in Ruski Krstur (house for Ruthenian cultural activities and programmes) and building the International ethno centre Babka in Kovacica (a centre for presenting Slovakian traditional and naive art).

The reality of the situation in this domain is demonstrated by a fact published on the Ministry of Culture website as a response to a question from Belgrade Centre for Human Rights (Informator, page 9): within the employees of the Ministry, there are no members of minority groups, no persons with special needs, in spite of the Law which demands equal employment.

Municipalities and the province of Vojvodina have developed their own special programmes for ethnic communities within their territories. The examples include:

- the Secretariat for Culture launched the project "Awareness and Understanding of Human Rights – Perception and Attitudes Towards the Right of Cultural Autonomy of Ethnic Minorities in the Region". The idea behind the project was to gain insight into people's attitudes towards ethnic minorities in the context of the permanent conflicts between ethnic groups and to find the most efficient way to implement tolerance and reconciliation programmes.

In 2003, the Ministry of Culture and the Media joined the Council of Europe project on cultural diversity. The most important achievements in this area are, however, efforts made by NGOs and some cultural institutions. Special focus has been placed on the Roma people due to almost complete neglect in former times.

In 2005, the Ministry of Culture joined the action programme on the Decade of Roma, but it can be said that the Ministry really started working on this programme in 2008, and later, in the year of the Serbian presidency, when it launched a programme consisting of a series of activities, measures and projects. The objective of the project is to enhance the cultural and informational capacities of the Roma community, and also to introduce training for Roma community representatives in a number of towns across Serbia. The state is showing positive steps by investing in social care and preschool education for Roma children (which

was a precondition of the European banks to fund the reconstruction of the "Gazela" bridge in Belgrade, under which hundreds of Roma people lived in temporary homes).

In spite of this important step forward, it must be said that more is being done for the Roma people by artists and activists from the civil sector. This was the case when the City of Belgrade authorities organised a fence around the Roma people living around Beleville (a sports village for the Belgrade Universiade 2009), to hide them away from the participants of this large sporting event, and dismantled some of their camps; artists and civil rights activists were there as a corrective factor, supporting the Roma people and campaigning for them to be treated equally to all other citizens. The Roma Museum was opened in October 2009 in Belgrade, as an initiative of the Roma Community Centre, which has a small space of 70 m<sup>2</sup>. ([http://www.youtube.com/watch?v=ZE9\\_PsH2Nx4](http://www.youtube.com/watch?v=ZE9_PsH2Nx4))

Having acquired autonomy in decision-making, National Councils representing different minorities provide the largest proportion of funds for culture, festivities and events. There is no coherent cultural policy, nor instruments to foster links between the cultures of the minorities and the culture of the majority. Nevertheless, the festivals of ethnic cultures are supported by the Ministry of Culture, as well as the Provincial Secretariat for Education and Culture of Vojvodina (as events with high levels of visibility). One example of this type of activity is the holding of regular festivals of amateur theatre companies by the Ethnic Slovaks. The "Winter Meetings of Slovak Scientists" are devoted to the fostering and promotion of Slovak literature, while the festival "Na Jarmoku" celebrates Slovak arts and crafts.

Ethnic Romanians in Vojvodina hold literary meetings "Doctor Radu Flora", festivals of song and dance companies as well as the encounters of the amateur theatres of the ethnic Romanians of Vojvodina.

The Czech Cultural Society "Czech Beseda" traditionally organises the "Days of the Fancy Dress Ball or Masopust" in Bela Crkva.

Hungarian, Slovak and Roma ethnic communities living in Vojvodina have a tradition of holding cultural days. A good example of multi-cultural co-existence is "Duzjanica", a multi-ethnic event of Croats, Bunjevtsi (Backa Croats) and Sokci (Uniates of the region).

In 2014, the BITEF Polyphony programme celebrated 15 years of existence, presenting the work of a number of groups working with theatre in education, with disabled people, and prisoners.

Consequently, a policy of inclusion is increasingly on the agenda of different ministries and other public authorities.

#### **4.2.5 Language issues and policies**

From 1918 to 1991, the official language of the former Yugoslavia was Serbo-Croat, or Croato-Serbian, depending on which part of the country one lived. Both alphabets were recognised. Currently, there is also a third recognised language, derived from the same root, the so-called Bosnian language, which is spoken in the Federation of Bosnia and Herzegovina, but claimed as the language spoken by Muslims living in Serbia and Montenegro.

It is a less known fact that the Provincial Parliament has four official languages which makes it one of the most poly-lingual Parliaments in Europe.

From 1991, the official use of the Serbian language and script meant the following: use of language and script by government agencies, organs of autonomous provinces, towns and municipalities, organisations exercising public authority, public companies etc. The *Law on the Official Use of the Languages* stipulates which particular activities the provision

applies. The official use of the language also applies to the inscription of names of towns and villages, other geographical names, streets, organs, organisations, public warnings and other public notices.

In the Republic of Serbia, the Serbian language and Cyrillic alphabet are in official use. The Latin script is used in municipalities having a considerable population belonging to people whose primary script is Latin, in line with their tradition.

In those areas where significant numbers of ethnic minorities live, the minority languages are in official use concurrently with the Serbian language. After World War II, ethnic minorities gained the right to the official use of their languages.

In AP Vojvodina, 20 municipalities use an ethnic minority language in addition to Serbian. 11 municipalities recognise two ethnic minority languages, and five municipalities and the city of Novi Sad use three ethnic minority languages in addition to Serbian.

Still, cultural practices are equalising the use of both the Cyrillic and Latin alphabet; Cyrillic is predominant in official communication, while Latin is predominant in the marketplace and in business communication (billboards, shop windows, etc.).

The media (press) is published in both alphabets, according to their marketing strategies or tradition (*Politika (cyrillic) – Danas (Latin), NIN (cyrillic) – Vreme (Latin)*, etc.).

#### **4.2.6 Media pluralism and content diversity**

According to the new *Law on the Ministries* (June 2002), the Ministry of Culture became the Ministry of Culture and Public Information. In spring 2003, it was renamed as the Ministry of Culture and Media, which started to develop a legal framework and policy instruments in the field. In February 2004, the Ministry again changed its name back to the Ministry of Culture, even though it is still responsible for the media.

The *Law on Broadcasting* was adopted in July 2002. It was amended two times (the first time in August 2004 and the second time in August 2005). This Law recognises two public national and two regional TV channels, which are obliged to produce and broadcast programmes regarding cultural history and identity, as well as art productions. It was mandatory that the network of public / local radio and TV stations be privatised over the period of the next three years to comply and harmonise with European standards. To prevent the direct commercialisation of programmes, the Law stipulated a public obligation for each TV and radio station to produce its own programmes in order to protect national culture and to foster employment of local artists and media professionals. There were a lot of controversies during the competitions for frequencies. The head of the Republic broadcasting agency, Nenad Cekic, resigned and according to the procedures, his successor was one of the members of the agency council, a representative of the church, Bishop Porfirije (<http://www.rra.org.rs/english>).

There are specific public radio channels for art and culture (Stereorama, etc.), and one private TV station – the Art Channel, but with a low level of production and with extremely low ratings.

Public broadcasting was and still is a major producer of cultural programmes, such as drama and TV films, educational programmes, documentaries, etc., both independently and in co-operation with film production companies.

The implementation of the new law, and especially the creation of the Broadcasting Council, provoked a lot of public debate and conflict.

The provision proposed by law, to transform state radio and television into a Public Broadcasting Company, has been realised. In August 2005, Parliament passed amendments

to the *Law on Broadcasting*, which allowed RTS to collect licence fees, before its transformation into a public service broadcaster.

The deadline to privatise local public media has been postponed two times: initially it was postponed to the end of 2007, and again to the end of 2008. At the end of 2009, privatisation was still not completely finished. According to data from 2008, 100 are publicly-owned out of 313 broadcasting companies. In Belgrade, a decision was made to leave TV and radio station "Studio B" as a media company of the City of Belgrade. This decision was contrary to the core of the *Law on Broadcasting*. This precedent was used by the city of Subotica, which kept local radio public because of its multilingualism and its importance to the Hungarian minority.

In 2006, competitions for the broadcast licences in the private sector were launched. The Broadcasting agency announced a few competitions: one for national broadcast licences and two for regional broadcast licences (Belgrade and Vojvodina). 20 candidates applied for national licences, out of which 5 were granted for broadcasting TV programmes and 5 were granted for broadcasting radio programmes.

The privatisation of local public media is still an on-going process. From 2005-2008, 24 local media (owned by local authorities) were sold and 38 other local media organisations were in the process of privatisation. This process enhanced further the "tabloidisation" of the media, chasing ratings and commercial success.

Anti-trust measures to prevent media concentration are issued by the *Law on Broadcasting*. The Law limits foreign media ownership up to a maximum of 49% in the overall founding capital of a media company. It also regulates cross-ownership and media concentration depending on broadcasting coverage. Media concentration is prohibited for a broadcaster with national coverage which:

- has more than 5% of the ownership in another broadcasting company with a national license;
- broadcasts more than one television and more than one radio programme in the same area;
- has more than 5% of the ownership in a daily newspaper company which publishes newspapers with a circulation of more than 30 000 copies, and vice versa;
- has more than 5% of the ownership in a news agency, and vice versa; and
- simultaneously publishes a daily newspaper with a circulation of more than 30 000 copies.

Media concentration is prohibited for a broadcaster with local and regional coverage which:

- has more than 30% of the ownership in another local and regional broadcasting company in the same area; and
- simultaneously publishes a local daily newspaper in the same or neighbouring area.

The *Law on Free Access to Information of Public Importance* was approved in November 2004 (later improved in 2009 and 2010). Its aim is to enable both journalists and citizens to have easy access to relevant information. The outcome of the first phase of the law's implementation was far from satisfactory. There were a lot of problems with supervision of compliance with the law. Since then, the situation has changed, and although a lot of requests for information are not always welcome by public institutions, government bodies, or public organisations, improvement is visible. During 2008, there were 55 850 requests for information from public bodies, which is six times more than in 2007. Out of that number, 71% of requests were from citizens and NGO's, 22% were from the representatives of the media and 7% were from public institutions and political parties.

The majority of print media companies have been privatised over the past three or four years. The available statistical data on the number of newspapers shows nearly the same

level today as in 1989. However, the data on circulation / copies shows a huge decrease of more than 50% in comparison to figures for 1989.

A certain number of radio stations, TV stations and newspapers are being broadcast and published in all languages of the ethnic communities in Serbia, which represents a solid base for further development and improvement of their activities.

In 2009, the Ministry of Culture recognised the need to support the media in the current period of global economic crisis. A call for applications for projects in the media sector was made, and the Ministry allocated around 800 000 EUR to support media organisations.

#### **4.2.7 Intercultural dialogue: actors, strategies, programmes**

Until 2007, Intercultural dialogue has not been a specific issue and / or a priority of cultural or other policies in Serbia. It was mentioned in the discourse of international organisations only, and practised in some NGOs. Therefore, it can be said that the main actors addressing the issue of intercultural dialogue were coming from the civil sector and public institutions supported by international foundations, or, to a smaller extent, from the culture industries. However, the situation slightly changed in 2007, when two working groups were created within the Ministry of Culture: the Commission for Intercultural Dialogue and the Commission for Politics of Memory and Remembrance.

In October 2007, the Ministry for Culture organised the regional conference of ministers responsible for cultural affairs: "The Promotion of Intercultural Dialogue and the White Paper of the Council of Europe", discussing regional approaches to the promotion of intercultural and interreligious dialogue in Southeast Europe (see chapter 3.4.5). Civil society also contributed to the issue: The NGO theatres, such as Dah Theatre or the Centre for Cultural Decontamination, Cultural Centre Rex, etc. had developed a lot of real intercultural dialogue programmes and projects, from inclusive theatre performances to exhibition projects reviving the life of lost neighbours (Jewish community in Belgrade) or ignored neighbours (Roma community), as well as raising awareness and including immigrant communities (refugees from Croatia & Bosnia). Very often, those projects represented highly innovative hybrid artistic forms: Hamlet – Medea in the Centre for Cultural Decontamination, where classical and modern drama texts had been put in dialogue with documentary performances, based on real narratives of the Roma, and performed by them, while classical dramatic narratives had been performed as contemporary dance; Dah Theatre created: *In/Visible City* – performed on "bus 26", in December 2005, during a normal bus drive for passengers; and in the summer of 2007, they created the performance *In search of the City* on the ruins of the National library. Both performances aimed to raise awareness of multicultural Belgrade which is slowly disappearing hiding its multicultural faces behind global billboards and new signs of the post-modern city of consumption.

In the cultural industries, the issue of intercultural conflict, differences etc. have been addressed often, as it has "dramatic" but also "cathartic" aspects. However, it very rarely succeeded in having high artistic results, with the exception of the movies of Goran Pakaljevic, Emir Kusturica, Srđan Dragojević and Srdjan Karanovic (opening up the issues of intercultural dialogue between Serbian and Albanian, Roma or specific social non-integrated groups like the LGBT community). Otherwise, in popular movies, TV serials (24 Hour Marriage and Mixed Marriage on TV Pink), rock and folk music – in both dramatic and humorous ways, the stereotypes, prejudices and different options are presented without clear critical sensitivity.

Vojvodina represents particular and specific example of multiculturalism in Serbia. Due to the coexistence of languages, scripts, religions and traditions of different ethnic communities in its territory, Vojvodina has become a symbol of protection of diversity in

relation to other parts of the country. A public information system, including the electronic media, is performed in eight languages (Serbian, Hungarian, Slovak, Romanian, Croatian, Roma, Ukrainian and Ruthenian). There are professional theatres in Serbian, Hungarian, Slovak and Romanian languages, financed from the budget. Classes are held in national minorities' languages, in more than 120 elementary schools. Therefore, the existence of cultural diversity is supported – but not dialogue between them.

Vojvodina has been facing significant challenges and problems in relation to its cultural and linguistic plurality (there is a history of frequent national and religious intolerance). In order to address these issues in 2005, the Provincial Secretariat for Legislation, Administration and National Minorities developed a complex programme focused on the preservation and development of multiculturalism, multilingualism and protection of the rights of national and ethnic minorities living in this territory, in cooperation with other provincial bodies and stakeholders. This programme was based on the research: *Communication on inter-ethnic based incidents that happened in Vojvodina in 2003- 2004*.

A project entitled the "*Promotion of Multiculturalism and Tolerance in Vojvodina*" was organised, with the main objectives of contributing to promoting the idea of an open democratic society; and raising awareness of multilingualism and multiculturalism in Vojvodina and representing them as values of common interest. The main characteristic of this programme was that it involved several Provincial secretariats and many partners ranging from research centres, libraries, schools and the media. One of the popular parts of the programme was the quiz for pupils in which they learned and presented their intercultural knowledge while competing for prizes. For that occasion, a publication "How much do we know each other" was produced and disseminated. The Project has covered the organisation and realisation of many sub-projects promoting and building intercultural dialogue in the different areas, as well as by the specific approaches.

#### **4.2.8 Social cohesion and cultural policies**

As social cohesion is defined as "the capacity of a society to ensure the welfare of all its members, minimising disparities and avoiding polarisation", it can be said that Serbian society in transition had neglected such issues, at the expense of the rural population, retired population, immigrants (refugees), Roma and a few other specifically weak social groups.

Social cohesion has not yet been acknowledged as part of the cultural policy issue in Serbia. It is an issue within social policy, so the specific cultural needs of migrants (refugees, etc.) are not addressed through cultural policy instruments and measures. However, within social policy, it is very rare (only as an exception through the help of foreign donors), that art and culture are used.

The main actors involved in the social cohesion programmes and projects are NGOs and international donors. In this respect, we can cite several cases of good practices carried out through the work of the Soros Foundation, CARE etc.

