



Country profile

Serbia

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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 six 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 - 2011): This period is characterized by a series of attempts to set cultural policy on a strategic, democratic and well-planned basis, while at the same time there have been many political turbulences, changes of Ministers and transitional fatigue which have all together undermined and bracketed many of the attempts. Despite the attempts to introduce new order, the policy of this period has been incoherent and chaotic, somewhat due to the fact that the Ministry of Culture has changed its leadership 5 times in 11 years – noticeable all Ministers and main advisors have been male.

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 while the second one has been completed in April 2015.

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 désétatisation 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 (harmonization 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.

The cultural policy debate has been fading and many of the attempted changes have proven to be short lived. One of the most emblematic signs of such inability to run a coherent and strategic policy is the case of two of the biggest national museums (The National Museum and Museum of Contemporary Arts) which were in the state of refurbishment for more than a decade because of the lack of leadership and many scandals, which created a big gap between audiences and these institutions. In the same token, the National Cultural Strategy envisioned by the new Law on Culture from 2007 to be adopted in the shortest time possible, has not been adopted until 2018.

Still, a few interesting initiatives can be identified. In 2007, a new 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, etc.). 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 the first six months of the new government. However, after one year, another new government had been created and a new Minister for Culture was appointed in July 2008.

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. However, this practice has had different levels of transparency and autonomy depending on the Minister or other external pressures.

Back to national unity (2012-2018): In 2012, a new Minister of Culture has been appointed, for the first time from the Serbian Progressive Party, followed by two other Ministers appointed by the same political option. There are several trends noticeable in this period. Short Ministerial appointments continued, with every Minister trying to leave a strong personal mark (still all male). The dialogue with the independent scene and the private sector, somewhat established in the previous period, was systematically and occasionally undermined. Most notably, in 2013 Minister cancelled a cooperation agreement with the Association Independent Culture Scene of Serbia (ICCS). The ministerial budget has remained very low (0.64% of government budget) despite promises. Finally, it can be noted that the focus was mainly on the "renationalisation" of Serbian institutions on material and immaterial heritage preservation and reorienting institutional cultural sector towards the strengthening of national cultural unity. In this respect, 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); a new draft of Cultural Strategy (2017) focusing on integration and strengthening "Serbian National Space"; increased support for Serbian Orthodox Church; linguistic measures that promote Cyrillic script and discourage the use of other scripts. Since, 2016, personal changes in public cultural institutions has been evident (at national as well local level). All most cultural institutions at national level have changed members of executive boards as well directors. In many cases, strong and professional cultural workers were changed with person outside cultural field and/or without professional integrity and achievements. Strong pressures on open mind cultural directors/professionals are evident especially on the local level.

Still, in this period, two of the biggest national museums were finally opened, Novi Sad has gained a title of European Capital of Culture and New Strategy for Cultural Development from 2017 to 2027 has been drafted.

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 circulate 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. Last changes in funding procedures were adopted in 2016.

The majority of the Ministry's budget (69%) goes to supporting cultural institutions (see Table 1).

Table 1 – Allocated budget for cultural activities 2015 – 2018

	2015	2016	2017	2018
Overall budget for cultural activities (din)	7,307,547,000	6,488,947,000	7,883,745,000	7,493,969,000
Overall budget for cultural activities (%)	100%	100%	100%	100%
Overall budget for cultural activities (EUR)	61,254,000 €	52,928,000 €	63,733,000 €	63,508,000 €
National cultural institutions (din)	4,196,390,000	4,209,121,000	4,636,358,000	5,188,636,000
National cultural institutions (%)	57.43%	64.87%	58.81%	69.24%
National cultural institutions (EUR)	35,175,000 €	34,332,000 €	37,481,000 €	43,971,000 €
Capital projects (din)	1,623,348,000	800,000,000	1,526,793,000	314,909,000
Capital projects (%)	22.21%	12.33%	19.37%	4.20%
Capital projects (EUR)	13,607,000 €	6,525,000 €	12,343,000 €	2,669,000 €
Protection of cultural heritage (din)	582,000,000	521,500,000	631,500,000	789,810,000
Protection of cultural heritage (%)	7.96%	8.04%	8.01%	10.54%
Protection of cultural heritage (EUR)	4,879,000 €	4,254,000 €	5,105,000 €	6,693,000 €

Contemporary artistic production (din)	496,986,000	537,000,000	532,000,000	603.300.000
Contemporary artistic production (%)	6.80%	8.28%	6.75%	8.05%
Contemporary artistic production (EUR)	4,166,000 €	4,380,000 €	4.301.000 €	5.113.000 €
International cultural cooperation (din)	155,537,000	178.926.000	314,694,000	378.349.000
International cultural cooperation (%)	2.13%	2.76%	3.99%	5.05%
International cultural cooperation (EUR)	1,304,000 €	1.460.000 €	2.544.000 €	3.206.000 €
Acknowledgments for cultural contr. (din)	253,286,000	242.400.000	242.400.000	218.965.000
Acknowledgments for cultural contr. (%)	3.47%	3.74%	3.07%	2.92%
Acknowledgments for cultural contr. (EUR)	2,123,000 €	1.977.000 €	1.959.000 €	1.856.000 €

Source: Cvetičanin (2018)

There are several key calls for project granting: arts and contemporary creativity; media and public information; and cultural heritage. In 2018, in the area of arts, the Ministry has allocated around 3 million EUR to projects in the following 14 areas:

1. literary art (production and translation);
2. music production (creation, production, interpretation);
3. visual and applied arts, design and architecture;
4. theatrical arts (creation, production, interpretation);
5. digital arts and multimedia;
6. performing arts (ballet, folk dance and contemporary dance);
7. cinematography and audio-visual creation (film production, workshops and art colonies);
8. research and educational projects;
9. autochthonous creativity (folklore) and amateur arts;
10. cultural activities of national minorities;
11. cultural activities of Serbs who live abroad;
12. cultural activities for persons with special needs;
13. cultural activities of marginalised groups;
14. cultural activities for children and youth.

In the field of cultural heritage, the Ministry has allocated 274 million dinars in 2014, and selected 465 projects to be funded. Projects were grouped in the following seven areas, aiming to discovering, collecting, research, documenting, valorising, protection, preservation, interpretation, presentation, management and use of (1) immovable cultural heritage; (2) archaeological heritage; (3) museum heritage; (4) archive materials; (5) intangible cultural heritage; (6) rare and old library materials; (7) as well as for library and information activities.

Most of the money on these calls go to cultural institutions, while civil society organisations received 1.310.000 EUR. We can see from this that the overwhelming majority of the Ministry's budget is devoted to supporting public cultural infrastructure. When it comes to different fields,

most funds were awarded to film (21%), music (20%), theatre (18%) and visual arts (14%), while dance, youth culture, culture for people with special needs and other received less than 10%.

In the field of cultural heritage, the Ministry has allocated supports to the following seven areas, aiming to discovering, collecting, research, documenting, valorising, protection, preservation, interpretation, presentation, management and use of (1) immovable cultural heritage; (2) archaeological heritage; (3) museum heritage; (4) archive materials; (5) intangible cultural heritage; (6) rare and old library materials; (7) as well as for library and information activities. Since 2010 open competition in cultural heritage has been introduced with a yearly budget between 2-2,5 million EUR.

Apart from these key calls, there are also granting schemes for international projects (though mainly translations of Serbian authors and Serbian cultural organisations abroad), buyout for books and visual artworks (the latter was reopened this year after long period, which was warmly welcomed by numerous actors), digitalization of cultural heritage, reconstruction of municipality cultural infrastructure and improving access to cultural contents (programme "Cultural Cities in Focus"). Finally, with the signing of the Creative Europe programme, the Ministry also opened call for co-financing projects that were selected in the programme (up to 30% of local budget for applicant organisations and up to 50% for leading organisations). This support is also viable for other international cultural programmes of UNESCO, EU Council of Europe and other.

The majority of projects take place in Belgrade (43.38%), followed by Novi Sad (10.30%), and 46.32% of projects take place in other cities and municipalities (Požarevac, Čačak, Subotica, Požega, Ruma, Užice, Kragujevac, Leskovac, Pančevo and Omoljica, Gornji Milanovac, Bajina Bašta, Vranje, Gračanica, Smederevo, Bačka Topola, Niš, Kučevo). (Source: Cultural diplomacy: Arts, Festivals and Geopolitics, pp. 337-9.)

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 etatist-democratic model. There are many different commissions and juries for different competitions in the field of culture and media. Since 2014, the granting mechanism was slightly improved, most of which in 2018 when the Ministry started publishing jury members' identities, public argumentation of awarded and refused projects and granted sums. But still, this transparency can be marked as a "formal transparency" obligated by the Law on culture, with almost "copy paste" comments and arguments on projects.

It is important to note that open calls, despite their high value as one of the very few funds for non-institutional actors, have several flaws. First of all, very little amount of funds is distributed through calls (slightly more than 4 per cent of Ministry budget). In the scenario in which cultural organisations would have diversified income streams, this would be fine. However, many organisations are highly dependent upon Ministry. As a result of the vast number of applications (in 2018 it was about 3500 projects), most organisations receive as little as 3000 or 4000 euros. Even with such a small amount, only about half of the projects that apply get selected. Second, calls are vague and unspecified, regarding the amount of funds, goals of the projects or needs of beneficiaries. With such diverse and unfocused approach, it is hard to see how these calls might have any effect on solving numerous problems of cultural sector (lack of skills, lack of audience development, brain drain, etc.). Third, with a sectorial approach (visual arts, music, arts etc.) cooperation between sectors is discouraged and many organisations face problems when developing multidisciplinary projects. Fourth, even the approved project finally might not be funded specially in the case if organisation got several grants form different budget lines. Finally, approved projects are almost never properly evaluated and there is no report made by the Ministry 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 it brought a kind of optimism in the cultural field, seen as an opportunity for a creation of a more autonomous artist-led cultural policy. In 2010, the Council prepared a version of the National Strategy, however, due to the changes of Ministers, this document never really reached public debate.. Over the years, the relation between the Minister and the Council became tense, the finances for the Council were cancelled, and although the actual Law still foresees a Council, since 2015 it is not functioning – i.e. it has lost its meaning due to the lack of political will to support the work of such arm's length body. At the beginning of 2016, mandates of the Council members expired and the process of selecting new members is marked by controversial issues and disapprovals of cultural professionals.

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 include a small percentage of artistic activities.

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

2.3 Cultural policy objectives

In 2017, the new Ministry of Culture has published a Draft of the Strategy of Cultural Development 2017-2027 - after several decades of lacking such a document - in which many elements of the cultural policy have been made explicit. Although it is largely incoherent due to multiple author teams and many versions upon which it was built, it presents several clear objectives and trajectories of cultural policy.

First, the Ministry is devoted to the development of a "institutional cultural system", by which is meant the growth, systematization and development of cultural policy and the functioning of

public cultural institutions. Among the main measures are: (1) new legislation involving new niche laws (on cultural heritage, archaeology, museums, cinematography, theatre...) as well as amending existing laws which have a great impact on artistic and cultural work (e.g. law on public procurement, law on income taxation, etc.); (2) increased financing both in operational sense (increase from 0,68 to 1,5% is projected by 2026) and in capital investments (building of numerous new museums, theatres and libraries in cities outside Belgrade, new depots for National Library and National archive, etc.); and fostering of public-private partnership and entrepreneurship in culture, as well as increased support for local institutions and organisation to participate in international calls for actions and projects.

The second priority is "responsible human resources development and management in culture" and is aimed at improving the knowledge of local cultural workers, mainly in cultural institutions. Main objectives include permanent education of staff; increased collaboration with universities; increased competition among institutions and adequate awarding system; and informational database system (e-kultura.net) devoted to digitalization of culture and central storing of cultural development related data.

The third and fourth priorities deal with cultural participation, one with equality of participation, the other with the development of cultural needs. They mostly follow EU trends in increasing cultural participation and involve the decentralization of cultural offering, an increased role of local municipalities in providing cultural content and the support for collaboration of cultural institutions and media outlets and educational institutions.

The fifth priority, named "Culture of mutual understanding" follows explicitly the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and includes strengthening organisational capacities for dialogue, support for minority cultures and projects which aim at establishing and promoting dialogue between cultures.

However, the following sixth and seventh priorities are somewhat contradictory to the fifth one. In Promoting Serbian language and Cyrillic script, the legislator is foreseeing all sorts of measures to change the use of language and script in the public realm which is mostly Latin script and increasingly English language. Measures involve: decreased taxation of cultural goods and products in Cyrillic script, suggesting to all television companies to have 50% of subtitles in Cyrillic script, SMS texting in Cyrillic, and obliging all cultural events supported by the Ministry to have logo in Cyrillic script. When it comes to the integration of the "Serbian Cultural Space" (a term first occurring in the Strategy), the Ministry is recognizing the existence of cross-border and cross-continental cultural space tightly linked to Serbian nation and ethnicity, mainly involving Serbian diaspora across the world. Foreign cultural centres are planned to be opened (only one existing so far in Paris); support is aimed at university chairs and departments studying Serbian language; cultural monuments in other countries related to Serbian individuals and culture are to be protected; and cultural activities by Serbs in Serbian language abroad are to be supported.