However, although there are no explicit cultural programmes to promote social cohesion, the Ministry of Culture has supported a few cultural activities directed at the integration of special social or marginalised groups into cultural life. One example of this kind of project is "Sky in the eyes", organised by the Cultural Front (NGO) in cooperation with the Central Prison Hospital, the Embassy of Great Britain and the Belgrade Youth Cultural Centre. The project was the organisation of an exhibition, which presented some of the patients' work from a large collection, covering the period from 1970, when occupational therapy started as part of the rehabilitation programme up to current times. The money collected by donations and the sale of patients' work was used to improve the treatment, conditions of life and finally to offer the right to normal living. The aims of the exhibition

were: to bring public awareness to this important aspect of their re-integration into society; to provide a public a platform for prison arts and to encourage similar efforts in other towns in the Republic of Serbia. After two successful exhibitions ("Sky in the eyes" and "Neisključivi"), the project has been continued and broadened.

NGO ApsArt continued their interventions in prisons as well as outside in the public space in which they question access to culture at large (in 2009, an innovative performance with prisoners as actors, based on the story of Pinocchio, was performed in Cultural Centre "Vuk" in Belgrade. The project aim was to build a bridge between prisoners and the community outside of the prison, creating possibilities for them to reintegrate into society through different art forms. Since then, ApsArt has further developed its activities). There are many initiatives regarding inclusive performances. The famous Serbian actor Miki Manojlović founded a theatre for visually disabled people, where they participate in performances as actors and creators.

The most important project of the Ministry of Culture was *Inclusive Culture*, a project developed within the framework established by the government. In 2007, the Ministry had approved Instructions for implementation of the activities enabling the creation of conditions for the use of programmes and contents of cultural institutions by disabled people. The *Instructions* contain suggestions on the programme content, access to cultural institutions (inclusive design) and other relevant information.

Serbia has signed an International Convention on the rights of disabled people in December 2007. There are many examples of best practice in this domain:

- Adaptations in the Natural History Museum, Ethnographical Museum, Fresco Gallery & National Museum of Belgrade, Belgrade Philharmonic orchestra (escalator or platform);
- National Museum organised the Louvres exhibition "In touches with antiques" – adapted for disabled people with educational workshops for Students of the Faculty for Special Education and Rehabilitation. Those "tactile" exhibitions were organised at the Natural History Museum, the Ethnographic Museum & the Museum of Vuk & Dositej;
- Within the Days of Cultural Heritage and during the exhibition "Amber magic", the National Museum organised special workshops for children with hearing problems and other groups with special needs;
- The Ministry of Culture, within the programme *Culture of Equality*, organised in the last few years several educational seminars for the employees of the cultural public sector under the title: "Accessible to all" and adequate training tools were produced;
- The Centre for the Development of an Inclusive Society and Organisation of Persons with Dystrophy organised an exhibition Design for all – a job for everybody, accessible to all groups of persons with additional needs; and
- The Ministry has for several years supported the publishing of reviews of many associations regrouping persons with special needs from all over Serbia.

#### **4.2.9 Employment policies for the cultural sector**

According to official data from the *Office for Statistics*, there are 10 827 people permanently employed in the cultural field (for structure of employees in cultural industries, see chapter 4.2.3). In 2006, employment decreased by 5.7% compared to the previous year.

The Table below shows the number of employees by sector.

**Table 3: Number of employees by sector, Serbia, 2006**

Sector	Number of employed persons
Libraries	2 487
Museums	1 622
Archives	596
Performing arts	4 458
Heritage protection	1 051
Cinemas	415
Other cultural activities	198
<b>TOTAL</b>	<b>10 827</b>

Source: *Statistical Yearbook 2007*, Office of Statistics of the Republic of Serbia.

The issue of employment has not been on the Ministry of Culture's agenda, except for recent efforts to transform and reorganise major cultural institutions. In fact, it is the government's general policy to reduce the number of public employees. In practice, the situation is different than official government proclamations concerning the reorganisation of public institutions. In 2004, employment increased by 5.4% compared to the previous year. There are no special working groups or committees that are exploring possibilities to specifically support entrepreneurship in the cultural sector.

Cultural and media professionals, as well as artists, have been very active in creating new cultural and, especially, media institutions (due to the non-existence of a broadcasting regulating body it was relatively easy), such as: radio stations (from 100 in 1995 to 162 in 2000), television stations (from 20 in 1995 to 66 in 2000), and theatres (from 26 in 1989 to 41 in 2000).

Due to these numerous self-employment initiatives, but also of the high "brain drain" of artists and professionals working in the cultural field, as well as the possibilities for employment offered by the marketing sector, the number unemployed in the cultural labour market is not really considered an issue yet. This is expected to change soon, as the numerous generations of artists from private universities appear on the job market.

#### **4.2.10 Gender equality and cultural policies**

Gender plays a minor role in cultural policy debates. Following World War II, women played and continue to play a leading role in the cultural field. The problem can be seen at another level: while women represent the majority of employees in the cultural sector, only 30% of managerial positions are held by women in Serbia.

Unlike several years ago when there were quite a number of women in key positions, many of those had been lost by 2014, without many new positions. Women were leading the Museum of Contemporary Arts, the Museum of Applied Arts, the National Theatre in Subotica, the Theatre Museum, the Historical Museum of Serbia, together with a female State Secretary of Culture (the Museum of Yugoslav History, National Museum in Pančevo, National Museum are still led by female directors). On a broader scale, decision-making positions in culture are seen anyway as weak and not so relevant having in mind small budgets and power. Thus, they are often easily left to women to show equality.

In many municipalities in Serbia, the position of City Secretary for Culture, (or City Officer for Cultural, Educational & Social affairs – in smaller municipalities), is held by women. Still, the issue of gender had to be considered more seriously, as general statistical data on gender equality in Serbia is not promising. Also, within governmental reconstructions or in a time of crisis, women are usually first to be dismissed, scapegoats of multi-party coalitions (as demonstrated by the easy "rejection" of female state

secretaries for culture, dismissing one who is very competent with another less qualified person, or later with another with no professional competence in culture, shows that there is a lot of manipulation of women within parties, but also within public administration structures).

#### **4.2.11 New technologies and digitalisation in the arts and culture**

The Minister of Culture provides support to the digitalisation of relevant cultural policy information. One of the most important projects is the Internet publication of a *GeoCultural Map of Serbia*, produced by the Institute for Cultural Development. Recently, in 2014 the Ministry opened a special department for the coordination of the digitalisation efforts of many cultural institutions and joined an international platform for digitalisation under the support of the Council of Europe in order to create conditions for dispersed digitalisation efforts in Serbia to be more coherent and effective.

Several heritage digitalisation programmes have recently been launched such as: HEREIN (digitalisation of tangible heritage), digitalisation of documents from the National Library (out of 2 million books, over 500 000 items have been digitalised) etc. The government appointed working group for digitalisation of heritage started to operate in the autumn of 2007. An important project to reduce the "digital gap" is "Digital school", through which 2 910 schools have received 30 000 computers from the Ministry of Culture. However, all those efforts have not been effective and efficient so far, thus in this domain Serbia has lagged behind.

### **4.3 Other relevant issues and debates**

The importance of cultural tourism has been raised for almost a decade within cultural policy debates. It was expected that a partnership between culture and tourism could contribute to greater financial and organisational independence of cultural institutions and organisations throughout the country, as well as to a decentralisation of culture. However, very few cooperation and inter-ministerial initiatives actually happened. If we exclude some archaeological sites, most cultural institutions are still lacking skills for attracting tourists and many tourism organisations, especially tourism agencies, are not realising cultural institutions as potential partners. The main challenge facing this partnership is the constant neglect of the tourism infrastructure, which left the country with a bad road infrastructure, lack of proper accommodation, poor communication facilities and not enough competent staff. This has resulted in a relatively small number of incoming tourism agencies and the domination of agencies that take domestic tourists abroad.

In 2007-2008, all these activities intensified, and the Ministry of Culture, together with the Tourism Organisation of Serbia developed several joint projects such as: *The path of Roman Emperors in Serbia* (Sirmium, Singidunum, Viminacium, Diana & Pontes / Traian Table, Romuliana / Gamzigrad, Naisus / Mediana and Caricin Grad), the *Network of Royal cities of the Roman Empire & Castles on the Danube* (Bac, Petrovaradin, Belgrade, Smederevo, Golubac, Ram, Fetislam).

Also, in November 2007, Serbia joined the European project Transromanica – The Romanesque Routes of European Heritage, which connects Romanesque monuments in Germany, Austria, Italy, France, Spain and Slovenia. Routes in Serbia includes five monasteries (three from the UNESCO World heritage list: Studenica, Sopocani and Djurdjevi stupovi, and two other: Zica and Gradac).

Internationalisation, as a strategy of cultural development, but also of promotion of Serbian culture in the world (prioritising participation of Serbian artists in international events, as well as accentuating the international component of domestic manifestations), is the focus

of attention for the joint action of the Ministry of Foreign Affairs and the Ministry of Culture. According to the Agreement signed with MFA (dated 15 August 2007), the Ministry of Culture allocates a budget of 40 000 EUR annually for Serbian artists and programmes presented at the Cultural Centre in Paris and furthermore distributed elsewhere in France. The Ministry of Culture also coordinates the cultural programmes of Cultural Centre in Paris, where a weekly programme is presented. Creation of some new cultural centres abroad (currently, there is only one Cultural Centre of Serbia in Paris and under the auspices of the MFA), preferably in Brussels and Moscow, were under consideration, but now have been replaced by a more realistic "mobility" focus (travel grants).

The most important cultural programme for the 2013 Ministry of Culture concerned the celebration of 17 centuries of the Edict of Milan, which is considered to be the first act of religious tolerance, giving to the Christian population freedom of belief. The fact that Constantine the Great was born on the territory of today's Serbia, in the city of Nais (Niš today), is taken as a responsibility for the State of Serbia to represent the importance of emperor Constantine, one of the greatest reformers of the Roman Empire. The State Programme of celebrations will include numerous manifestations of both a sacral and profane character.

"Branding Serbia" also part of the government's activity, creating a committee for actively working on the re-creation of the Serbian image, away from the negative stereotype, towards a more positive imagine. "Place branding", "eventful cities", support to popular urban manifestations, is part of this new cultural policy, a policy which is more using existing commercial "events", than specifically creating new cultural events. Many cities have tried to label themselves as "creative" and "eventful cities" and to enter international tourism markets. Belgrade has become an important spot for entertainment tourism in the region. Still, the role of cultural institutions and artists is questionable here. Novi Sad as well, with its many large-scale festivals, has succeeded in attracting some tourism flows however, there is no coherent policy. Some sort of strategic thinking is visible in several "nominations" for the European Capital of Culture. Long before this award could have been awarded to any city outside the EU, local cultural workers in Zrenjanin have initiated the process of preparing for the eventual candidature. Belgrade soon joined and created a well-articulated and visible strategy and proposal in 2010. Novi Sad is another city with such intentions, where local government has even invested considerable financial resources for researching and promoting itself as a potential candidate. The interest of these and other cities (there are initiatives in Subotica, Niš, Valjevo...) have started numerous debates in the country, but also influenced the European Commission in 2014 to put forward a proposal to open the European Capital of Culture project for non-EU cities in 2021.

There is also the intention to promote the creative resources of rural places and give support to the development of the creative economy in rural (especially social and economic devastated) regions as a way of developing Serbian villages as well as improving their quality of life and positive imagine.

## **5. Main legal provisions in the cultural field.**

### **5.1 General legislation**

#### **5.1.1 Constitution**

The *Draft of the New Constitution* was approved by Parliament on 30 September 2006 and was approved by the citizens of Serbia in a Referendum on 28 and 29 October 2006. The Constitution represents Serbia as the "state of the Serbian nation and all citizens who live in it", recognising cultural diversity and human rights among the main principles. It underlines the affiliation to European principles and values.

*Article 10* defines Serbian as the official language and Cyrillic as the official form of writing. The official use of all the other languages and letters in Serbia can be regulated by law, based on the Constitution.

*Article 11* states that Serbia is a secular state, and that no religion can be placed as mandatory or official.

*Article 14* states that the Republic of Serbia protects the rights of national minorities and guarantees them special protection, equality and preservation of their identity.

*Article 15* guarantees the equality of men and women, developing the politics of equal opportunity.

*Article 21* forbids any kind of discrimination based on race, gender, nationality, religion, political or any other beliefs, as well as culture and language.

*Article 43* guarantees freedom of thought, conscience and religious beliefs.

*Article 46* guarantees freedom of thought and expression, and freedom to accept and spread information and ideas through speech, image or any other way.

*Article 48* encourages respect for differences (ethnicity, culture, language, religious identity) through measures in education, culture and public information systems.

*Article 50* defines freedom of the media and regulates censorship.

*Article 51* defines the right of citizens to be informed.

*Article 73* defines freedom of scientific and artistic work. Authors of scientific and artistic work are guaranteed moral and material rights, regulated by law. The Republic of Serbia encourages and helps the development of science, culture and the arts.

*Article 79* defines the right of preservation of uniqueness of ethnic minorities: the right to express, keep, nurture, develop, and publicly express their national, ethnic, cultural and religious particularity; to use their symbols in public space; to use their language and system of writing; to have the option to participate in court proceedings in their own language. In the areas where minorities make up a large portion of the population, they are entitled to go to public schools in their own language. They are also entitled to set up their own private educational institutions; to use their first and last name in their own language; to have the names of the streets and institutions written in their own language in the areas where they make up a large number of the population; have the right to receive and give information and ideas in their own language; and to set up their own media.

*Article 80* defines the right of national minorities to form their own educational and cultural organisations which they finance voluntarily, as well as the right to links with their compatriots outside the territory of the Republic of Serbia.

*Article 81* calls for the development of a spirit of tolerance between all the people living on the territory of the Republic of Serbia, through education, culture and the media.

*Article 183* defines the jurisdictions of the autonomous provinces which are defined by the Constitution and the Statute of the autonomous province. One of the jurisdictions of the autonomous provinces is culture.

*Article 190* defines the jurisdictions of the municipalities. One of the jurisdictions is to answer to the cultural needs of the citizens of the municipality.

Although the Constitution was approved in October 2006, some important Constitutional laws are still in the process of being written or approved. In 2010, initiatives were raised by the representatives of some political parties (ruling and opposition) for changes in the Constitution, mainly concerning better support for decentralisation; relations between the Parliament and the members of Parliament (should the ownership of the mandates be in the hands of every member of the parliament, or it should still be controlled in some way by the political parties); and a more civil versus national tone of the Constitution (in the current Constitution, Serbia is a state of Serbs and other citizens). These initiatives continued in 2011, but there are no serious signs that the Constitution is going to be changed soon, because the problem of the Constitution is closely connected to the Kosovo crisis – a majority in the Parliament sees the Constitution and its Preamble as one of the main legal instruments for the protection of the right of Kosovo to formally remain part of the Republic of Serbia, while some part of the oppositions sees this Preamble as an obstacle to EU integration of Serbia.

### **5.1.2 Division of jurisdiction**

#### **Autonomous Province of Vojvodina**

Jurisdiction is solely the responsibility of the Parliament of Serbia. The Statute of the Autonomous Province of Vojvodina, which clearly defines the division of jurisdiction between the Government of Serbia and the autonomous province, was declared on 14th December 2009 (previously approved in the Parliament of Serbia on 30 November 2009), with a lot of political controversies surrounding it. It was announced as a step forward towards EU integration, as an example of decentralisation and regionalisation of Serbia, while the opposition (and even voices from some of the ruling parties) had the opinion that this was a transfer of too much jurisdiction, that could in the future lead to the independence of Vojvodina. Many have even compared the Vojvodina case with the Kosovo case, saying that Kosovo independence actually started with too much autonomy. However, it is important to notice that these comparisons are not grounded with evidence – while Serbs are a minority population in Kosovo, they have an absolute majority in Vojvodina.

Despite that, controversies surrounding the Statute have continued and claims that it is against the Constitution have finally reached the Constitutional Court. In 2013, the Court declared that two thirds of the text is not in accordance with the Constitution. At the beginning of 2014, a special group was formed to change the Statute. The process ended in the following May and Provincial delegates have voted on the new Statute.