In relation to the previous policy objectives, much has remained the same: accordance with European values (multiculturalism, diversity, cultural democracy and participation), strengthening the public institutional system, preservation of national heritage, decentralization, etc. Some notions, however, have been added or expressed with more fervor, mostly the ones related to Serbian national identity and unity.

After the Draft of the Strategy was announced (still not voted by the Parliament), there has been a growing fear of conservatism and nationalism on the one hand, while on the other the document seems an overly optimistic and promising collection of desires, often in tension with one another. Especially problematic are the plans of the increased cultural budget which lies at the basis of the document. Since it is still in the making, one cannot judge if these priorities will

also be actually practiced, however some activities (discussed later) show that the Ministry is willing to pursue the trends set by the document and discussed so far.

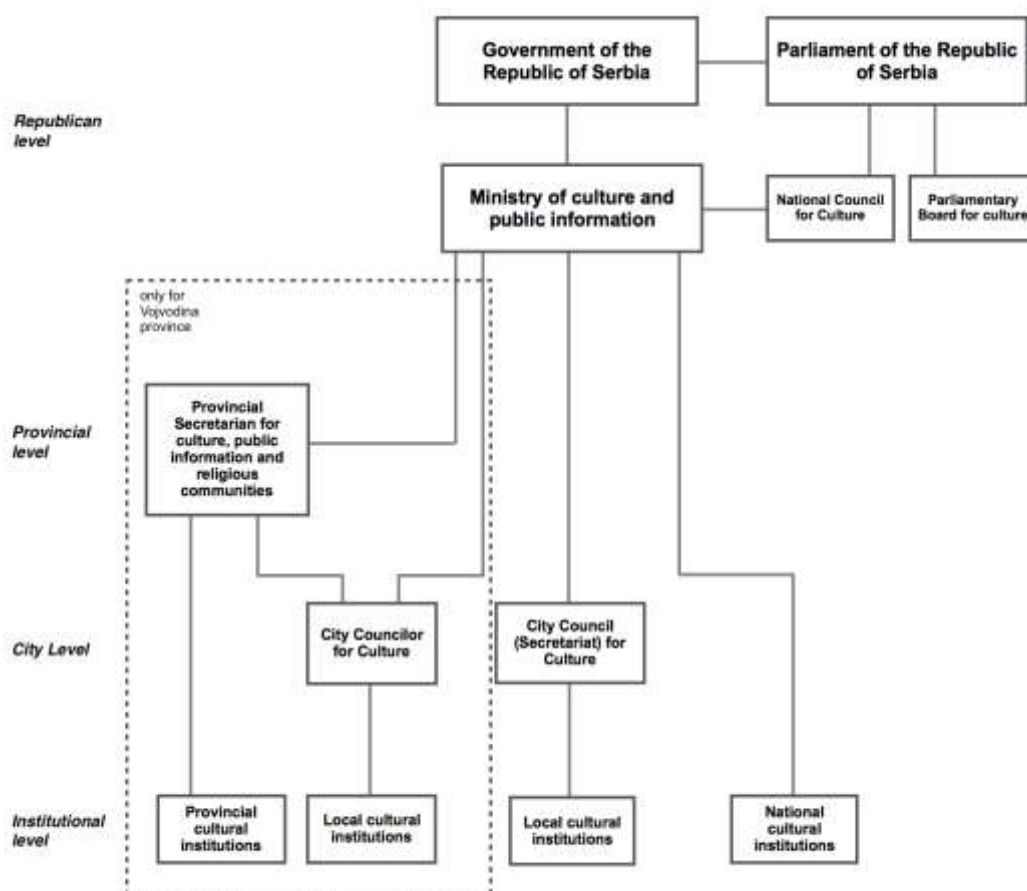
3. Competence, decision making and administration

3.1 Organisational structure (organigram)

Organisation of cultural policy in Serbia is quite straightforward and linear with the Ministry of Culture as the main actor. The Ministry proposes Laws and strategies, it is in charge of the largest budget, and has the authority over all other levels of public, institutional policy making. There are however many cases – such as the appointment of the directors of public institutions, awarding protection levels for sites and monuments, etc. – in which the Government is officially in charge of decision making. This has been specifically problematic when the Minister came from a smaller coalition partner, which meant that his voice (for over 20 years all Ministers were male) was marginal in the Governmental meetings.

The Law on Culture also foresees the role of the Parliament and the National Council for Culture envisaged as a non-partisan body of experts and artists in consulting, critiquing or advising the Ministry and the Government on cultural affairs. However, seen as a potential source of dissent, this body has been deprived of finances and membership and it became inefficient very soon after its foundation.

Another formal adjustment that aimed at providing autonomy from the Ministry is the Provincial Secretariat for Culture of Vojvodina Province. As a culturally distinct area, with pronounced multicultural traditions and everyday life, the Provincial Government of Vojvodina has been granted some space to run its own cultural policy. The Provincial Secretariat for Culture has been traditionally focused on supporting national minorities and the promotion of multiculturalism and tolerance. With such niche orientation, it has not played a more pronounced role in the overall structure of policy making.



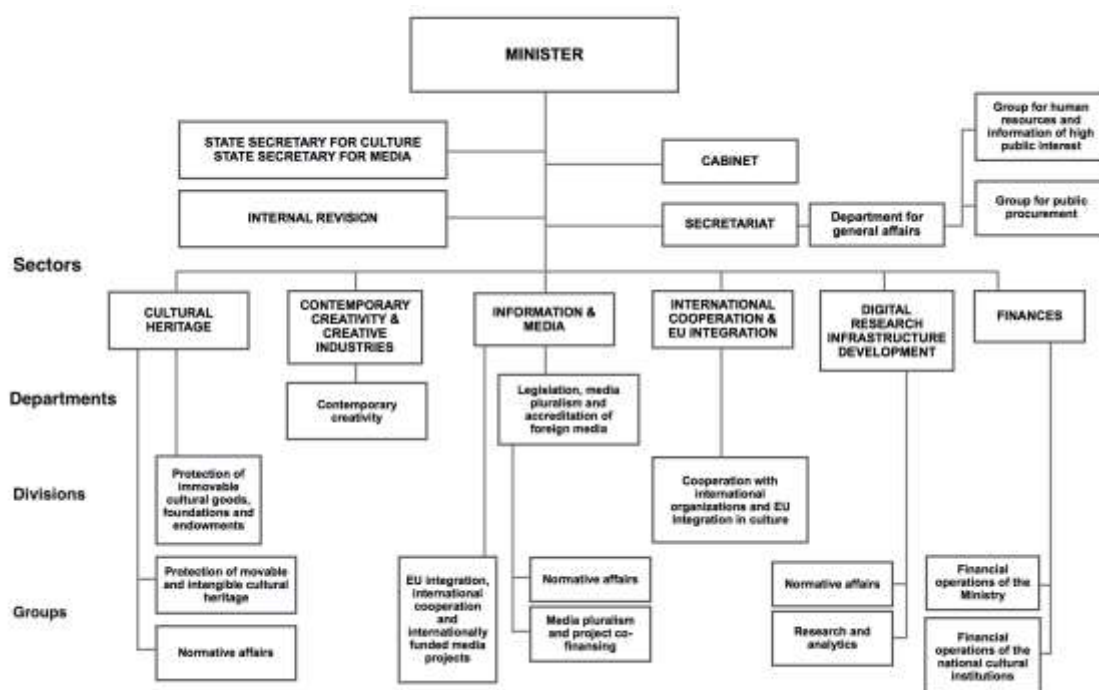
Scheme of cultural policy in Serbia

It is important to note that this scheme is a simplified representation of the actual system, which is more complex, incoherent and dynamic than any scheme may show. There are some elements of the system in some areas that do not function in the represented fashion. For example, when it comes to the protection of cultural heritage, local institutes that exist in major cities (Belgrade, Novi Sad, Niš, Subotica, Zrenjanin, Kraljevo, Valjevo, Kragujevac, Sremska Mitrovica, Pančevo, Smederevo) cover an area wider than the city they are founded and funded by, and they all report directly to the Republic Institute in Belgrade.

Ministry of Culture and Information

In 2010, The Cultural Contact Point was integrated within the Ministry, temporarily attached to the Media department, while in November 2012 the CCP was moved out of the Ministry in order to leave more space for the new cultural administration. 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 2016) is as follows:



Organigram of Ministry of Culture and 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 Secretariat 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.

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, Niš, 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. However, in 2018 two governmental committees directly

under the Prime Minister's office had been created: the Council for Creative Industries and the Council for Philanthropy, both aiming to support arts and culture.

According to the Prime Minister, creative industries are the fastest growing economy branch and they encompass music, film, photography, radio, television, design, marketing, digitalisation, IT software, gaming, old crafts and architecture, publishing, books, newspapers, magazines, video game publishing, museum and galleries, visual and performing arts. Besides professionals, the Council included leading organisations from the field, such as EXIT Foundation, Nova Iskra, StartIT, Serbian Film Association and Mokrin House (oasis for digital nomads). The task of this Council is to identify key financial and legal obstacles for the development of this sector and the creation of policy recommendations for public policies in this domain.

The Council for Philanthropy has been created on 24th August 2018, led by the Chief of the Cabinet of the Prime Minister and engaging as members eight Ministers (finance, labour, public health, culture, education, state governance and local self-governance, youth, sport, demography and population policy), the Mayor of Belgrade and several representatives of philanthropic organisations (Foundation Ana & Vlade Divac, Hemofarm, Trag, Katalist Foundation, SMART collective, and Forum for Responsible Business). The general aim of this Council is the development of public policies and legal framework for stimulating investments in public (common) good. The idea was based on a research realised in 2016 (Trag and Katalist Foundations) showing that, although tax law suggest the possibility for detaxation if a corporation is investing in public good, there are no more precise legal instruments for the implementation of the paragraph 15 of this law. There are no detaxation possibilities for private persons and donations are submitted to VAT. The framework for volunteering is not favourable and there are no statistics about giving for the common, public good. All of that motivated the Prime Minister to accept the proposal of the Coalition for the development of philanthropy to create such a Council. It is too early to assess the possible contribution of these two Councils, but the fact that eight Ministries are involved is a good sign for the development of intersectoral (inter-ministerial) collaboration.

3.4 International cultural co-operation

3.4.1 Overview of main structures and trends

Serbia has signed international agreements on collaboration in the field of culture with 65 countries. In the last five years, the Ministry has signed or renewed agreements with: Hungary, Portugal, Macedonia, Poland, Tunisia, China and Bosnia and Herzegovina. It has also signed and ratified most of the international and UNESCO Declarations. Serbia also participates in the European Year of Cultural Heritage.

One of the crucial developments in the last five years is that Serbia has joined the culture and media-related programmes of EU. After six years of participating in the CULTURE programme 2007-2013 (Serbia joined the programme in 2008), Serbia has joined the Creative Europe programme in 2014. The Ministry has offered, again on the base 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...).

Serbia participates actively for fourteen years (since 2004) in the European film fund **Eurimages (Council of Europe)**. Films of Serbian authors have been often supported (*i.e.* Dragojević, *Parada*, Lungulov *Monument for Michael Jackson* etc.). In 2015, Serbia will preside the OECD and thus several cultural activities are foreseen as well.

The Ministry of Culture and Information established a Task Force for the creation of a programme for the Centenary of WW1. The Task force is appointed for the period of 5 years, until December 2019 in order to follow all activities related to the marking of the Centenary. The Task force, formed with the representatives of the central institution of Serbia (Archive of Serbia, Yugoslav Film Archive, National library, National museum together with Radio-television of Serbia, and representatives of other respective ministries as Ministry of foreign affairs, Ministry of Education, Science and Technological Development and Ministry of Defence) proposed different projects, of 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 the 2014 in all parts of Serbia and as well abroad. Throughout these four years numerous activities have been held, and on December 1st 2018 there should be a final celebration of the date when the Kingdom of Serbs, Croats and Slovenes, later the Kingdom of Yugoslavia was created. As in this moment official politics of memory do not have a clear stand how to memorise the Yugoslav past, even the programme for the anniversary is not yet clearly defined.

In 2009, the Ministry of Culture launched the pilot project "Cultural route – Fortresses on the Danube", dedicated to the improvement of the capacities of the 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).

The project is enlarged and today includes 12 cities in Serbia along the Danube that collaborate with international partners on specific issues. The local teams from 12 cities on the Danube in Serbia are from Apatin, Bač, Novi Sad, Pančevo, Beograd, Požarevac, Smederevo, Veliko Gradište, Golubac, Kladovo, Negotin, Zaječar. The project included 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 the 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.)