Main changes in the Statute relate to nominal definitions and the use of words. In the first Statute, the governing body has been titled "Government of Vojvodina", now changed to "Provincial government". The "Capital City of Novi Sad" is changed to "City of Novi Sad – seat of provincial administration". Finally, another disputed phrase – "national communities" which is not recognised by the Constitution and perceived potentially disruptive – has been changed to "national minorities – national communities". It is often heard that all these in essence superficial changes are just the beginning of further erosion of provincial autonomy.

*Article 2* defines the jurisdiction of the Autonomous Province of Vojvodina concerning the development of the national, cultural and other attributes of this region.

*Article 6* defines the equality of all citizens living in the Autonomous Province of Vojvodina, concerning the rights and obligations, regardless of race, gender, birth place, language, nationality, religion, political or any other belief, education, social origin, economic status or other personal characteristic.

*Article 24* defines the official use of the Hungarian, Slovak, Romanian and Russian languages and their alphabets in the work of the authorities of the Autonomous Province of Vojvodina, parallel to the Serbian language and the Cyrillic alphabet, already defined by the Constitution.

*Article 25* defines the jurisdiction of the Autonomous Province of Vojvodina, including decisions and acts organising culture, education, official use of languages and alphabets of the national minorities, and public information on the languages of the national minorities.

*Articles 21-24* underline once again the rights of national minorities – national communities to participate in policy, culture, education and the media.

*Article 27* defines the jurisdiction concerning the development programmes in the areas of education and culture and provides the conditions for their implementation; defines the role of the Autonomous Province of Vojvodina in the protection, use, improvement and management of cultural heritage; and through its authorities and organisations secures the conditions for the development of that field. The same article gives the right to the Autonomous Province of Vojvodina to establish and finance its cultural, educational and scientific institutions.

Disputes about Vojvodina autonomy are not only related to the Statute. Even bigger clashes evolve around the question of authority and the budget. These issues are not solved in the new Statute since it is not clear enough and permits very different interpretation.

### **Kosovo – legal and operational controversies**

The Republic of Serbia finances and supports the public cultural institutions founded by the Ministry of Culture and located in Kosovo (mostly in the northern part of Kosovo, with the northern part of Kosovska Mitrovica being the centre of all the cultural activities of the Serbian community), and the protection and preservation of all the monuments of Serbian cultural heritage (mostly monuments and religious objects), some of them on the UNESCO heritage list (Dečani Monastery, The Patriarchate of Peć Monastery, Gračanica Monastery, The Church of Holly Lady of Ljeviš). A number of cultural institutions moved their administrative centres after the Kosovo war (1999) and the violence directed towards the Serbian community (2004), either to Kosovska Mitrovica or to south-central parts of Serbia (most of them in the city of Niš). The Republic of Serbia does not recognise the declaration of independence of the Republic of Kosovo (17 February 2008), while the Albanian administration in Kosovo sees these institutions supported by the Government of Serbia as parallel and illegal. In 2012, the Prime Minister of the Republic of Serbia, Ivica Dačić, and the Prime Minister of Kosovo, Hašim Tači, met for the first time in Brussels, in the presence of Catherine Ashton, High Representative of the European Union for Foreign Affairs and Security Policy, which is seen by political analysts on all sides, as the most serious step in years towards the normalisation of relations between Serbia and Kosovo, with the mediation of the EU. There is hope that all these issues will be resolved in the years to come, with compromises from both sides during the negotiations mediated by the European Union. This could also mean more relaxed cultural cooperation between the institutions on both sides, and not only civil sector organisations in the field of culture and the arts.

## National councils of national minorities

*National councils of national minorities* are a very important instrument in providing rights for national minorities. The councils have the legal framework and the possibility to create and implement the cultural policy of national minorities – they have a wide range of rights (especially in culture) – from founding their cultural and media institutions and transferring founding rights for existing ones, over creation of the National Strategy in Culture and financing activities, to announcing schools, public monuments, works of art as significant for their culture, and participating in the National Council for Education and the National Council for Culture. However many of these rights are not actively used by most Councils (there are 20 councils in general, but only those of larger minorities e.g. Hungarian have the capacity to exercise their rights).

Another issue of national councils of national minorities is that they are often used for other political interests, not always related to minorities. Namely, most of leaders are also proclaimed members of political parties who have disproportionately more power than any citizen of a minority that wants to take part in the Council. In this way, the national councils are just another way for political parties to gain the attention of their voters (both minority parties and others) and use minority media and funds for their parties' interest.

Elections for national councils are an area in which these problems are most visible. The first elections for the national councils of national minorities took place on 6 June 2010, and again in 2014. Unfortunately there have been serious problems and tensions since the creation of the National Bosnian Minority Council in Serbia, as during elections for the Council many political parties and the Islamic community had supported different groups. The National Bosnian Minority Council in Serbia is still not recognised by the government and by some of the political parties of the Bosnian minority that participated in the elections. There were initiatives for the new elections, but they were not held because a compromise between the two sides could not be reached. The divisions are the most intense in Sandzak and the city of Novi Pazar, the municipality in southern Serbia, where the majority of Bosnians (of Muslim religion) live. This situation is still unresolved, creating tensions between some of the officials of the Government of the Republic of Serbia and the leader of one of the two existing Islamic communities in Serbia, Muamer Zukorlić, but also creating strong polarisation inside the Bosniac Muslim community in Serbia (those who are for the religious authority from Sarajevo, and those who want that religious authority is Islamic centre based in Serbia). There is a strong diplomatic initiative of the Ministry of Foreign Affairs of the Republic of Turkey to resolve these tensions, in cooperation with the Government of the Republic of Serbia and the Islamic communities from Bosnia and Herzegovina and Serbia, to unite the Islamic community of Serbia, stop the tensions inside the community and between the community and the government, and discontinue the interference between religion and politics. In 2012, Muamer Zukorlić, leader of one of the Islamic communities in Serbia, was a presidential candidate in the presidential elections in Republic of Serbia, drawing 1.1% of all the votes at national level. This was the first time that a religious leader in the Republic of Serbia nominated himself for the position of the President of the Republic, which Zukorlić explained as a test of tolerance for Serbia.

### 5.1.3 Allocation of public funds

General Law that regulates allocation of funds in Culture is the *Law on Culture* (2009). It is specified that for the programmes and project in culture, Ministry of Culture must use open competitions for allocation of funds that are allocated for the financing of the particular areas of culture, cultural heritage and media. Public calls are opened every year for the specific areas, and public, as well as private institutions which can propose their project if they are in line with requests of these calls. This law also regulates the status of

Major Cultural Institutions, whose founder is Republic of Serbia. These institutions are funded on the basis of their expenses and proposed projects that they plan to implement during the year. Besides running expenses, and proposed projects, Ministry of Culture is also responsible for the financing of the capital (infrastructure) projects in these Institutions. This law also regulates the status of Major Cultural Institutions, whose founder is Republic of Serbia. These institutions are funded on the basis of their expenses and proposed projects that they plan to implement during the year. Besides running expenses, and proposed projects, Ministry of Culture is also responsible for the financing of the capital (infrastructure) projects in these Institutions.

Minister of Culture has the discretion right to allocate by himself up to 20% of a yearly budget of the Ministry of Culture, intended for the projects of highest importance for the culture of Republic of Serbia. This right is constantly criticised in the cultural sector, but it is still operational.

The so-called *Omnibus Law* (2002), covering the activities and institutions in the territory of Vojvodina, will be financed by the Ministry of Culture and the Secretary for Culture in the autonomous province of Vojvodina. There are also regulations on important institutions and organisations for culture in Belgrade, as well as in the autonomous province of Vojvodina, which regulates a system of financing culture on the city and province level.

Public institutions founded by all state authority levels, usually receive the financing for the operating expenses / overheads (expenses of the building, electricity, phone, salaries of the employees...), but for the costs of the programmes they have to submit the applications every year to their founder for approval, and to also do the additional fundraising.

Every public institution is obliged to follow the public tendering procedures for all the public spending that exceed the sum of approximately 30 000 EUR. There have been many voices against this Law and its implementation in the field of culture since it does not recognise the specificities of the field (hiring an artist or a music band is not the same as building a house and selecting the most adequate construction company). Despite the action of the National Council for Culture and support of the Ministry of Culture, the Ministry of Finance and government has not addressed this issue so far.

Ever since 2012, transparency in public finances and corruption was announced as an important task for the government. In the field of financing culture, the Ministry of Culture and Information introduced a new regulation concerning financing cultural projects and monitoring the financial aspect during its implementation. The new regulation introduces a strict policy to facilitate external financial control and procedures relating to operational and financial controls of cultural projects financing by the Ministry of Culture and Information. Ministry of Culture is working hard with Ministry of Finance, on implementing new procedures for financial control and management through the EU funded project (PIFC). New procedures will enable more efficient control over public spending in the culture, and they will create a more disciplined financial environment in this sector.

#### **5.1.4 Social security frameworks**

The status of free-lance artists is regulated by the *Law on the Rights of Self-employed Artists*. According to the Law, these artists are entitled to health, pension and disability insurance, which are paid by the municipalities. Freelance artists are usually organised in different professional arts associations, which keep a register of their status. As of 2010, the Law had not yet been put into force and free-lance artists continue to be treated as any other self-employed professionals. This constantly provokes protests and revolt from art associations.

This situation was planned to be changed, following the implementation of the new *Law on Culture*. The Ministry is planning to put sub-laws into the parliamentary procedure, with one of the sub-laws redefining relations with self-employed artists, but the Parliament had higher priorities in 2010-2012, concerning the requirements of the EU integration processes (more in chapter 5.2). However, by 2014 this situation hadn't changed and the status of freelance artists is dependent upon local authorities, the association they belong to or art field they are in.

The register of freelance artists is administered by different professional artist unions. During the reign of Slobodan Milošević (1989-2000), many artists left the "official" artist unions and created new, parallel ones. Therefore there were three writers' unions, two publishers' unions, etc., which is creating a problem regarding the registering of freelance artists. Through the open call in 2011, the Ministry of Culture has chosen 31 unions and associations to represent the different fields of arts and culture, which is a good step towards a more systematic approach to the rebuilding of the sociocultural cycles in every sector of culture. This could mean more clear roles and responsibilities for the unions and associations, as well as better and stronger relations with the Ministry of Culture, but also a systematic monitoring of their work.

### 5.1.5 Tax laws

There are three relevant tax provisions:

- the *Law on the Profits of Legal Entities (RS OG No. 25/2001 amended 80/2002, 43/2003 and 84/2004)* entitles them to deduct 1.5% of their income in one fiscal year for donations made to culture. After the Profit Tax was amended in 2010 - the amount of deduction increased to 3% of income in one fiscal year for donations made to culture, and finally to 5% in the year 2014.
- The *Income Tax Law* permits deductions on personal income tax for cultural activities. Artists are allowed a tax deduction of between 40-65% on their earnings for expenses related to their work (without documentation); and
- gifts to museums, libraries and other cultural institutions are exempt from taxes.

The tax rate on the net income resulting from intellectual property rights is 20%. *The Income Tax Law (RS OG No. 24/2001)* provides a breakdown of the % share of income derived from intellectual property rights that is tax deductible:

- 65% - sculpture, tapestry, art ceramics, mosaic and stained glass;
- 55% - art photography, fresco painting and similar arts, clothes design and textile design;
- 50% - painting, graphic design, industrial design, visual communications, landscaping, restorations, translations;
- 45% - music performance, movie-making; and
- 10% - programmes and performances of folk music; and all other activities.

After the *Income Tax Law* was amended in 2002, 2004, 2006 and 2009 (*RS OG No. 80/2002, 135/2004, 62/2006, 65/2006, 31/2009 and 44/2009*) the % share of tax deductible income derived from intellectual property changed as follows:

- 50% - sculpture, tapestry, art ceramics, ceroplastics, mosaic and stained glass, art photography, wall painting and other painting in the space with various techniques, costume design, fashion design and artistic processing of textile;
- 43% - paintings, graphics, industrial design with the development of models, small works from plastic, visual communication works, interior design works and facade architecture, scenography designs, scientific, technical, literary and fiction works, translations, restoration and conservation work, performances of artistic work (playing

of instruments and singing, theatre and film acting, recitation), shooting movies and conceptual sketches for the tapestry and costume design.

- 34% - for the programmes and performances of popular and folk music, production of phonograms, production of videograms, production of TV shows, database production, and all other author and related rights which are not listed.

The third type of the tax deductible income (34% share of tax deductible income) was a result of the lobbying of large concert organisers and folk and popular music producers. They were quite successful in their lobbying – previous rate for the folk artists was constantly 10%, while the rates for the first two groups were higher (60% and 50% after the changes in 2006).

The *Income Tax Law* does not permit individuals to deduct for contributions to charity. This restrictive tax treatment came into effect in 2001 as a part of general tax system reform. The new *Law on Personal Income Tax* repealed a system of non-standard tax deductions, which could be up to 15% taxable income. Except for donations for cultural purposes, this tax-benefited treatment had been dedicated also for investments in objects with special cultural, historical and scientific value.

Deductions offered, in the *Law on the Profits of Legal Entities*, on donations to culture are not really considered as an incentive in practice. In addition, the character of cultural donations and types of organisations that may receive tax-benefit contributions were regulated by direction. The donations can be made for: production, prevention and research of cultural values and heritage; improvement of conditions for the development of cultural activities; international cultural cooperation; education and research in the field of culture and stimulation of creative work. The types of organisations that may receive tax-benefit contribution are in the field of: heritage, museums and galleries; artistic, literary and other creative work; film industry and video production; archive, library, botanical and zoological gardens and the publishing of books, publications and booklets.

The *Law on the Profit of Legal Entities* also regulates tax exemption for non-profit organisations. According to *Article 44*, non-profit organisations are granted tax exemption under the following conditions:

- the income is up to 300 000 CSD (around 2 900 EUR in the year 2011) higher than its expenditure in the year of which the right to tax exemption is granted;
- the non-profit organisation in question does not distribute the income thus generated to its founders, members, executives, employees or persons associated with them;
- the salaries paid to employees, executives or persons associated with them are not higher than twice the average salary paid in the business area to which the non-profit organisation in question belongs; and
- the non-profit organisation in question does not distribute its assets in favour of its founders, members, executives, employees or persons associated with them.

Incentives introduced during the former regime have disappeared, such as the matching fund "corporation-state / dinar na dinar". New incentives have not yet been created. At present, all donations (except those given through the government) have a 5% gift tax, even if the donation is made in kind. This represents a huge obstacle, even to large donors of equipment. The institution / recipient usually have to find another donor to cover the taxes to be paid to the state.

VAT was introduced in Serbia at the beginning of 2005. The general rate is 20%. A reduced rate of VAT for books, tickets for music manifestations and cinema tickets is 8%.

In 2011, the ministry of trade made a decision to grant tax benefit (tax credits) to foreign companies that are producing films in Serbia. The tax credits are considered as a part of

initiatives in the framework of Programme of Branding Serbia and on the temporary base (only for 2011). The Serbian Film incentives were:

- 12% cash rebate on all Serbian labour costs (All salaries and taxes paid in Serbia); and
- 15% cash rebate on all Serbian expenditure on goods and services for the production of feature films, documentaries, television productions and TV series shot on location in Serbia. TV commercials are not eligible.

### 5.1.6 Labour laws

In Serbia, all artists that are employed in cultural institutions are public servants under the *Public Servants Law Regime (2005)*. The new *Law on Culture* envisages the introduction of a new model in which artists will be engaged on a contractual basis rather than as employees. Since these steps would cause large dissatisfaction in the field of culture, especially during the financial crisis period, with a large number of unemployed people across the sector, these changes have not become operational so far. Although, we are still sceptical about the determination of the decision makers to start the systemic changes, which are not popular, the very difficult current financial situation, as well as the financial projections for the public cultural sector for the next couple of years, will probably push these changes. The alternative would be to close a number of public institutions, or even more severe cutting of budgets.

A general change has been made through *Labour Law*, and *Law on Public Administration (2005)* which affected artists employed in public institutions and those working part-time in public institutions. There are restrictions on double employment in the public sector that are preventing artists employed by art schools to be also employed by public theatres (which was often the case, i.e., a professor of theatre-directing being, at the same time, an artistic director of the theatre, etc.). This is also regulated by the new *Law on Culture* and, through the sub laws, types of employment in the cultural and arts sector will be defined (more in chapter 5.2).

Collective bargaining agreements exist in the fields of theatre, archives, museums, libraries and institutes for heritage protection. A special section of the trade unions are responsible for bargaining, enforcing and monitoring these agreements. On 29 August 2003, the City of Belgrade signed special collective agreements with all of the relevant trade unions, which cover 1 600 employees in the city's cultural institutions.

### 5.1.7 Copyright provisions

Efforts are underway to harmonise the domestic *regulations on intellectually property* with international conventions. Authorities are looking at various international documents and recommendations to aid them in their work:

- WIPO Conventions and Recommendations;
- EU Directives; and
- recommendations of the AIPPI on how particular intellectual property matters are to be regulated.

The new *Law on Copyright and Related Rights* was adopted in 2009 (December 11th 2009). It regulates the object and the content of copyright and related rights, the organisation for collecting royalties generated from copyright and related rights, and sanctions for infringement. The Law extends copyright protection to any "original intellectual creation of an author, expressed in particular form, irrespective of its artistic, scientific or other value, its purpose, size, content and manner of expression, as well as the permission to publicly announce its content". A non-exclusive list of objects is included within the scope of the Law: written works (books, pamphlets, articles, etc.); spoken works

(lectures, speeches, orations, etc.); dramatic, dramatic-musical, choreographic and pantomime works; works originating from folklore; music works, with or without words; film works (cinematography and television works); fine art works (paintings, drawings, sketches, graphics, sculptures, etc.); architectural works; applied art and industrial design works.

The new Law incorporated the changes connected to the WIPO and EU Conventions and TRIPS. The changes include the retroactive protection of the rights of interpreters and producers of phonographs, more detailed restrictions of the author's rights, as well as more consistent implementation of number of EU directives.

Alternative ways of regulating artists' rights, like Creative Commons, are being slowly implemented in Serbia, mostly through young artists and the alternative art scene.

There are no blank tape levies in Serbia. Existing legislation does not recognise public lending rights. Due to the difficult economic situation, there are no possibilities to cover these expenses by users, libraries, video rentals or by the government.

During 2009 and 2010, very intensive media campaigns by SOKOJ (Organisation of Music Authors of Serbia) and PI (Rights of Interpreters) raised the issue of respect for the *Law on Copyright and Related Rights*. The disputes between SOKOJ and PI on one side, and the representatives of mostly small and middle sized companies, and especially small entrepreneurs, resulted in the compromise in 2012, mediated by the Ministry of Economy and the Ministry of Finance, of the new scale, prices, and methodologies of calculating fees for the use of music. Small entrepreneurs, such as hairdressers and shoemakers, are exempt from paying the fees for playing music (usually radio), in their shops. The US Embassy was very prominent in this period, lobbying the Serbian Government to put more effort into the fight against piracy, especially concerning the software industry, as some of the largest US software companies have branches in Serbia. On the other hand, Serbia is increasingly a part of the globalised world, which still does not have a clear answer to new technologies that are allowing free access to any product of the creative industries from anywhere in the world.

### **5.1.8 Data protection laws**

The *Law on Protection of Personal Data* was passed in the Parliament of Serbia in 2008 (with some amendments in 2009), as well as and the *Law on the Free Access to Information* in 2004 (with amendments in 2007, 2009 and 2010). The Commissioner for Information of Public Interest and the Protection of Personal Data is responsible for the protection of these laws. The first Commissioner, Mr Rodoljub Sabic, has played a very important role in protecting the public interest – he helped to clarify what a public institution represents and what kind of information should be available to the public. Until recently, most of the information concerning the functioning of public institutions was considered to be for internal use only and was kept secret. Public cultural institutions were made to slowly open themselves to different communication channels and make their internal systems of communication open to the public, for public discussion and criticism.

### **5.1.9 Language laws**

See chapter 4.2.5.

### **5.1.10 Other areas of general legislation**

Information is currently not available.

## 5.2 Legislation on culture

The first task of the new government in 2000, after the systematic changes in the country, was to impose the rule of law in all fields, which means re-creating the basic and most important state legislative documents starting with the Constitution.

Without a basic legal framework, which defines the territorial organisation of the country, property issues, privatisation, taxation etc., work on specific concrete laws in the cultural field would be futile. This was one of the reasons why many new laws relevant for the cultural field are only now in the process of being drafted while more general state laws are passed and Parliamentary procedures set up. This was the reason why the *Law on Culture*, prepared in 2007, was adopted by the Parliament in 2009.

**Table 4: List of existing cultural legislation**

<i>Title of the Act</i>	<i>Year of adoption</i>
<i>Law on Issuing Publications</i>	1994; SG RS, 37/91, 53/93, 67/93, 48/94
<i>Law on Serbian Literary Society</i>	1997; SG RS, 20/97
<i>Law on Matica Srpska</i>	1992; SG RS, 49/92
<i>Law on Cinematography</i>	2011
<i>Law on Ratification of the Protocol to the Agreement on the importation of artefacts of educational, scientific or cultural character</i>	1981; SG RS 7/81
<i>Law on Endowments and Foundations</i>	2010; SG RS 88/10
<i>Law on Culture</i>	2009; SG RS 72/2009
<i>Law on Library and Information Sector</i>	2011; SG RS 52/11
<i>Law on Old and Rare Library Materials</i>	2011; SG RS 52/11
<i>Law on Legal Deposit of Publications</i>	2011; SG RS 52/11
<i>Law on Renewal of Cultural and Historical Heritage and Support for Development of Sremski Karlovci</i>	1991; am. 1993 and 1994; SG RS, 37/91, 53/93, 67/93, 48/94
<i>Law on Establishment of the Museum of Genocide Victims</i>	1992; am. 1993 and 1994; SG RS, 49/92, 53/93, 67/93, 48/94
<i>Law on Heritage Protection</i>	1994; SG RS, 71/94
<i>Publishing Law</i>	1991; am. 1993, 1994, 2004, 2005; SG RS, 37/91, 53/93, 67/93, 48/94, 135/2004, 101/2005
<i>Copyright Law</i>	2009;
Regulations on the keeping of records of persons who perform independent artistic or other activity in the field of culture	2010; SG RS 41/10
Regulation on conditions, criteria and method of acquisition and withdrawal of the status of cultural institutions of national importance	2010; SG RS 40/10
Regulation on detailed conditions and manner of awarding recognition for outstanding contribution to national culture, and culture of national minorities	2010; SG RS 36/10
Rules on determining the composition and operation of the Commission determining the representativeness of the associations and the termination of the status of representative associations in culture	2010; SG RS 57/10

Regulation on the procedures, criteria and standards for the selection of cultural projects that are financed and co-financed from the budget of the Republic of Serbia	2010; SG RS 57/10
Regulations on the content and the way of keeping of records of the public cultural institutions, located on the territory of the Republic of Serbia	2010; SG RS 38/10
The Decree on special awards for contribution to the development of culture	2010; SG RS 91/10
<b>Draft bills</b>	<b>Short description of progress</b>
<i>Law on Archive Documentation and Archive Sector</i>	<i>Draft version was open to public debate from January 2010. Final version is in preparation.</i>

According to the report from Ministry of Culture, following laws are in administrative procedure (November 2014):

- *New Law on Archives;*
- *The Bill on Amendments of the Law on Culture;*
- *The Bill on Amendments of the Libraries and Informatics;*
- *The Bill on Amendments of the Law on Old and Rare Library Materials;*
- *The Bill on Amendments of the Law on the Legal Deposit of Publications; and*
- *The initiative for the amendment of the Law on Public Purchases.*

**Table 5: Overview of the international legal instruments**

<b>Title of the Act</b>	<b>Year of adoption</b>
<i>Convention for the Protection of Cultural Property in the Case of Armed Conflict</i>	Hague, 1954; Ratified in 1956. SG FNRJ, 4/56
<i>Convention on the means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property</i>	Paris, 1970; Ratified in 1973. SL SFRJ, 50/73
<i>Convention on the Protection of World Cultural and Natural Heritage</i>	Paris, 1972; Ratified in 1974. SL SFRJ, 56/74
<i>Convention for the Protection of European Architectural Heritage</i>	Granada, 1985; Ratified in 1991. SL SFRJ, 4/91
<i>Protocol to the Agreement on the importation of educational, scientific or cultural items</i>	Florence, 1950; Ratified in 1981. SL SFRJ, 7/81
<i>Convention on the archaeological heritage</i>	Valletta, 1992;
<i>Convention on the conservation of intangible cultural heritage</i>	Paris, 2003; In the parliamentary procedure.
<i>European Convention on Cinematographic production</i>	Strasbourg, 1992; Ratified in 2004
<i>European Landscape Convention</i>	Florence, 2000; Signed
<i>Council of Europe Framework Convention on the Value of Cultural Heritage for Society</i>	Faro, 2005; Signed
<b>Draft bills</b>	<b>Short description of progress</b>
<i>Convention on the Protection and Promotion of the Diversity of Cultural Expressions</i>	<i>Paris, 2005; government adopted it in November 2006 and passed it on to the Parliament. Since then in the parliamentary procedure</i>

The new *Law on Culture* is based on 10 principles of cultural development - freedom of expression of cultural and artistic creation; autonomy of subjects in culture; openness and availability of the cultural content to the public and citizens; respect for the cultural and democratic values of European and national traditions and diversity of cultural expression; integration of cultural development into social-economic and political long-term development of the democratic society; democratic cultural policy; equality of the subject in the process of establishment of institutions and other legal entities in culture and equality in the working process of all institutions and other subjects in culture; decentralisation of the decision-making process, organising and financing of cultural activities; encouraging the cultural and artistic creation and preservation of cultural and historical heritage; encouraging a sustainable development of the cultural environment as an integral part of the living environment.

General interest in culture includes: creating possibilities for intensive and coordinated cultural development; making conditions for nurturing cultural and artistic creation; research, protection and use of cultural goods; financing of cultural institutions founded by the Republic of Serbia; financing programmes and projects of the organisations and associations, as well as other subjects which are contributing to the development of culture and the arts; discovering, creating, researching, preserving and presenting of Serbian culture and culture of national minorities; creating conditions for the availability of the cultural heritage to the public; research, preserving and use of goods of special value for the culture and history of the Serbian people, which are located outside of the Republic of Serbia; encouraging and helping the cultural expressions which are the result of creativity of individuals, groups and associations of Serbs abroad; encouraging international cultural collaboration; encouraging professional and scientific research in the field of culture; spreading and developing education in the field of culture; encouraging the use of new technologies in culture, especially concerning IT and digitalisation; construction of a unique library information system and central function in the library sector; construction of a unique IT system in the sector of cultural heritage protection; encouragement of young talent in the field of cultural and artistic creation; creating conditions for the encouragement of independent cultural and artistic creation; encouragement of amateur cultural and artistic creation; encouragement of children's creativity and creativity for children and youth in culture; encouragement of cultural and artistic creation of people with special needs, and promoting accessibility to all with special needs; encouraging the art market, sponsors, patrons and donors of culture.

The law defines cultural activities and fields of cultural activities as:

- research, protection and use of cultural heritage;
- library information activities;
- books and literature (creation, publishing, bookstores, translating);
- music (creation, production, interpretation);
- visual and applied arts and architecture;
- performing arts and interpretation (drama, opera, ballet and dance);
- cinematography and audio-visual creations;
- art photography;
- digital creations and multimedia;
- scientific and educational activities in culture; and
- other musical, rhetorical, artistic and stage performances of cultural programmes.

One of the most important things that the new law brings is the foundation of the National Council for Culture, which has the role of providing permanent support from experts in preserving, developing and expanding culture. The Council will have the task of analysing and giving opinions on the state of the field of culture in the Republic of Serbia; giving

suggestions for creating cultural policy; giving suggestions in the development of cultural activities; participating in the creation of the strategy of cultural development and providing the monitoring for its execution; recommending the criteria for gaining the status of artistic excellence, or an expert in the field of culture; giving suggestions for the arrangements concerning other questions in the field of culture as well as inter-departmental cooperation (science, education, urbanism, international cooperation, etc.). The Council was constituted on 12 July 2011, and has 19 members. They are selected every 5 years from the circles of eminent and recognised artists and professionals in the cultural sector. The Council is still not operational, and no one can predict if their role will be proactive or just representative.

The strategy for cultural development of the Republic of Serbia was in the process of development, planned for a period of 10 years, but since the government was changed in 2012, it is still not clear what work will be continued, or if there will be a new team to start over.

Important change comes also from the definition of subjects in the field of culture - cultural institutions, cultural associations, artists, collaborators / cultural experts and other subjects in culture. The law regulates the main principles of functioning of all these subjects.

Possibly the biggest change comes with the institution of a public competition for the managers of public cultural institutions. They are elected for a period of 4 years, and can be re-elected. All of the candidates are obliged to present their plan for the functioning and development of the institution. Public institutions can also have one or more artistic directors, which are selected by the board of the institution. When it comes to employees - a person can work in a cultural institution only based on a contract for a period of 3 years, which can be renewed. Persons with over 20 (men) / 17.5 (women) years of work experience can obtain permanent work status.

Gaining the status of *National Cultural Institution of Excellence* is no longer permanent. The government will award this status to an institution according to criteria which will be formed, but can also take this status away. Also, there can be two recognised representative associations for every artistic sector (visual arts, applied arts, drama arts...); and this status can be removed. The status of self-employed artists, self-employed cultural experts, performers of cultural programmes and independent collaborators in culture are defined in the law.

This *Law on Culture* became operational from March 2010, although it depends on a number of sub-laws and ministry rulebooks that will have to go through the government or the Serbian Parliament. Because of the complicated administrative procedures, it will evidently take much longer to have the *Law on Culture* fully operational. Although a number of sub-laws and regulations were adopted during 2010 and 2011, a large number of the announced and planned changes that it introduces in the field of culture are still just a word on a paper.

## 5.3 Sector specific legislation

### 5.3.1 Visual and applied arts

There are no specific laws for visual or applied arts.

### 5.3.2 Performing arts and music

There are no specific laws for the performing arts and music. A *Theatre Law* has been in preparation for more than 10 years now, mostly dealing with labour issues (types of institutions, employment policies, etc.). There was a plan to place a *Theatre Law* in the group of other sub laws that will arise from the new *Law on Culture* which is in force since March 2010, but it is postponed again for an indefinite moment in the future.

### 5.3.3 Cultural heritage

The 1994 *Law on Heritage Protection* defines public services in this field. A number of special decrees and regulations have further outlined rules on how to conduct inventories, to valorise and categorise cultural heritage as well as define the responsibilities of archives, museums, film archives and libraries.

Cultural heritage protection is one of the top priorities of the Ministry of Culture because it represents the national traditions and identities of all people and cultures in Serbia.

The system and means of heritage protection is regulated by the *Cultural Properties Law*, dating back to 1994. A new law is still in the process of being enacted.

According to the 1994 *Cultural Properties Law*, the activities to be carried out by the heritage protection institutes consist of: research, registration, valorisation, proposing and determining cultural properties, categorisation, maintaining registers and the Central Register, preparing studies, proposals and projects, providing owners and users with expert assistance in preserving and maintaining cultural properties, proposing and overseeing how technical protective measures are carried out, publishing the results of cultural property protection activities, and participating in the preparation of urban and territorial plans.

The present law, as well as regulations, are outdated and do not correspond with changes in the theory and practice of conservation and protection of cultural and natural property. Since 2002, certain efforts have been made to prepare a new *Law on Heritage Protection* and it is still in the process of being enacted. The Ministry of Culture initiated the draft of a new *Law on Archive Documentation and the Archive Sector*, which currently does not exist. The aim of the draft law is to outline a new legal framework for archival activities in line with European standards.

### 5.3.4 Literature and libraries

A set of three important laws was adopted in 2011 – *Law on Library and Information Sector* (SG RS 52/11), *Law on Legal Deposit of Publications* (SG RS 52/11) and *Law on Old and Rare Library Materials* (SG RS 52/11).