The first regional project for tangible heritage protection that had been launched within UNESCO relates to the listing of "Stećci" on the UNESCO heritage list (Croatia, Serbia, Bosnia and Herzegovina, and Montenegro). Most of the regional cooperation relates to contemporary creativity (mutual festival representations, film and performing arts co-productions, collective exhibitions, etc.). Among the most important festivals that are promoting culture in the region are Sterijino pozorje (Novi Sad), Festival bez prevoda (Užice), Festival na pola puta (Užice), Krokodil literary festival (Belgrade), etc.

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 the Novi Sad City Council to compete for the title of European Cultural Capital 2021. Novi Sad was selected and in 2016 the Foundation Novi Sad 2021 – European Cultural Capital has been created. The founder of this Foundation is the Cultural Centre of Novi Sad. The Foundation comprises the Managing Board, the Artistic Council, the Citizen Council and the Honorary Board. The Managing Board developed extensive collaboration with several regional cultural capitals: Rijeka 2020 and Timisoara 2021.

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 Pro Helvetia, 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. However, in 2017 the British Council realised a research regarding skills and competencies in the cultural sector as part of their worldwide mapping, aiming to define lacks and needs for the future capacity of building programmes.

The EUNIC Serbia Cluster (established in 2007) started to be active in developing joint collaborative programmes and today has fifteen members and associate members. Most activities relate to the European language day (26th September) and to conferences, workshops and gatherings of different professional cultural associations such as librarians, designers, curators, etc.

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 programmes has been developed at Serbian universities such as Masters in preventive protection and conservation, contributing to the development of heritage protection professionals.

It is very difficult to make an assessment of general 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 by different public bodies and through "disciplinary" categories

(so, it is not certain if they had an international component and if they got public financing for this component). However, the Ministry conducted research in 2016 about trends in financing of international cooperation for the period 2010-2015 (Dragičević Šešić et al., 2017: 337-399).

To support international cooperation, the Ministry has launched the programme for co-financing (scheme of allocated funds below, that indicates major foreign contributors to Serbian arts and culture scene).

Competition for co-financing of projects in the fields of culture and art supported through international funds

The open call was first published in 2014. 53 applications were received out of which 28 were supported with the total amount of 14,527,253.15 RSD.

Overview of allocated finances by international funds in 2014

International fund	Total allocated in RSD	Nº of projects	%
1. Council of Europe-Eurimages	3,106,528.00	2	21.38
2. Culture 2007-2013	2,630,240.00	5	18.11
3. Creative Europe 2014-2020	2,013,034.00	6	13.86
4. Delegation of the EU (IPA)	1,785,571.00	3	12.29
5. Europe for Citizens	989,693.00	1	6.81
6. The seventh framework programme of the EU (FP 7)	650,000.00	1	4.47
7. European Cultural Foundation	615,560.00	1	4.24
8. Open Society Foundations	590,000.00	1	4.06
9. Balkans Arts and Culture Fund – BAC	486,745.00	2	3.35
10. Erasmus +	412,363.00	1	2.84
11. Société des Auteurs et Compositeurs Dramatiques- SACD	394,113.00	1	2.71
12. Central European Initiative	351,519.15	2	2.42
13. IPA programme of cross-border cooperation Romania-Serbia	351,887.00	1	2.42
14. International Holocaust Remembrance Alliance-IHRA	150,000.00	1	1.03
Total allocated funds	14,527,253.15 RSD	28	100

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 was 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.). Since 2017, the Ministry of Culture is organising a round table: Belgrade's counterpoint. The aim of this gathering is to offer a debate platform for key world philosophers, artists and writers to discuss major contemporary issues. The topic of the debate in 2017 was "What can literature offer today?" (participants: Peter Handke, Frédéric Beigbeder, Zakhar Prilepin, Yu Hua, and Milovan Danojlić; the discussion was moderated by Vladan Vukosavljević (Minister of Culture and Information) and film director Emir Kusturica.). The topic of the second debate (June 2018) was "What about globalization in culture?" (participants: Zhang Kangkang,

Gunnar Kvaran, Vladimir Pištalo, Yury Polyakov, Francisco López Sacha, and David Homel; Vladan Vukosavljević and Emir Kusturica).

The Serbian Cultural Centre in Paris is another platform for presenting Serbian culture abroad. Since 2014, there is an open call for non-institutional actors to apply for the right to present their works and projects in Paris. The Ministry is planning to create a network of Serbian cultural centres in Moscow, Beijing, Berlin, and later in Trieste. The Strategy of cultural development of the Republic of Serbia in the period 2017-2025 (page 111) foresees further widening of the network (including Brussels above all) and emphasises the necessity to plan and reinforce capacities of those centres (starting with the existing one in Paris).

3.4.3 European / international actors and programmes

Within the European framework, after political changes the Serbian Ministry immediately decided to participate actively in all international programmes relevant to the region (MOSAIC, CARDS programme, INTERREG III, Regional Programme for cultural and natural heritage in Southeast Europe, and the pilot project of local development Žagubica and Despotovac linked to the revitalisation of the mining village complex Senjski rudnici).

The working group of the National Convent about the European Union that deals with negotiation chapters Science and Research (25) and Education and Culture (26) was created in 2015. Twenty civil society organisations have participated in its creation. Chapter 26 was opened and temporarily closed on 27th February 2017. The working group prepared a report underlying what was done in this domain that qualifies Serbia for European integrations. The report starts with the fact that Serbia has ratified all the most important UN, UNESCO and Council of Europe's conventions. Second, that culture is declared to be a common good (area of common interest). Especially important is international and regional cultural collaboration. Within the institutional framework, the report underlines new bodies such as the National Council for Culture and a wide network of public institutions (26). Under recent achievements are quoted: 1) the co-financing of projects that have international and especially EU funding; 2) the programme Cities in focus that endorse decentralisation of cultural life; 3) translation programme stimulating the publishing of Serbian authors in foreign languages; 4) Law on culture; 5) draft of a Strategy for cultural development 2017-2025; and 6) participation in the Creative Europe and Media programmes. Five areas are selected for a further elaboration in the future that are important for European integrations: implementation of the Convention 2005; approval of the Strategy for cultural development; participation in Creative Europe programmes (Culture, Media); support to participation of the City of Novi Sad in European Capitals of Culture programme and, finally, intention to join the European cultural label programme when it will be possible (at this moment, through the open method of coordination, the possibility for non-EU countries to join are debated).