The *Law on Rare Library Materials* introduces the obligation of professional care of old and rare library materials for all the owners of these movable cultural artefacts, not just for libraries and institutions. The circle of libraries that are in the process of effective protection of old and rare library materials, which until now included only the National Library of Serbia and Matica Srpska Library as depository libraries, is now widened. The Law was updated from the standpoint of the need for encouraging the use of new technologies in the field of old and rare library materials, especially information technologies and digitalisation. Criteria for assessment of old and rare library materials are

introduced, as well as the right of the private owner of the materials to request a free expert advice on old and rare library materials.

*Law on Library and Information* sector recognises the need to foster the application of new technologies in library services, especially information technologies and digitalisation, which was not regulated until this Law was adopted. This Law regulates the establishment of the National Centre for shared cataloguing, as a vital institutional and functional form of fulfilling of the obligations of complete records of everything that is in the libraries on the one hand, and the rights of all citizens to unrestricted access to information, knowledge and cultural values. With this Law, forms of library materials formed on the basis of new technologies, such as electronic, combined and multimedia publications and computer programmes used by the public are officially recognised for the first time.

The *Law on Legal Deposit of Publications* is intended to achieve the public interest of preservation, archiving and full access to the entire publishing production in Serbia and in the Serbian language anywhere in the world. The novelty is the passing of the obligation of mandatory submission of the copies from the printers to the publishers. The number of copies required is halved (5 instead of 10); a mandatory copy in electronic form is introduced, all forms of traditional print publishing and all forms of digital publishing are equally treated, including Internet, within the Serbian domain.

The Parliament, at the request of The Ministry of Culture, approved the amendment to the *Law on Publishing* through urgent parliamentary procedure, recognising the National Library as the only state agency for delivering four international publication numbers: ISBN, ISSN, ISMN and DOI. The new *Law on Publishing* is in the final draft phase, with the most important change being the introduction of the National Book Centre. The main aim of the Law is to take responsibility for strategic decisions concerning publishing procedures and protection of the national publishing industry. Although it in the final stage, it is still not clear when it can be expected in the final Parliamentary procedure.

### **5.3.5 Architecture and spatial planning**

In this domain authorities are shared between municipalities and cities (local self-governments) and the Ministry of Construction, Transport and Infrastructure. Currently, The Department for Spatial planning, Urbanism and Habitation is in charge of legislation in this area. Key legislation involves the following laws:

- *Law on Spatial Plan of the Republic of Serbia* from 2010 to 2020;
- *Law on Returning Nationalised Property*;
- *Law on Water*;
- *Law on Housing*;
- *Law on Trading of Property*;
- *Law on the Maintenance of Housing*;
- *Law on Agricultural Land*;
- and others.

### **5.3.6 Film, video and photography**

The former Yugoslavia was very well-known for its film production, not only of long features, but also in the field of documentary and short films. 20-30 films were produced per year. However, in 1991, with the dissolution of the country, only about five films were being produced per year. This situation changed with the support for film production coming from both State Television and from the Ministry of Culture after 2000, with the significant increase in the support of the Euroimage fund, as well as the number of regional co-production projects. The Serbian film industry produced 80 new feature films during

the period 2005-2010 (2005 - 5 feature films; 2006 - 7 feature films; 2007 - 16 feature films; and 2008 - 13 feature films, 2009 – 18 feature films, 2010 – 21 feature films).

There are two basic public institutions responsible for cinematography in Serbia:

- the Yugoslav Film Archive (one of the five largest film archives in the world); and
- the Film Centre of Serbia.

In Serbia, laws for film are considered out-dated and are currently being revised (the current law is the *Law on Cinematography* from 1991). In anticipation of the adoption of a new *Film Law*, the Ministry of Culture and Media organised an open competition for state funding to new films. From 2002 to 2007, 10.18 million EUR were invested in feature films, in a number of short films and some documentaries, some of which received awards from international and national film festivals.

The Federal Republic of Yugoslavia (now the Republic of Serbia) entered Eureka Audiovisual in 2001. It also became very active within the South East European Cinema Network due to the fact that in 2004 (November 17th) it became an active member of the European Film Fund for coproduction, distribution and exhibition of creative cinematographic and audiovisual works - Eurimages (as a part of the Federal Union of Serbia and Montenegro at that time). According to the statistics, Serbian authors obtain a significant percentage of the allocated means.

Currently there are five cinema venues in Serbia, within the Network of Europa Cinemas – in Belgrade - Cultural Centre Belgrade (KCB), Art Cinema "Museum" and Dom Sindikata, as well as Multimedia center "Kvart" in Kraljevo and "Cinema" in Zrenjanin.

In the framework of assistance to digitalisation of theatres that are members of the Eurimages network, in 2011 two of the venues were supported - cinemas in Kraljevo and Belgrade's KCB. This is a tri-partite project involving support at the local level, the Ministry and the Eurimages. There is also the plan to continue digitalisation of other cinema venues in Serbia (e.g. Eurocinema in Subotica, venue of Palic festival, Cinema in Leskovac, etc.).

The Ministry of Culture has formed a Group of experts for audio-visual heritage in order to create a new institution dealing with audio-visual material. The idea is to transform the "Film News" (*Filmske novosti*) and to create an institution able to maintain, save, and restore film, video and audio production – similar to the functioning of the French INA (Institut National d'Audio-visuel).

### 5.3.7 Mass media

Laws related to the mass media are the *Law on Broadcasting* (2002), the *Public Information Law* (2003), the *Law on Telecommunication* (2003), the *Law on Free Access to Information of Public Importance* (2004) and the *Law on Advertising* (2005).

The *Law on Broadcasting* stipulates:

- that broadcasting licenses are to be given on the condition that a minimum of 40% of the transmission time is filled with programmes of European origin, 10% of which must be produced by independent producers; and
- that the duration of commercials will be limited and controlled according to the programming, i.e.: a film may only be interrupted twice and a television programme only after 45 minutes of showing.

The *Law on Broadcasting* also sets general programme quotas. The following obligations have been made:

- broadcasters are obliged to programme at least 50% of air time with Serbian language content. Within this share, half must be its own programmes / productions; and
- local and regional broadcasters, if they are predominantly state-owned, are obliged to allocate 10% of their air time to independent productions, which can also be co-productions.

The *Law on Advertising* regulates advertising and sponsorship issues. The commercial broadcasters are not allowed to use more than 20% of their daily airtime for advertising (maximum 12 minutes per hour of programming). Advertising time is limited to 10% of daily airtime (maximum 6 minutes per hour of programming) for public (national, local and regional) and civil broadcasters. These rules are not followed by most of the commercial broadcasters or the public service broadcasters.

### **5.3.8 Other areas of culture specific legislation**

The new *Law on Endowments and Foundations* was adopted on the 23 November 2010. Before this Law, the status of the endowments and foundations in the Republic of Serbia was regulated by the *Law on Endowments, Foundations and Funds* from 1989 (SG RS, 59/89), which was a product of a political and legal context far different than in 2010. The new Law has a goal of making a legal framework which will be motivational for the development of the culture of endowments and foundations, and their transparent management and administration. Endowments and foundations are non-profit nongovernment organisations, which are founded on a voluntary basis and they are independent in the setting of their goals.

A foundation is defined as a legal entity to with a sum of at least 30 000 EUR in order to achieve a general public goal, good deed or private interest which is not prohibited by law or the *Constitution of Serbia*. A foundation also includes legal entities without the underlying asset also established in order to achieve the goal of the general interest of the society.

The assets acquired by endowments and foundations do not pay taxes, but they are obliged to make their annual reports available to the public by publishing them (print or online form), and are obliged to submit annual financial reports to the Serbian Business Registers Agency. The assets of endowments and foundations can only be used to achieve their goals and can't be shared with founders, members of management, employees or related persons.

## 6. Financing of culture

### 6.1 Short overview

In September 2001, Serbia introduced a new budgetary system based on internationally accepted financial statistical codes, which enables the whole public sector to formulate and monitor all public expenditure in new ways.

This new system gives the Ministry of Culture, as well as all public cultural institutions, a new "philosophy" on public financing. At the same time, the new system gives Serbia an opportunity to establish a comparative system, which would be of great help to the Ministry to analyse and formulate new methods and instruments of cultural policy concerning public financing. The recent changes provoked a lot of dissatisfaction because taxes on each contract have been doubled.

The statistical system that currently exists in Serbia does not provide the real or full picture on the level of state expenditure for culture. In addition, allocations made to numerous cultural institutions are included in the budgets of different ministries, such as:

- Ministry of Education (art education, student cultural centres, etc.);
- Ministry of Foreign Affairs (international cultural co-operation);
- Ministry of Science (research in art and culture);
- Ministry of Diaspora (Diaspora community projects);
- Ministry of Youth and Sports;
- Ministry for Kosovo and Metohija; and
- Extra-budgetary lines to cover expenses for the Serbian Academy for Art and Sciences.

The Ministry of Culture of Serbia finances the work of 40 public cultural institutions of national importance (plus 14 cultural institutions on the territory of Kosovo and Metohija) and, via project funding, several hundred more cultural institutions and NGOs. The City of Belgrade finances 34 institutions that have city importance and 9 events and, through project funding, the number increases to a few hundred institutions, NGOs and individual projects.

To improve the system of financing culture, the government established an Agency for Cultural Development in June 2001. The main tasks of the agency were to:

- make and suggest programmes to improve the economic status of culture;
- identify fundraising programmes available on the international level;
- monitor and distribute foreign donations; and
- co-operate with public institutions and NGOs.

As the work of the agency has not been clear or transparent, and its level of efficiency is very low, the new Minister of Culture has dissolved the Agency and engaged the Ministry staff to undertake its tasks.

Reform initiatives in the financing culture were introduced in 2002 by new procedures for financing cultural projects. It is very interesting that project funding (informal) includes two main budget lines: the first represents small action projects – the scale of the average grant is from 1 500 EUR up to 7 000 EUR. The second budget line is for major investments, dedicated to film production, library purchases and support to capital publishing projects. In 2014, new guidelines for projects that are supported by international funds have been introduced. For the first time in the 20 year cultural policy history, transparent criteria and procedures for evaluating projects have been introduced, in accordance with European and global standards. A scoring system of ranking projects, as well as financial transparency, has been introduced; with accountability and economic

efficiency as criteria of project evaluation. Out of the total project applications from NGOs, about 98% were supported with the total requested amount. Experience from this pilot open competition shows that a lot of projects supported from international funds do not fit the priorities of national cultural policy. It is also evident that a lot of projects supported by international funds have a huge discrepancy between production and managerial components. A lot of them are created to invest about 80% of the total budget in managerial and administrative staff and or promotional activities. From the other side, less than 20% of the total budget goes to creative and artistic production. There is also very low quality in multidisciplinary projects and low competences and capacities of project implementers for these kinds of projects. A lot of low quality multi-sectoral projects were supported by IPA CBC programmes that Serbia signed with several border-states (Bosnia, Bulgaria, Croatia, Hungary, and Romania).

**Table 6: Structure of projects financed by public competitions in the field of arts and culture, 2007-2013**

Field	2007	2010	2011	2012	2013
	Amount in EUR				
Film festivals, awards etc.	210 000	151 000	200 000	163 000	87 711
Performing arts	355 250	301 000	470 000	360 000	503 798
Music	250 250	236 000	350 000	350 000	301 737
Visual arts & multimedia	400 313	263 000	350 000	431 000	182 000
Literary events & awards	80 437	100 000	100 000	100 000	91 355
Journals and magazines in the field of arts and culture	226 687	120 000	120 000	230 000	80 000
Folklore, traditional arts	84 250	53 000	53 000	50 000	64 855
Culture in Kosovo & Metohija	111 150	50 000	50 000	50 000	Na.
Other	33 125	12 000	12 650	6 500	78 976
Arts and culture of National minorities	na.	79 000	80 000	80 000	69 491
Youth culture	na.	55 000	55 000	87 000	38 110
<b>TOTAL</b>	<b>1 751 457</b>	<b>1 420 000</b>	<b>1 840 650</b>	<b>1 907 500</b>	<b>1 498 033</b>

Source: Ministry of Culture of the Republic of Serbia, 2007-2014.

**Table 7: Structure of projects financed by public competitions in the field of media, 2007-2011**

	2007		2010		2011
	Amount in EUR	No. of projects	Amount in EUR	No. of projects	Amount in EUR
General	-	-			740 000
Informing Diaspora communities	141 856	17	107 000	15	110 000
Informing national minorities	143 629	42	326 000	43	300 000
<b>TOTAL</b>	<b>285 485</b>	<b>59</b>	<b>433 000</b>	<b>58</b>	<b>1 150 000</b>

Source: Ministry of Culture of the Republic of Serbia, 2007-2011.

The amount of money intended for competitions (in the field of arts and culture as well as media) accounts for approximately 2-3% of the total budget of the Ministry of Culture and information. Focusing on competitions, in terms of grants, there are three priority fields: performing arts, music and visual arts. In 2013, these activities received more than two thirds of all financial support granted by an open competition system (43% for performing arts and music and 24% for visual arts and multimedia). Allocation of funds by the Ministry of Culture is based on the "Regulation of supporting projects in art and culture" which set up a list of criteria for selecting projects for support. However, this Regulation set up very formal and generalised criteria for selection that are very often too far from the real needs of artists' organisations.

It is important to underline that since 2005, cultural heritage became a financial priority of the Ministry of Culture of Serbia. In 2005, approximately 5.4 million EUR was allocated for cultural heritage projects (e.g. reconstruction of Hilandar Monastery – 1.15 million EUR; reconstruction of Palace Complex Dedinje- 1.44 million EUR; projects of archaeological research – 196 000 EUR etc.). In 2006, the budget for cultural heritage projects increased by 25% (7.1 million EUR). In 2011, cultural heritage projects received funding of only 1.44 million EUR, more than two thirds less than in 2006. In 2008-2009 cultural heritage have become again investment priority due to tourism projects in several cultural heritage site.

Financial crises in Serbia have a strong influence on public financing of cultural activities. The first sign of the current crisis appeared in the third quarter of 2008 with a drop in manufacturing output. In 2008, GDP decreased by 2%, but in 2011 it slowly increased by 1.2 %. There are 524 cultural organisations that have public institution status, out of which 67% (359 institutions) are based on the territory of Central Serbia, and 23% (167 institutions) on the territory of AP Vojvodina.

Traditionally, a primary economic instrument of cultural policy in Serbia has been subsidies and grants to creative producers. Those direct supports were mainly in the form of financial assistance to individual artist and cultural organisations. Other means of economic measures include indirect assistance which has been providing by using very limited tax concessions. The paradox is that both areas are equally neglected and it is necessary to develop adequate tax measures dedicated to artistic producers as well as consumers and to give by indirect measures support to financial sustainability of cultural organisation as well as private and corporate investment in cultural sector.

There was increased emphasis on supporting local cultural life and folklore and folk festivals, especially in Central Serbia (e.g. "Cultural summer in Paracin"- presentation of folk music and culture; Jagodinsko kulturno leto in Jagodina etc). The economic crisis has deepened the imbalance between the institutional cultural system and popular (political-

oriented) local festivals. Some festivals had budgets that are equivalent to the annual budgets of local institutions (e.g. in organising "Days of beer", Zrenjanin local municipality had a budget of 160 000 EUR, which is the same as the annual budget for the Contemporary Gallery or Archive in Zreanjanin). In 2008, for example, local municipalities organised 1 250 local events and festivals, while local cultural institutions cut their programmes by 30% due to a lack of money.

There are many examples of how the lack of funding has impacted on programme activities: at the end of 2009, Belgrade Philharmonic Orchestra was unable to participate at BEMUS; by mid-2010, the Ministry of Culture did not have enough money to support participation of Serbian cultural organisations in the programme Culture 2007-2013; the budget for "Sterijino pozorje" Novi Sad was reduced by 50%, most cultural events with an international reputation (BITEF, Sterijino pozorje, BELEF, etc.) were oriented to domestic cultural production due to reduced budgets etc.

Philanthropy and donations to art and culture developed in Serbia in the 19th century as part of a nationalist resurgence, when the new bourgeoisie felt responsible to support the creation of national cultural institutions. The Serbian National Theatre in Novi Sad, and all the other theatres in Vojvodina, had been created exclusively through private support and donations. During that time, donations played a crucial role, both in the form of large individual donations, but also smaller collections of private support for important cultural initiatives that were not supported by the state - such as the gallery "Cvijeta Zuzoric" in Belgrade, which was built around 1930 with private donations.

After World War II, private ownership of property was banned and the only form of private support to the arts was made by individuals to museums, etc., or by collectors operating in the art market. However, enterprises (socially owned) acted as "corporate donors" up until the economic crises at the beginning of the 1990s. Nowadays, a small number of enterprises use sponsorship as part of their marketing strategy, mostly supporting art production with services or with goods. A revitalisation of the Serbian economy, as well as legal provisions, are the basic conditions which are needed to create more efficient partnerships between the business sector and culture. Recently, new art and business partnerships have been created by foreign companies that operate in the Serbian market. The companies such as Aktavis, Telenor, Philip Morris, LUKOIL, Mercedes Benz etc., continually support cultural programmes and activities in the framework of their "corporate social responsibility strategy". In 2007, as an instrument for promoting corporate philanthropy, the VIRTUS award was introduced by the Balkan Fund for local initiatives. Research on corporate philanthropy in Serbia (2008) has shown that more than 46% of companies like to support cultural activities.

The number of possible donors (foreign foundations for example) is very small because the law does not currently provide sufficient incentives to stimulate private investment in culture.

## **6.2 Public cultural expenditure**

### **6.2.1 Aggregated indicators**

Public cultural expenditure per capita in Serbia in 2013 was 23 EUR (2 690 CSD), while in 2008 the figure was 24 EUR (2 040 CSD). Compared to the previous years there was a decrease of cultural expenditure per capita of 3% in total. At present about 524 cultural organisations have the status of budget users, out of which 167 are located in the territory of AP Vojvodina, and 359 in the territory of Central Serbia. This fact indicates that the cultural system still creates great pressure on the state budget. On the other hand, the

current situation indicates that there is no public awareness or will to introduce the principles of efficiency and management practice in cultural institutions / organisation, or political interest to start cultural financial reforms.

Increasing per capita expenditure at the local level (see Table 8a) is a result of a shift in emphasis towards supporting festivals as a part of local cultural life, which supported about 1 250 local events and festivals in Serbian municipalities. It seems that the new government elected in 2008 was interested in creating a social welfare state. In the first year of appointment, there was a rise in public expenditure in all social domains, including culture. The "festivalisation" of culture has caused disapproval among cultural actors: e.g. "Exit" and "Cinema City" events receive 1/3 of all financial support granted by the open competition system in Novi Sad (630 000 EUR in 2009 and 300 000 EUR in 2010).

In 2013, total public cultural expenditure was 163.3 million EUR. This corresponds to 1.39% of total public expenses in Serbia at all levels of government.

**Table 8: Public cultural expenditure per capita in Serbia, in EUR, 2001-2013**

Year	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2013
Per capita cultural expenditure (all government levels)	16.5	15.7	20.1	19.6	17.4	18.4	20.4	22.6	24.0	18*	15*	23*
Per capita cultural expenditure (the central level - Republic)	3.0	3.0	6.2	11.0	9.3	14.5	11.1	11.6	10.1	7.2	7.7	9*
Per capita cultural expenditure (provincial level / AP Vojvodina)	1.5	2.35	2.9	3.10	3.3	3.4	3.6	5.1	5.8	5.7	n.a.	6*
Per capita cultural expenditure (city of Belgrade)	22.5	24	20.1	17.5	18.3	20.6	25.4	22.7	19.2	17.1	16.1	15.5*

Source: Mikic H. (2011) Cultural policy and contemporary challenges of Financing culture: international experiences and Serbia, *Culture* No. 130, pp. 75-104; Mikić H. (2013) *Cultural industries and diversity of cultural expression in Serbia*, Belgrade: Creative Economy Group

\* estimate; per capita expenditure includes expenditure for Diaspora cultural projects allocated by the Ministry of Diaspora, expenditure for preservation and conservation of religious cultural objects allocated by the Ministry of religion, expenditure for cultural-tourism project allocated by the Ministry of economy and tourism.

**Table 8a: Public cultural expenditure per capita in some Serbian cities, 2007-2009**

Year mount	2007	2008	2009
	In EUR	In EUR	In EUR
Belgrade	25.4	22.7	19.2
Novi Sad	32.55	31.76	32.68
Sremska Mitrovica	30.30	36.40	29.80
Subotica	21.60	25.80	Na.
Zrenjanin	20.20	22.90	Na.
Pancevo	16.00	23.60	17.70
Nis	17.90	21.80	20.10
Uzice	19.40	20.40	18.10
Sombor	16.10	17.60	14.00
Pozarevac	16.80	20.10	Na.
Krusevac	14.40	16.60	14.50
Kragujevac	14.50	17.60	19.00
Sabac	12.10	14.40	Na.
Kraljevo	9.60	11.70	13.20
Vranje	9.30	12.10	11.50
Leskovac	10.50	13.60	9.80
Jagodina	11.00	13.50	Na.
Smederevo	9.80	11.90	8.30
Valjevo	9.00	10.20	10.60
Novi Pazar	8.30	4.60	16.70
Loznica	5.70	6.60	Na.
Cacak	Na.	13.10	Na.
Zajecar	Na.	Na.	20.40

Source: Local cultural policies (2010), Institute for Cultural Development, Belgrade; Author's calculation based on Budget Decision of Novi Sad and Belgrade, 2007-2009.

## 6.2.2 Public cultural expenditure broken down by level of government

**Table 9: Public cultural expenditure: by level of government, 2012**

Level of government	Total expenditure in EUR	% share of total
State (central, federal)	54 217 954	33%
Regional (provincial)	14 227 000	9%
Local (municipal, incl. counties)	94 850 000	58%
<b>TOTAL</b>	<b>163 348 954</b>	<b>100%</b>

Source: Mikić H. (2013) *Cultural industries and diversity of cultural expressions in Serbia*, Belgrade: Creative Economy Group, pp. 26

The present statistical system does not provide precise data concerning the share of different levels of government in the public financing of culture. In 2012, government subsidies at national level accounted for about 33% of the total public cultural expenditure; municipalities accounted for about 58%, and the Province of Vojvodina took up the remainder (9%). In the structure of public cultural expenditure of municipalities, Belgrade City government subsidies account for about 58% of the total public cultural expenditure of municipalities, while Belgrade municipalities account for about 17%. Increased participation of local governments in public expenditure for culture is due to their obligation to participate in the financing of regional networks of museums, archives and institutes for protection of cultural monuments that have regional status as well as increasing the level of financing local media by public media purchasing model.

In 2007, the new budget line dedicated to cultural projects and programmes was introduced by the Ministry of the Diaspora and allocation of public funds is realised by open competitions. In 2007, 100 projects were supported with a budget of 650 000 EUR, while in 2008, there were 112 supported projects with a budget of 447 500 EUR (see chapter 3.4.6).

The share of the Ministry of Culture in the total government budget in 2012 was 0.68%, which represents same level as the share of the Ministry of Culture in 2010 (0.65%). In the structure of the Ministry of Culture budget, for example, the running expenses and salary of the Ministry of Culture increased by 15%, while these type of expenses in the cultural institutions increased by 19%. Financial support for open competitions, as well as for different programmes and projects in the field of culture, increased by 20% - from 11 million EUR to 13.3 million EUR. The amount of money intended for competitions as well as ad hoc cultural projects accounts for approximately 16% of the total budget of the Ministry of Culture. In 2011, the share of the Ministry of Culture in the total government budget has reached the lowest level in the last 10 years (0.65%). Out of the total budget of the Ministry of Culture, 25% goes to central government administration of culture, while the amount of money intended for public competitions and ad hoc projects accounts for approximately 20% (11 million EUR), while the budget for public cultural institutions funded by central government accounts for 50%.

**Table 10: Share of the budget of the Serbian Ministry of Culture in the total government budget, in thousand CSD and in EUR, 1997-2014**

Year	Budgetary expenses of the Republican government (EUR)	Budgetary expenses of the Ministry of Culture		Proportion of the budget of the Ministry of Culture
		CSD	EUR	
1997	13 820 981 000	311 834	-	2.26%
1998	16 807 473 000	289 154	-	1.72%
1999	17 640 691 000	245 088	-	1.57%
2000	32 702 454 000	557 690	15 934 000	1.71%
2001	127 339 827 000	1 074 235	23 871 000	0.84%
2002	217 379 629 000	1 389 625	22 818 000	0.64%
2003	318 691 919 000	2 954 919	47 814 000	0.93%
2004	362 045 252 000	5 851 070	85 305 000	1.62%
2005	400 767 778 000	5 608 642	70 548 000	1.40%
2006*	459 407 647 000	6 376 627	78 240 000	1.38%
2007*	551 126 440 000	4 942 284	60 345 000	0.89%
2008	695 959 075 000	6 888 157	81 000 000	0.98%
2009	748 652 903 000	6 895 770	72 587 000	0.92%
2010	738 645 297 000	5 860 797	58 607 970	0.79%
2011	846 919 908 000	5 541 260	55 412 600	0.65%
2012	797 994 245 000	5 698 555	54 271 954	0.68%
2013	913 674 271 000	5 755 421	48 774 754	0.54%
2014	915 670 000 000	15 659 118	139 759 000	1.54%

Source: *Statistical Yearbook 2000 and 2002*, Office of Statistics of the Republic of Serbia, *Law on Budget of Republic of Serbia* for 2000-2014.

\* Excluded is expenditure of the National Investment Plan.

Note: By the end of 2003, the Radio-Television of Serbia (public broadcasting service), the Regulatory Agency for Broadcasting, and the public enterprise PANORAMA were financed through the budget of the Ministry of Culture.

The share of the Ministry of Culture in the total government budget increased in the period from 2004 to 2006, but this budget growth doesn't mean a real increase of financial resources for cultural and art production (programmes). Starting from 2004, Radio-Television of Serbia (public broadcasting service), the Regulatory Agency for

Broadcasting, the public enterprise PANORAMA, and the publishing organisation "Bratstvo" (journals, newspapers, magazines in the Bulgarian language), were financed through the budget of the Ministry of Culture. Financing activities of these organisations took up around 45% of the budget of the Ministry of Culture. By the end of 2006, financing of those organisations was cut, due to the introduction of new legal forms of their financing (e.g. broadcasting license fees, TV subscriptions, etc.). This is one of the reasons why the share of the budget of the Ministry of Culture is reduced in 2007., as there are no more "media" expenditures in it, while the rate of participation in payment of TV subscriptions has finally achieved the desired level of 80% (the resistance to the "renewal" of TV subscription in Serbia was great, as the "boycotting" of the payment of the subscription was part of the democratic battle at the end of 1980s and beginning of 1990s). In 2014, the budgetary expenses for culture increased – this was partly due to an increase in cultural expenses but again there were new media expenses (expenses for the public broadcasting company) funded by the Ministry of Culture and Information budget.

### 6.2.3 Sector breakdown

**Table 11: State cultural expenditure in Serbia: by sector, 2008**

Field / Domain / Sub-domain	TOTAL	
	in EUR	in %
<b>I. Cultural Heritage</b>	63 144 000	29%
<i>Historical Monuments</i>		
<i>Museums</i>		
<i>Archives</i>		
<i>Libraries</i>		
<i>Intangible Heritage / Folk Culture</i>		
<b>II. Visual Arts</b>	11 939 000	5.5%
<i>Fine Arts / Plastic Arts</i>		
<i>Photography</i>		
<i>Architecture</i>		
<i>Design / Applied Arts</i>		
<b>III. Performing Arts</b>	22 899 000	10.5%
<i>Music</i>		
<i>Theatre, Music Theatre, Dance</i>		
<i>Multidisciplinary</i>		
<b>IV. Books and Press</b>	26 179 000	12.6%
<i>Books</i>		
<i>Press</i>		
<b>V. Audiovisual and Multimedia</b>	32 046 000	14.4%
<i>Cinema</i>		
<i>Television</i>		
<i>Sound recordings</i>		
<i>Radio</i>		
<i>Multimedia</i>		
<b>VI. Interdisciplinary</b>	60 793 000	28%
<i>Socio-culture</i>		
<i>Cultural Relations Abroad</i>		
<i>Administration</i>		
<i>Cultural Education</i>		
<b>VII. Not covered by domain I-VI</b>		
<b>TOTAL</b>	<b>217 000 000</b>	<b>100%</b>

Source: Office for Statistics of the Republic of Serbia, 2010; *Law on Budgets*, Serbia, AP Vojvodina 2008; Serbian Business Registers Agency (financial reports 2009); Decision on competitions, Ministry of Culture of Republic of Serbia 2008.

The present statistical and government statistical system does not provide precise data concerning the sectoral structure of financing culture. The government statistical system is based on GFS methodology, which recognises a very basic structure of cultural expenses (media and publishing enterprises, other cultural expenses). From the other side, the Republic Statistical Office (RSO) stopped statistical collecting in the field of social activities (which was collecting data on culture), and started collecting statistics on budgetary users, but at a low classification level (1 or 2 digit). Also, RSO use a restricted definition of budgetary users, which means that almost 50% of budgetary users are not included in statistical reporting. At the moment, there is no state programme for improvement of cultural statistics. Some initiatives and activates come from the Institute for Cultural Development (such us e-culture, local cultural policy), but those initiatives and activities are based on statistical methodology which are in question (empirical classification and categories), and which are not comparable in the long-term or with international standards. Due to those problems, the Task Force for Development of Creative Industries proposed several initiatives as a part of activities focused on the development of evidence based policy in the creative industries. The first one is an improvement in cultural statistics and their harmonisation with international standards, establishing a technical board for cultural statistics (in the first stage, it will deal with improvement of long-term statistics in the creative industries), in close cooperation whit international organisations in this field as well as regional partners. The first activity in this field was organisation of *"UNESCO Institute for statistics regional seminar on cultural diversity, public policy and cultural industries"* in the framework of "Creative Serbia" project. Seminar is dedicated to disseminate knowledge about cultural statistics, new measures on economic contribution of cultural industries and indicators for evaluation public policies in the field of cultural diversity.

### **6.3 Trends and indicators for private cultural financing**

There are many actors in the field of promoting private cultural financing in Serbia. Smart Collective has launched a forum of business leaders ([http://www.fpl.rs/o\\_nama/clanice.46.html](http://www.fpl.rs/o_nama/clanice.46.html)).

BCIF and the Chamber of Commerce are also launching similar initiatives (see chapter 6.1 and chapter 7.3).

## 7. Public institutions in cultural infrastructure

### 7.1 Cultural infrastructure: tendencies & strategies

The arm's-length principal is not part of the Serbian cultural policy model on any level – municipal, city or ministerial. Public authorities are responsible for nominating managers of the public cultural institutions and for overall management control. In order to set up this type of system, it would be necessary for the government to transfer its authority to the boards of cultural institutions and to the directors. However, in reality, the role of the boards is not known, and directors, nominated without public competition, are often too dependent on public authorities. The links and responsibilities between the public authorities and the boards, and the division of tasks between the boards and the managers of the institutions, have not yet been clearly defined. This means that monitoring and evaluation, as standard forms, have not yet been established. The boards of the cultural institutions usually approve a one-year plan and publish annual reports that are sent to the Ministry (or Municipal secretary for culture), where further financing is considered and decided upon.

A new role for the boards of cultural institutions as strategic policy-making bodies should be established to coordinate government priorities according to the mission and strategic priorities of the cultural institutions. Currently, the board members of cultural institutions in Belgrade are paid by the City of Belgrade and are only partially responsible for policy-making. It is not clear whether, or not, the boards of national cultural institutions are voluntary bodies that are left to their own sense of responsibility and knowledge about policy priorities in culture. A newly established Council for Culture in Belgrade (2012), if it gets a political support, will try to push more systematic changes in Belgrade as the strongest cultural environment in Serbia, and this could hopefully later influence changes on other levels.