Although chapter 26 deals with both education and culture in 2017 the report of EU commission states only the achievements in the field of education ("Serbia has achieved good level of preparedness in this domain. Certain advancement has been reached in the domain of curricula improvement and by creation of the national agency for Erasmus +. In next year Serbia has to raise participation of children in pre-school education, especially children from vulnerable groups and finalize framework for the national qualification system.")

There are other chapters that are relevant within the framework of cultural policy, such as the question of Kosovo and Serbian heritage there (chapter 35).

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 is responsible for monitoring the implementation of the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. The first Quadrennial Periodic Report has been submitted in 2014 and the new one is currently under preparation. In the new report, contribution of civil society has been taken in account although the Association of the independent cultural scene in Serbia has complained that their achievements are presented as collaborative achievements although the public support for NGOs that are active in the contemporary arts production is lacking.

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. Dimitrijević, 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 Theatre 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.

The National Theatre of Serbia has participated in the first project connecting Teatre Lliure in Barcelona, Spain; Akademie für Darstellende Kunst in Ludwigsburg, Germany; Dramaten – Kungliga Dramatiska Teatern in Stockholm, Sweden; and The Royal Danish Theatre in Copenhagen, Denmark. The title of the performance was "Topographies of Paradise" and Madame Nielsen's major project on European national(istic) visions was presented for the first time on August 25th, 2018 at The Kungliga Dramatiska Teatern during the Bergman Festival in Stockholm. The performance will go on a small European tour to Belgrade, Copenhagen and Barcelona.

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 connected and active in the European and world networks, 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. The National Library collaborates also within the Europeana (the European Commission's digital platform for cultural heritage).

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.). In the period 2010-2015, more than half (53.75%) of the projects

supported by the competition for cinematography and a total of 68% of the total budget for this period was allocated to co-productions. The number of supported projects is constantly increasing, as well as the competition's budget (with the exception of 2013). This increase in budget, but also the increase in the percentage of allocation for international projects, was noticeable in 2014 and 2015.

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 trans border archaeological 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.

Serbian organisations are collaborating with organisations from 27 countries, but the most consistent collaboration is with the following 11 countries, during the first three years of the Creative Europe programme.

Country of origin of project partners	Number of partner organisations
Germany	20
United Kingdom	19
Slovenia	16
France	15
Italy	13
Spain	13
Belgium	11
Croatia	10
Austria	9
Poland	8
The Netherlands	8

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 programme was discontinued and initiated 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 Pristina 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 festival "Mirdita, dobar dan!", held in Belgrade every June since 2014, introduces the Belgrade public to the cultural scene of Kosovo, as a cultural contribution of the general aspirations of permanent peace establishment and normalization of relationships between Serbia and Kosovo. The organisers are the Youth Initiatives for human rights and the Civic Initiatives from Belgrade, and Integra NGO from Pristina. The festival still causes a lot of debate and conflict within the nationalist circles of Belgrade. In 2018, the customs police took three Eliza Hoxha's photographs considered politically provocative to be exhibited in Belgrade. But the artist was let in to participate at the Mirdita festival with her other works.

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 Decontamination has organised many open debates and major programmes (in the series named Delegated Public Space, Testimony, Risk, etc.) linked to controversial social and political issues, rediscovering the truth about the latest wars, war crimes etc. Transitional Justice was one of the most important 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 overall aim of the meeting was to bring together film experts from the region and outside experts in cinematographic policy to share good practices. It charted 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, and premises for further development of film art, especially in light of intensifying cooperation and intercultural dialogue. 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.

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.

Competition for translation projects of representative works of Serbian literature abroad¹

Funds awarded by the Ministry of Culture and Media through the competition for financing or co-financing projects in the field of contemporary production

Year	Number of co-financed projects of an international character	The total amount for projects of an international character in Euros
2010	29	46.500 EUR
2011	36	65.900 EUR
2012	66	89.520 EUR
2013	39	37.100 EUR
2014	64	170.940 EUR
2015	103	164.472 EUR

Mostly, the chosen titles are from contemporary Serbian awarded authors (mostly male), such as: Ivo Andrić, Danilo Kiš, Miloš Crnjanski, Dragoslav Mihailović, David Albahari, Dragan Velikić, Milorad Pavić, Mihajlo Pantić, Goran Petrović, Vladislav Bajac, Filip David, Svetislav Basara. Female authors are Milena Marković, Jelena Lengold, Vida Ognjenović and Biljana Srbljanović. By type of literary works, the most common are novels, and to a far lesser extent stories, poetry, drama and theory of literature.

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 Čarnojević*" Prize for Literature is awarded to Serbian writers in the Diaspora who write in the Serbian language.
- The literary prize "*Stojan Steve Tešić*" 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.

The State directorate for collaboration with diaspora and Serbian people in the region is regulated with article 13, paragraph 2 of the Law on Ministries („Službeni glasnik RS”, no. 44/2014). It is in charge for monitoring the position of Serbian citizens living outside Serbia; to offer help in preserving and developing spiritual, national and cultural specificity of Serbian people living outside Serbia; to enhance links of emigrants (citizens of Serbia) and their organisations with Republic of Serbia; information of emigrants about Serbian politics and policies; and offering help to all persons of Serbian origin and Serbian citizens to enter the cultural life of Serbia, etc. All these activities are based on the Strategy of preservation and enhancing links between Serbia and diaspora and Serbs living in the region (21.01.2011.) that was published in „Službeni glasnik RS” (no .4/11 and 14/11, 28.01.2011). This Strategy was aiming to provide adequate material, social and political resources for development and preservation of Serbian language, Cyrillic alphabet and culture and identity of Serbs and Serbian citizens living outside Serbia. The programme of collaboration with Serbs in diaspora and the region has two activities: a) to protect the rights and interests of the diaspora, and b) to protect the cultural and language identity of diaspora and Serbs in the region. This last issue is linked to the major priority of the present Ministry of Culture of Serbia that relates to the preservation (and redefinition) of Serbian language and its Cyrillic alphabet (see also chapter 2.3.).

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

With the Serbian Progressive Party growing as the most powerful political option in 2014, many important changes occurred in the field of cultural policy. We can observe both some new developments as well as many latent trends from the previous Governments becoming explicit. Now, with the process of making and publicly discussing the long-term cultural policy planning document, as well as the ongoing synchronization of national laws with the ones of the EU, much of Serbia's cultural policy plans and priorities have become more explicit in the recent years. Adding the fact that the current Prime Minister Ana Brnabić has been claiming culture, education and creative industries as one of the foundations of her policy of recovering Serbia's economy and society, one could say that it is clearer than before where the Government is heading with its cultural policy.