Following the period of large tensions between the public and civil art sectors during the 1990s, after 2000 some of the key players of the civil sector moved to the public sector. Since then, the strength of the civil sector has still not been restored, and its role in the cultural sector still waits to be redefined. One of the new initiatives to strengthen the civil sector in the field of culture started in June 2010, during the first National conference of independent organisations and initiatives in Serbia. The participants from 59 organisations from the civil sector adopted a Declaration dealing with the development of the independent cultural sector and set up the Association of the Independent Cultural Scene in 2011. Through this Declaration they appealed to the representatives of public administration to reorganise the budget lines in the cultural sector; for availability of office space and other public spaces which are not being used; for changes in tax reduction policies for the cultural sector and tax policies connected with investment in the cultural sector; to put more pressure on the public media services to have more focus on the independent cultural scene; allowing quality projects from the independent cultural scene to participate in the official programmes of the promotion of the Republic of Serbia abroad. As a result of this initiative, The Ministry of Culture and the independent cultural scene in Serbia signed a *Protocol on cooperation* in January 2011, on the basis of which the non-institutional actors of cultural policy (initiatives / organisations belonging to the independent cultural scene in Serbia) are to be involved as equal partners in the achievement of general interest in culture and creating cultural policy in the country. The Protocol has been cancelled in 2013, however the cooperation has continued (for more see chapter 8.4.2).

The private sector exists in the publishing, film production and other related industries which can be connected to the term *creative industries*. Although they are profit based,

some of their activities are not only commercial, and therefore they are also partially subsidised through the public sector and international foundations.

## 7.2 Basic data about selected public institutions in the cultural sector

**Table 12: Cultural institutions financed by public authorities, by domain**

Domain	Cultural institutions (subdomains)	Number (Year)	Trend (++ to --)
<b>Cultural heritage</b>	Cultural heritage sites (recognised)	3 093 (2010)	
	Museums (organisations)	97 (2010)	
	Archives (of public authorities)	40 (2010)	
<b>Visual arts</b>	public art galleries / exhibition halls	200 (2010)	
	Art academies (or universities)	24 (2010)	
<b>Performing arts</b>	Symphonic orchestras	4 (2010)	
	Music schools	76 (2010)	
	Music / theatre academies (or universities)	6 (2010)	
	Dramatic theatre	41 (2010)	
	Music theatres, opera houses	5 (2010)	
	Dance and ballet companies	5 (2010)	
<b>Books and Libraries</b>	Libraries	160 (2010)	
<b>Audiovisual</b>	Broadcasting organisations	442 (2010)	
<b>Interdisciplinary</b>	Socio-cultural centres / cultural houses	196 (2010)	

Sources: Portal of Musical Schools of Serbia <http://portalms.galilej.com>; Centre for Study of Cultural Development, Belgrade; Ministry of Culture, Republic of Serbia; <http://www.infostud.com> (November 2010).

## 7.3 Status and partnerships of public cultural institutions

According to the *Law on Culture*, there were 22 *National Cultural Institutions of Excellence* (including those located in Vojvodina and Kosovo) in 2009 covering all sectors of culture. Now, in 2014 there are as much as 60 institutions with this title. Such a great number of institutions with the highest significance is, according to many voices in the field, not balanced with their real capacity and the capacity of Ministry of Culture and Information to support and evaluate their work.

The National Museum, National Archive, National Library and Republican Institute for Heritage Protection perform a key role in the overall system of cultural institutions. They also organise professional education and training and they provide monitoring and evaluation services. All these institutions are over-staffed and still lack new professional competences / skills in PR, marketing, fund-raising, human resource management, strategic planning, etc.

Provincial institutions in Vojvodina perform a similar role and have similar problems as the national cultural institutions. They are both large and dependent on public budgetary allocations (90%).

City and municipal institutions represent the largest network of public cultural institutions in Serbia. They are basically financed from the city or municipal budget even in those

cases when, by their activity, they cover an expanded territory of several neighbouring municipalities. For example: the City Museum of Kragujevac is in charge of research and collecting the objects in five surrounding municipalities, yet, it is solely financed by the City of Kragujevac. City cultural institutions are more and more motivated to address the market.

For cultural organisations, the amount of budgetary subsidies of the total income can vary between 30% and 80% depending on the kind of activities. In 2004, budgetary subsidies represented 80% of the total income of museums, galleries, archives and libraries; 50% of the total income of performing arts organisations, 35% of the total income of heritage protection organisations etc. On the other hand, the share of different kind of revenues from the business sector varies from 2.5% (archives) to 40% of total income (preservation of cultural inheritance and sights).

Private cultural institutions were already created at the beginning of the 1980s, including galleries, film production groups and theatres. Now they exist in all cultural fields and are eligible for project funding. This has been an important development as private bookshops, for example, were not allowed to exist prior to 1990 (however, the first small book stand, as a private bookstore, had been opened in 1985 as a café-bookshop within the Yugoslav Drama Theatre). Private cultural businesses must pay taxes, similar to any other commercial enterprise.

Owners of private cultural institutions started creating associations to lobby for their new and specific position in the market, but legislators still do not recognise the necessity to create a specific status for private non-profit institutions, which would give them tax deductions or other advantages.

More and more cultural institutions are developing projects with other public or private sector institutions due to incentives coming from different bodies, such as the Open Society Institute, the European Cultural Foundation, Pro Helvetia, Stability Pact, etc. This type of co-operation is also taking place on a regional (South East Europe) level.

Partnerships with the private sector are widely spread in Serbia, also due to the long tradition of corporate sponsorship and the economic necessity of cultural institutions to fund-raise for programmes and projects; throughout the 1990s it was the only way for cultural institutions to survive. Keeping in mind the current state of the Serbian economy, it is not paradoxical that the majority of sponsorship is currently in the form of sponsorship "in-kind" (in goods and services) which is not expressed in official budgets.

It is also noteworthy to underline that companies are financing and setting up their own art workshops, studios and groups, e.g. Terra Kikinda, Copper mine in Bor, etc. Many of these companies, and their projects, are eligible and receive financial support from the Ministry of Culture.

Some cultural institutions have launched different initiatives to attract money from the private sector. The National Theatre created an "Association of Business Supporters" and the National Philharmonic established a special "V.I.P. Subscription Scheme". These initiatives represent a new approach to establish links between the arts and business.

In an effort to stimulate inter-sectorial cooperation, the Ministry of Culture of Serbia launched a competition to reward the best strategic partnership between businesses and the cultural sector in 2005. The Ministry also created an award for the best achievement in graphic design, industrial design and branding. Unfortunately, those awards were neglected, and moved towards the private sector.

Since 2008 the Serbian Chamber of Commerce give an award for Corporate Social Responsibility including achievements in the field of culture.

Also, BCIF, the Balkan Fund for Local Initiatives was launched in Virtus, in 2007 (<http://www.bcif.org/virtus>)

International companies, such as Philip Morris and Erste Bank, have developed their programmes to support cultural activities and projects. Philip Morris in Nis is supporting mostly visual arts activities and culture and education. Erste bank, together with BCIF – Balkan Community Initiatives Fund (founded in Serbia in 2004) – supports small artistic initiatives and projects in Serbian provincial cities that have an Erste bank branch.

## **8. Promoting creativity and participation**

### **8.1 Support to artists and other creative workers**

#### **8.1.1 Overview of strategies, programmes and direct or indirect forms of support**

The majority of support for creativity is given to cultural institutions and their productions and to NGOs on the basis of project grants.

There are no public incentives for free-lance artists to, for example, write a book, create a visual art work, etc. They do have the possibility of applying for funds to support the exhibition and presentation of their work inside and outside of the country. However, there are no precise application procedures or any transparency in decision-making. Only a few private funds support artistic creativity such as: the "Borislav Pekic" Fund (for writing a novel) or the "Madlena Jankovic" Fund (usually for musicians).

Real mechanisms of support for artistic production still need to be created.

Artists are allowed a tax deduction of between 40-65% on their earnings for expenses related to their work (without documentation). Another important and much debated instrument for supporting the work of freelance artists is the system of subsidising social security and pensions for artists. Under the *Law on Culture*, local municipalities and provincial governments have the right to support all artists who have been acknowledged by the representative artists' unions that cover their social and health security. Currently, very few municipalities are offering such support for all registered freelance artists (the city of Novi Sad is covering health insurance and pension insurance and the city of Belgrade only the latter).

#### **8.1.2 Special artists' funds**

The *Law on Culture* of 2009 includes a special *Award for Extraordinary Contribution to National Culture*, often referred to as a "National Artistic Pension". Artists and cultural workers can apply and receive lifetime monthly allocations of 50 000 CSD (500 EUR at that time, now worth 450 EUR). In the first year, 265 awards were granted. Since the beginning, the award has been controversial in relation to the selection of members of the deciding committee, the nomination process and the award receivers. Most often, voices could be heard that many "entertainers" and "lowbrow" artists received the award, which supposedly lowered the reputation of the whole initiative. Up to 2013, 465 artists and cultural workers received the award before the Minister discontinued the programme for 2014. A new proposal for the *Law on Culture* from late 2014 foresees the cancellation of this programme (those who received the award will continue to receive allocations, although the pensions will be reduced by 10% in accordance with the state austerity programme which reduced all pensions and public salaries by 10%). Following this model, the Ministry of Science granted "national pensions" for researchers - there were only 8 awarded, of which 2 were given to musicologists.

#### **8.1.3 Grants, awards, scholarships**

The main granting instrument in Serbia is open calls for cultural actors of the Ministry of Culture and Information, the Provincial Secretariat for Culture and Public Information and local municipalities. In all of these cultural budgets, project funding and awards take up only a fraction of the whole. In 2014, the Ministry of Culture and Information allocated 1.36 billion CSD for project grants, which is 15% more than in the 2013. However, individual artists and artistic organisations often receive only a very small share of this budget.

### **8.1.4 Support to professional artists associations or unions**

The fact that professional artists' associations are legally treated similarly to all other associations (i.e. of art amateurs) has created a lot of tension between public authorities and those associations. They have lost all the privileges they once had during socialist times and have, upon occasion, even been expelled from their premises (because they happened to be located in buildings which were legally owned by some other organisation or private person, a fact not challenged before).

A new and completely different legislative logic is needed to differentiate between professional associations (which act more as trade unions for freelance artists), groups of amateurs and NGOs working on policy issues. In this context, a new *Association Law* has been put on the Parliament's agenda. It is expected to give artists' associations the possibility to earn money through their activities and to invest in projects of NGOs. The general assumption is that this new law will facilitate art workshops, educational activities, and will contribute towards job creation.

In general, transformation from the state association of artists to associations as non-governmental organisations provoked a lot of controversy and negative reactions among the artistic community, which feels rejected by the state. The Ministry of Culture and Information covers the running costs of 13 artists' associations with a total amount of 19 240 000 CSD (ca 160 000 EUR). 31 associations and unions are recognised as being representative, after the open call of the Ministry of Culture in 2011.

## **8.2 Cultural consumption and participation**

### **8.2.1 Trends and figures**

The cultural market in Serbia was ruined during the 1990s due to the dissolution of the country, huge inflation rates and decreasing standards of quality of life. The fall of Yugoslavia also meant that audience numbers for cultural industries decreased. An example of this is the decline in viewers of popular movies from 24 million in 1989 (in Yugoslavia as a whole) to 4.6 million in 2000. As the purchasing power of the population decreased, so did the number of buyers of cultural or artistic goods and services.

During the past decade, about 10.6% of the population fell below the poverty line and a further 20% people are barely at the poverty line. There is a difference between poverty levels of the rural and urban population - 14.2% of the rural population and 7.8% of the urban population fell below the poverty line. The Poverty Index in 1995 was 28.9%, in 2000 it was 36.5%, while in 2002 it was 14.5%. Again, in 2012 the index reached 24.6%, meaning that almost 2 million inhabitants live under the risk of poverty. With this index, Serbia scores at the top of Europe's list of poorest countries.

At the end of the 1980s, individual expenditure on cultural goods and services represented 80% of the total expenditure for culture. This, in itself, shows how large the art audience was and how strong and diversified their needs, practices and habits were to participate in cultural life.

In 1993-1994, due to huge inflation (100% daily), the price of an art work, a film or a theatre ticket, became insignificant – both for users and for institutions. The subscription system collapsed – both for tickets to events such as the opera or subscriptions to reviews and journals. Audience development and marketing became senseless.

Step by step, the cultural market is starting to recover. Art collectors are again reappearing, book shops in the provinces are starting to operate again, as well as cinemas, private theatres, etc. But, there is still a certain level of reluctance to recreate or offer

subscriptions. One of the reasons could be the following example: in 1993-1995, publishers of many books or journals collected subscription fees, but then failed to send the goods to subscribers and therefore the latter lost confidence in the system. Trust is one of the key "institutions" to be re-established between the state and the population.

**Table 13: Audience and user figures, 2006-2013**

Sector	2006	2008	2010	2011	2012	2013
	Number of visitors					
Museums	1 754 000	1 745 000	n.a.	n.a.	2 992 000	2 118 000
Professional theatres	952 000	1 032 000	920 000	920 000	1 055 000	1 018 000
Children's theatres	339 000	402 000	369 000	371 000	136 000	136 000
Amateur theatres	130 000	186 000	120 000	122 000	261 000	335 000
Library (users)	n.a.	1 367 200	1 133 981	1 369 295	1 466 646	1 500 170
Cinemas	1 767 449	1 457 000	1 945 992	2 376 329	2 402 819	1 214 205

Source: Office for Statistics, Serbia and Office for Statistics, Belgrade.

**Book sales** dropped from 26 000 000 in 1985 to 11 000 000 in 2000. Although these figures show more than a 60% decrease, it is important to remember that in 1993-1994, the number was even lower. In reality, the book market has started to regain its importance.

**Libraries:** Despite the new digital trends, official statistics show that the number of Library users have increased in the previous years from 1 367 200 to just over 1.5 million in 2013.

**Archives:** the number of visitors and users of archives decreased from 16 907 in 1984 to 8 814 in 2010, due to the fact that archives have stopped organising lectures, courses, temporary exhibitions etc.

**Table 14: Household expenditure for private cultural participation and consumption, in CSD, 2011-2013**

Items (Field / Domain)	Household expenditure for culture and recreation in RSD per household member (2011-2013)			% share of total household expenditure (2011-2013)		
	2011	2012	2013	2011	2012	2013
ALL						
Books; theatre; CD; sports...	700*	651*	817*	4.3%*	3.8%*	4.5%*
<b>TOTAL</b>	17 869*	17 883	19 470*	100%	100%	100%

Source: Office for Statistics, Serbia and Office for Statistics, Belgrade 2012 - 2014.

\* Monthly average by member of a household.

There is a difference between the rural and urban population level of household cultural consumption. Expenditure on culture and recreation was 5.2% of urban household expenditure in 2013, while it was 3.0% of rural household expenditure in the same year. This situation is mostly caused by a higher level of rural household poverty. In the previous years, there was first a trend towards growing consumption of cultural goods and activities: the average Serbian household cultural consumption grew by over 50% from 2003 to 2008. However, then we see a stagnation or even a decline in cultural consumption up until 2013. In the last years, the difference between urban and rural cultural

consumption has also narrowed. In 2008, urban cultural consumption was 2.5 times higher than rural consumption, whereas in 2013 urban households spent on average 2 904 CSD (less than 20 EUR), while rural households spent as little as 1 460 CSD (less than 15 EUR).

### **8.2.2 Policies and programmes**

Over the past two years, the strategy of cultural policy-makers has been to deal with more general issues, to fight to establish a new legal framework, to reform cultural institutions and whole sectors – mostly focusing on the conventional area of cultural policy, such as production of arts events or heritage restoration and protection. This means that policy debates about civic participation and citizenship, as well as instruments and forms of policy measures to promote participation in cultural life have not yet been developed.