Ideologically, it is a combination of economic liberalism and cultural conservatism, aiming at the same time to boost the stagnating economy in neoliberal fashion, while promoting national unity and proudness through the cultural department. Binding the two are the anti-democratic policy instruments, a lack of transparency and populist discourses of inner greatness and external threats.

On the nationalist front, the Ministry together with the Government has made big, bold steps in fortifying institutional grand culture. After its main galleries were closed for audience for 15 years (due to political inefficiency, scandals, economic crisis and disregard to culture), the National Museum reopened with a fanfare on the 28th of June 2018. The date has been selected conspicuously – it is a national holiday commemorating the Kosovo battle of 1389, often used to show the simultaneously victimhood and heroism of the Serbian nation as being always under the threat of big global forces. With an opening ceremony of unprecedented glamour and undisclosed worth, the Government has sent a clear message that the Temple of Culture will serve to glorify national greatness and unity against all odds. At the opening ceremony, the Minister of Culture stated that the opening of the museum represents an "historical and cultural injustice undone". For weeks on end, a spectacular sight of thousands of citizens queuing to enter the museum served well to obscure the fact that the exhibitions that are shown, in terms of collection and interpretation, are the same old exhibitions from 2003. The exhibitions are lacking any kind of contemporary mediation technologies, inspiring and accessible interpretation techniques or inviting educational programmes. Although the National Museum is the most glaring example, the Museum of Contemporary Arts, the Gallery of Matica Srpska and other big museums have also reopened or are awaiting refurbishment under the same Government. However, the Museum of Contemporary Arts in Belgrade had succeeded in preserving its Yugoslav heritage by symbolically presenting the first selected painting in the permanent exhibition: Nadežda Petrović's "The Funeral in Sićevo" that was created during international art residency for South Slavic artists in Sićevo (South Serbia). This art residency was the first politically motivated art residency in the world that since 1905 was inviting artists from Austro-Hungarian empire (Slovenes and Croats), Ottoman empire, Serbia, Montenegro and Bulgaria. The Museum of Contemporary Arts in Belgrade, as the only museum of this kind in former Yugoslavia, had created an extensive collection of the work of arts coming from the whole territory of Yugoslavia since its opening in 1965.

The grandiose and the heroic are the desired attributes of the Serbian culture that are also present in the National strategy of cultural development, which claims that the "Kosovo oath" – in which Serbian leaders of the Middle Ages have sacrificed the earthly Serbian Kingdom to gain the Kingdom of Heaven and become martyrs – stands as a continuous dimension of Serbian

culture. Although they awkwardly and contradictorily stand next to the "Enlightened-European" and "Democratic" dimension in the text, such openly ethno-centric and religious proclamations have not been part of the official and explicit cultural policy previously.

However, such proclamations are not only discursive. The distinction between Serbian culture and the rest has been strengthened through various policy documents and measures. The Ministry has increased funds and opened new funding schemes for the Serbian diaspora, the promotion of Serbian national heritage abroad and projects of the Serbian Orthodox church. Most notoriously, the Ministry has been very active in advocating for a new legislative that would increase and promote the use of Serbian Cyrillic script. This has been an ongoing debate for decades now.

While analysing the present state of the arts in this domain, the Ministry underlined the necessity to implement measures to protect the Cyrillic alphabet and the Serbian language in the Strategy (see chapter 2.3.). The action "Nurture the Serbian language" was introduced and suggestions to change the Law regarding the alphabet should be presented to public debate soon. The Strategy proclaims the Serbian literary language as the communication language of the population of Serbia that is using different dialects and that it should represent one of the key cohesive factors in society. At the same time, the Strategy proclaims a necessity to the Republic of Serbia to confirm use of all languages and cultures that are spoken by different nations living in Serbia. However, the Strategy underlines that in contemporary global communication the Serbian language and Cyrillic alphabet in public space are suppressed, thus new measures are needed like supporting comprehensive project of the Dictionary of Serbian language (Serbian academy of science and arts) as well as numerous other projects of handy dictionaries (one volume dictionaries), syntax and spelling handbooks (see chapter 4.2.5.).

In parallel to these events, the Government, more than the Ministry of Culture itself, has reignited its interest in creative industries. In a series of moves reminiscent of Tony Blair's creative policy of the nineties: the Prime Minister has founded a special Council for Creative Industries, engaged a consultant from the United Kingdom for advising on creative industries policy, organised a high-profile conference to promote its new creative policies and issued a series of statements which relate Serbia's future with the development of creative industries. There are many facts that explain such orientation. Over the last years, Serbia's IT, design and gaming industries have boomed. In an economy defined by high unemployment, the wider IT sector is continuously facing the shortage of employees, despite the fact that studying and learning to code has become one of the most popular educational choices, understood as the only progressive and future-proof profession by many. Many local companies have become global leaders in their market niches (like gaming giants Nordeus, Cofa Games and Eipix or smart grid company DMS) and net export of IT goods have become one of three best export branches (next to agriculture).

Such policies have been opposed by many. The independent arts scene, which has been a stronghold for oppositional politics for decades, has opposed the right-wing direction of the Ministry and the Government and the fact that many measures and procedures are lacking transparency. As a result, the Ministry has cancelled cooperation with the Association of Independent Arts Scene of Serbia and decreased funding for its members on open calls.

However, private actors have also criticized some government measures. Weeks after the Prime Minister announced support for strengthening creative industries, news broke out that the Government subsidized German IT giant Continental with 9,5 million EUR to employ local IT staff in Novi Sad (a city with the highest per capita IT exports which is already lacking staff). It was a breaking point for the local IT industry and they understood it as a support to unfair

competition and giving clear advantage to foreign companies, thus doubting the intentions of the Government.

Apart from these main policy streams, other significant events in the field of culture occurred. One of the biggest developments in the field of culture in past 5 years is related to the city of Novi Sad becoming a European Capital of Culture in 2021. After years of preparation and advocating for the Europeanisation of cultural policies, the city has been awarded the title along with a series of commitments. Watched by the evaluation committee from Brussels, the city administration had to make its decision making more transparent, participatory and democratic, culminating with the set of participatory policy-making instruments such as the Forum for culture – an open debate format between city officials and cultural actors. At the same time, the city wanted to maintain its policy and prevent any serious disruption of the political order. These contradictory trends continued during the preparation of the title year, which is imbued by on the one hand,

democratic and participatory events that outpace any other city administration in Serbia by a wide margin and on the other, top-down measures and spectacle events. These tensions have fuelled many heated debates – online (on social media) and offline. The case of NS2021 is an experiment in actual cultural democracy that might influence broader cultural policy to some extent (see more in Tomka & Kisić 2018).