Even so, attendance at many events and programmes organised by public institutions or with public money are free, e.g. the Belgrade Summer Festival, all events in libraries, galleries and similar programmes in cultural centres. However, more and more cultural institutions are forced to introduce or raise the price of their entrance tickets or, as in the case of the Studentski grad - the cultural centre on the student campus, are starting to charge an entry fee for the first time. It seems that price is not a decisive factor of participation. The price of tickets for museums is extremely low, starting from 1 EUR. Concert prices range from 5-40 EUR.

There are also new initiatives related to audience development within cultural institutions. Most cultural organisations have activated their websites and started using social networks for building audience communities. Many theatres have introduced the use of third-party ticket sale platforms or developing their own. Museums are slowly opening to their audiences with Museum Nights as a typical example. Organised for the first time in 2004, Museum Night has become a very popular event with hundreds of venues joining in, even in smaller towns. Finally, a growing number of free open-air festivals in cities across the country also try to animate new audiences.

However, there is much more to be done, especially in the fields of programming for specific groups of audiences, development of educational programmes for children and youth, geographic barriers and participation of the rural population as well as opening up the tourism sector.

## **8.3 Arts and cultural education**

A debate on programmes and models of arts education began after 2000 within the Ministry of Education and was initiated by the University of Arts, Belgrade. Until now, arts education has been integrated in the curricula of primary and secondary schools only for a few disciplines, namely, literature, music, and fine arts. There are no drama, film or media literacy courses and, during the last ten years, workshops as well as extracurricular activities have disappeared from a great number of schools. The *Law on Education* had the intention to introduce changes to reverse this trend, which would have an impact on students entering primary and secondary school in autumn 2003, but it did not become operational.

However, since 2007 the National Council on Education has worked on creating a new national educational platform, which defines concepts and priorities for further work on strategy. Several public debates were organised within this framework, relevant to the inclusion of artistic education in primary and secondary schools. Emphasis was specifically given to drama education, which still is lacking in the national curricula. This document: Guidelines for development and improvement of the quality of pre-school, primary and

secondary education in Serbia, was approved by National council in February 2010, and work on strategy development started.

### **8.3.1 Institutional overview**

In the past years, only music education was systematically developed along specific educational lines, starting with Elementary Music Schools (in each municipality), Secondary Music Schools (in big cities) and Schools of Higher Musical Education (University of Arts in Belgrade, Novi Sad, Kragujevac and Nis). Two ballet schools, at secondary level, are located in Belgrade and in Novi Sad. There are also several secondary schools for design and crafts.

### **8.3.2 Arts in schools (curricula etc.)**

Since the first grade in primary school, national curriculum is envisaging the teaching of the arts: music, visual arts and literature. This continues throughout eight classes of primary school and is also part of curriculum in Gymnasium and few other secondary schools. Unfortunately, drama and film education are not yet part of the school curricula, but there are schools with extracurricular activities in those domains. There are also competitions of "drama sections" of primary and secondary schools, choral singing, children "October salon" (visual art exhibition), etc. There were projects to link teaching and cultural institutions, and also, stimulated by the Institute for Cultural Development, museums, and children cultural centres. Also, many cultural institutions in provinces have created different proposals for workshops with school children, so that schools can choose and integrate workshops in their work. So, in the last 10 years there have been more official and unofficial attempts, besides the work of National Council for Education, to introduce "free", creative, and elective artistic programmes in primary schools.

### **8.3.3 Intercultural education**

Intercultural education in Serbia is not part of the general school curricula, unless one considers the possibility to learn the "language of the community" (which remained in the system from the socialist government's educational policy of the 1970s and means to learn one of the languages of ethnic minorities, i.e. giving the possibility to Serbian children living in cities with e.g. Hungarian or Slovak populations, to learn these languages). Education about world cultures, religions and traditions is integrated within the curricula, as part of history, geography and literary studies, as well as in music and visual arts. Art and music schools have introduced, into the general curriculum, artistic experiences from different parts of the world; literature classes have readings from the texts belonging to the writers of national cultural minorities'.

In 2003, the Ministry of Education, under political pressure to introduce religious education in primary schools, made a compromise to introduce together religious education and civic education. Within civic education, teachers are encouraged to use arts and culture in teaching about human rights, citizens' rights and responsibilities, understanding of different world religions, etc.

The only MA in intercultural mediation within the cultural management discipline was launched in 2002 at the University of Arts in Belgrade (UNESCO Chair).

### **8.3.4 Higher arts education and professional training**

Six public (Belgrade, Kragujevac, Niš, Novi Pazar, Novi Sad and Priština) and five private universities (Alfa, Educons, Megatrend, Singidunum and Union) in Serbia offer programmes in the fields of theatre, film, fine arts, radio and TV. Together, they provide the educational background for a wide range of artists, art teachers, cultural managers and other professionals

in the cultural field. The education of cultural managers and animators already began in Serbia in 1960, introducing thinking about productivity, efficiency and market orientation in the fields of art and culture. In 2011, the Faculty of Dramatic Arts celebrated 50 years of teaching cultural management and there are now Departments for Management and Production in Theatre, Radio and Culture and a Department for Film and TV Production).

Higher artistic education is fulfilling the needs of different professional qualifications except in the fields of ballet, dance and choreography, as well as puppet theatre. Various initiatives are being planned to launch adequate courses for ballet students and choreographers. Graduates from art schools (except fine art graduates) can easily find a job, and there are many professions where the demand is greater than "the supply" (music teachers, various orchestra players, sound engineers, cultural managers, etc.).

Following the approval of a new *University Law* in Serbia in 2006, all faculties of arts have finished the process of reforming their curricula and methods of teaching according to the Bologna Process. The first doctoral studies in the arts have been introduced, in many art domains, as well as doctoral studies in art theory and culture and media management at the University of Arts in Belgrade. In 2009, the first PhDs in arts, under the new system, were awarded. Also, all those programmes have been approved by the State Commission for Accreditation and Quality Control in Education.

### **8.3.5 Basic out-of school arts and cultural education (music schools, heritage, etc.)**

Art education, outside of the school curriculum, is left up to municipal cultural institutions (houses of culture) or individual artists. They actively propose courses, workshops, and events etc., mostly paid for by the children and parents themselves. Most state art institutions do not have an arts education policy or department. In autumn 2002, The International Council of Museums (ICOM) organised a working group of museum educators to start working on project proposals to raise money for such programmes. However, within the system of cultural institutions, there is a network of children and youth cultural centres, inherited from the socialist period (e.g. Youth Theatre from Novi Sad, "Boško Buha Theatre" from Belgrade, Children's theatre from Subotica, etc.). Today they are making an effort to adapt their work, considering new forms and practices.

## **8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

There is a well-recognised tradition of amateur arts and folk culture in Serbia. Since the time of the Socialist Yugoslavia, the state has been inclined to support amateur associations. Many of these have become notorious for travelling the globe with their performances, presenting the rich and diverse tradition of folklore. At this moment, official cultural policy is also supporting amateur arts and this support is legitimised in the *Law on Culture, and Act 72*, devoted to amateur arts.

According to the Law, responsibility for funding, supporting and providing space for amateur associations is transferred to local public authorities. The Ministry is also supporting these actors through calls for grants and the budget allocated for this support has risen since 2009 from 3 million CSD to little less than 6 million in 2014 (the peak was in 2013 with 7 million). Each year, a large number of organisations apply (in 2014 it was 150 amateur associations) with 64 organisations receiving support (56 in 2013, 39 in 2011 and 40 in 2009) that ranged from 50 000 to 500 000 CSD. Although these funds are not enough to solely cover the development of these organisations, having in mind other calls and their budgets, the Ministry shows moderate interest in amateur arts today.

Amateur associations receive support from other sources – the Provincial Government and local municipalities. Just in Belgrade, several large amateur festivals receive support from the city, like the Festival of Belgrade Amateur Choirs or the Amateurs for Their City Festival. DADOV, an amateur theatre from Belgrade, received the status of city cultural institution of special significance and the Coalition of Amateur Arts Associations receives regular support from Belgrade city officials.

Partly as a result of official support, the number of amateur associations is large and rising. Although there is a lack of official and trustworthy statistics, many approximations show that amateur associations are an important form of cultural organisation in Serbia (Vukanović, 2012). The number of active members in these associations range from 300 000 to 500 000 in various mapping documents, with up to 3 500 recognised organisations.

However, it is also important to note that despite official and financial support from the Ministry and other governing bodies, many organisations still face numerous difficulties (Vukanović, 2012). Although the state allocates funds for numerous activities, buying expensive music instruments, costumes and other equipment is still problematic because cultural budgets in general are very limited; space for rehearsals is another issue for many, especially those that deal with music; amateur organisations are underrepresented in many areas of the county; and finally further research, mapping and collaboration amongst amateur organisations and with other sectors is much needed.

#### **8.4.2 Cultural houses and community cultural clubs**

*Cultural centres* as "houses of culture" were created throughout Serbia immediately after World War II, even in the smallest rural communities. Their principal role was to host cultural associations and amateur arts activities, as well as to present art works from the major cultural institutions (exhibitions, films, theatre plays, etc.).

During the 1990s, most of these centres survived by renting their spaces to local businesses such as small shops, billiard clubs and jackpot machines. They also gave their premises to local amateur groups and associations for their programmes. Today, there are more than a hundred active "houses of culture". 80 of these entered the "Capacity Building Programme" supported by the French Government and organised by the Centre for Professional Continuous Development of the University of Arts, Belgrade.

The role of *cultural associations* in the past 10 years was extremely diversified: ranging from those created to promote state nationalistic cultural policy, to associations created to fight against such policies. There were also amateur artists' associations, artists' unions, etc. The most important cultural associations created during the 1990s regrouped artists around a certain vision, to break internal and external co-operation barriers. Groups such as "Dah Theatre", "Led art", "Skart", "Fia" and "Remont" have widely contributed to the revitalisation of the cultural field and have introduced new ways of management and networking in Serbia. Amateur art associations, which were created during the period of socialism, have decreased both in number and in activities, not being able to find a new mission and a new purpose in the changing circumstances / conditions.

Throughout the 1990s, *newly created associations and NGOs* were very active. As an alternative to the established cultural system, they succeeded in getting international support and recognition. Due to this fact, many of the leaders of these NGOs were given the opportunity to participate in different management programmes and leadership training courses, which gave them new and better capacities to function in comparison to those running associations or cultural institutions in a traditional manner.

In the mid-1990s, the Fund for an Open Society (Soros Foundation) helped to create a Centre for NGO support, which provided consultancy and training advice to numerous

NGOs in Serbia. Many were also encouraged and supported by different international organisations and joined various European and South East European networks and exchange programmes which provided them with new competencies as well as collegial support. The result was an improvement of the internal and external networking, especially in the cultural field and the inclusion of the NGO movement in a larger socio-political arena (e.g. Balkankult, Association of Alternative Theatres, etc.).

#### **8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels**

In 2010, an NGO non-formal network was set up as a kind of advocacy group for improving the position of non-governmental organisations in the cultural sector. The NGO network was set up within the project "Non-institutional actors of cultural policy in Serbia, Montenegro and Macedonia" and was financed by the European Cultural Foundation. The aim of the project was to examine the capacity of key actors of cultural policy outside of the system of public institutions as well as to assess the strength of the independent cultural scene in Serbia, Montenegro and Macedonia. This project establishes networking of non-institutional actors of cultural policy at national and regional levels with the aim of exchanging cultural programmes, improving the capacity of the independent scene, applying in partnership for international competitions and increasing influence on the decision-making process of cultural policy at local, regional and national level.

As a result, Serbian cultural NGOs created the Association of the Independent Cultural Scene in 2011. Amongst its first actions, the Association issued a declaration inviting the authorities (Ministry of Culture, Belgrade City Secretariat for Culture, etc.) to dialogue on many issues. The Declaration was signed by 59 Serbian organisations in the field of culture and marked the start of their joint activities to strengthen cooperation and protection of their interests, public interest and promoting cultural life in Serbia. The Declaration suggested several proposals for improvement of the cultural policy and cultural life in Serbia: such as including independent sector representatives in policy-making bodies (at national, provincial and local levels), establishing special open competitions for projects of the independent cultural scene, establishing a Ministry of Culture competition for multi-year operating grants for covering overhead costs of the independent organisations, as well as providing (for the purpose of decentralisation of cultural policy), specific budget lines for development of quality programmes in the field of contemporary, innovative art in smaller towns across Serbia which would be co-financed by local government.

The Ministry of Culture signed the Declaration in 2011, and had more or less regular consultations with the Association as a part of their Agreement. However, in 2013, the new Minister of Culture abolished the Agreement and ceased such practice. The Association protested and this act received very negative public attention. In 2014 cooperation with the Ministry improved and evolved in other directions. The Association reacted positively to the 2014 call for grants for which the budget has increased; the call was managed in a transparent and efficient manner and many representatives of the independent cultural organisations were involved in the work of selection committees.

Today, the Association is growing, with 91 members in 2014, involving numerous artists and cultural managers, which produce each year between 1 200 and 1 500 programmes (exhibitions, concerts, performances, theatre productions, panel discussions). Associations own the "Self powered culture" festival organised in Belgrade since 2011, which has become an important part of local culture. With 70 programmes in 30 locations all over the city in 2014, it represents a unique insight into the independent culture of the capital. Another important action of the Association is the magazine for independent culture MANEK initiated in 2013 which publishes critical texts, research and reviews of the independent cultural scene in Serbia.

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## 9.2 Key organisations and portals

### Cultural policy making bodies

Ministarstvo kulture, informisanja i informacionog društva  
(Ministry of culture, information and information society of Republic of Serbia)  
<http://www.kultura.gov.rs>

Nacionalnisavetzakulturu (National Council for Culture)  
<http://www.nsk.gov.rs/>

Grad Beograd (City of Belgrade)  
<http://www.beograd.rs>

Grad Novi Sad (City of Novi Sad)

<http://www.novisad.rs>

Cultural Contact point – Serbia

<http://www.ccp-serbia.org>

Government of the Republic of Serbia

<http://www.srbija.gov.rs>

Provincial Secretariat for Culture

<http://www.kultura.vojvodina.gov.rs>

Republic Broadcasting Agency

<http://www.rra.org.rs/english>

### **Professional associations**

REMONT - Independent Art Association

<http://www.remont.net>

Udruzenje likovnih umetnika (Association of Visual Artists)

<http://www.ulus.org.rs>

Udruzenje primenjenih umetnika (Association of Applied Artists)

<http://www.ulupuds.org.rs>

Asocijacija Nezavisna kulturna scena Srbije (Association of Independent cultural scene of Serbia)

<http://www.nezavisnakultura.net>

SCen (Centre for Scene Design, Theatre Architecture and Technology)

<http://www.scen.org.rs>

### **Grant-giving bodies**

Swiss Cultural Programme in the Western Balkans (Belgrade)

<http://www.scp-srb.net>

Fund for Open Society, Belgrade

<http://www.fosserbia.org>

Nis Art Foundation

<http://www.naf.org.rs/>

### **Cultural statistics and research**

Centre for Study of Cultural Development, Belgrade

<http://www.zaprokul.org.rs>

Review Kultura, Belgrade

<http://www.zaprokul.org.rs/CasopisKultura/>

Cultural Heritage Preservation Institute of Belgrade

<http://www.belgradeheritage.com/eng/>

Serbia Citation Index

<http://scindeks.nb.rs/Default.aspx?lang=en>

Creative Economy Group

<http://www.kreativnaekonomija.net>

### **Culture / arts portals**

Seecult-portal for South East European Cultures

<http://www.seecult.org>

Radio and Television B92

<http://www.b92.net/kultura>

Theatre Serbia

<http://www.theatreserbia.net>

Arte

<http://www.arte.rs>

Rastko Project

<http://www.rastko.rs>

Communication: A portal for the Electronic Edition of Cultural and Academic Reviews

<http://www.komunikacija.org.rs>

Balkankult foundation

<http://www.balkankult.org>

Dah Theater

<http://www.dahteatarcentar.com>

Archive of Serbia

<http://www.archives.org.rs/>

Kulturni Centar Rex and Working Group for Promoting Intercultural Dialogue of Ministry of Culture

<http://rexold.b92.net/ikd/node/9>