There has also been an increased interest in audience development and cultural participation. There are more and more voices arguing for the wider access to cultural institutions. Workshops and conferences on audience development, collaboration of museums and theatres with schools and similar have become more common (by KC Grad in 2015, Nova Iskra and Creative Europe Desk in 2017, Museum association of Serbia in 2017 and Baza art in 2018 and many more). Numerous publications followed: a research on festival goers by the Institute for cultural development (Jokić, Mrđa, 2014); a collection of good practices in audience development by Creative Europe Desk (Mihaljinac & Tadić, 2015); a research on audience development efforts of the civil cultural scene by the Association of Independent Arts Scene (Tomka, Dodovski, Vezić, 2016); and special research on the participation of children by Foundation Point (Tomka, Matić, 2017). Finally, the Foundation NS2021 European Capital of Culture has organized the "Audience in Focus" programme involving training followed by a special call for projects aimed at audience development for cultural institutions, which represents the largest policy effort in audience development so far. Although audience development is an undisputed policy direction, there is still a lack of real systemic devotion in analysing, evaluating, awarding and supporting structural changes in cultural participation.

The Swiss agency for the development and cooperation with Helvetas Swiss Intercooperation and University in Fribourg had suggested to the Serbian government that its Secretariat for public policies could help in developing evidence based public policies by linking researchers with information needed from different ministries. Thus, several calls for research projects had been announced in different disciplines according to the needs of public authorities. In the domain of culture, the Ministry asked for research about the models of local (city) cultural policies, wanting to increase the level of cultural participation of the population. The Institute for theatre, film, radio and television of the Faculty of Drama Arts and the Institute for cultural development had submitted the proposal that was accepted, which included researching cultural policies and practices in fifteen major Serbian cities (Subotica, Sombor, Zrenjanin, Novi Sad, Kragujevac, Užice, Kraljevo, Čačak, Kruševac, Niš, Leskovac, Pančevo, Smederevo, Vranje and Zaječar). The research successfully raised the level of local debates about culture and cultural policies as the dominant method was focus group debate (at least two in each city): a) with cultural professionals from public institutions and authorities, b) with civil society and

media representatives. After the research, serial presentations were held in the Ministry of Culture but also in respective cities.

The major criticism of cultural professionals and civil society relates to the lack of funds for substantial investments in cultural infrastructure, but even more to the lack of democratic procedures in organizing the distribution of public funds. In most of the cities there is a cultural committee that proposesto the city council on how to distribute programme funds. Usually, the chair of the committee is the person in charge of culture within city government and other members are nominated by city council without transparency on who was selected and why. Criteria are rarely defined, even for grant distribution. Public calls come too late and cultural managers and artists cannot organize any event in the first half of a year. Together with the fact that there is no possibility for multiple year funding, this shows an essential need for Serbian cultural policies on all levels: to introduce an open method of consultation, but to implement and change work methods that are obviously having negative effects for the sector.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues of policies for the arts

Current arts policies are a somewhat contradicting mixture of socialist era style support for artists and neoliberal disregard for non-profitable artistic production. This position of artists as subsidized individuals on the margins is a good illustration of the role of arts in general. By the Law, the state foresees that individual artists should get state support in the form of health, pension and disability insurance paid by the state or some other level of governance. In practice, the state has transferred the responsibility to the municipal level (because of austerity measures), but most of municipalities did not take over such commitments. Only the cities Belgrade and Novi Sad pay for a part of these allowances. Such status quo has not been noticeably changed in recent years, with more attention given to museums, film production companies and creative industries.

Other than the support for individual artists, most of the artistic production depends on national, provincial and municipal calls for artistic and cultural projects. They are usually published annually and divided in artistic sectors. Most of the governing bodies follow the Ministry of Culture in their methodology of distributing resources. Organisations, institutions and individuals may apply to several projects following the guidelines for applications. Only recently, the Ministry has provided applicants with the minimum budget to apply with, depending on the area. Most of the open calls for projects are criticized every year for being published late (at the start of the year, but the results are usually published in April or May) and for transferring the money even later (often in the summer) – this makes financing any cultural event in the first half of the year very problematic. Other critique is dealing with the work of the committee, the members of committee (often members of the ruling party without much professional integrity and experience) and the selection of projects (that is often unjustified). It has become somewhat of a norm that a significant percentage of the budget allocated to open calls for contemporary creativity is spent yearly on organisations and activities that do not deal with arts and culture. It has been accepted as a truism that these calls for projects are a way for the ruling party to award their partners and supporters – something that has been the case with open calls since early 2000s. An important issue is also the financing of cultural projects by budgetary reserve - a discrete public funding instrument, very non-transparent and mostly under political influence. For example, the state audit office reported that the Ministry of Culture and Information used a budgetary reserve of 508.000 EUR for financing the decoration of the Saint Sava Temple in 2016. In 2018, about 600.000 EUR of film subsidies was spent on the

production of a Ralph Fiennes film in Serbia. Those two projects almost got the same amount of money as the yearly budget for the cultural programmes of civil organisations.

4.2.2 Heritage issues and policies

In the past five years, the Serbian cultural heritage field has seen a significant opening and acceptance in international cultural circles. Archaeological sites, cultural heritage monuments, protection institutes and other heritage organisations have been active in the international scene and have been awarded and recognised by international actors.

In 2016, the first cross-border heritage site in the region has been inscribed to the UNESCO World Heritage List - Stećci Medieval Tombstone Graveyards. The successful inscription was made possible through the cooperation between the National conservation institutes of Serbia, Bosnia and Herzegovina, Croatia and Montenegro. Another international candidature to the WHL is under way for the part of Roman Limes located in Serbia which entails many important heritage sites along the Danube river.

The European Union delegation in Serbia has been active in supporting conservation works of the Golubac fortress. It supported the reconstruction with 6.5 million EUR as well as the relocation of traffic and the construction of the ring road and the visitor's centre. The reconstruction ran from September 2014 to May 2016 and has turned Golubac into a tourist destination of that region.

In 2016, the Institute for the protection of cultural monuments of the city of Niš has won a Grand Prix EU Prize for Cultural Heritage / Europa Nostra Award for the conservation study on the protection of stone village Gostuša near Pirot. In 2018, three projects from Serbia have been awarded the EU Prize for Cultural Heritage / Europa Nostra Award: Jelena Todorović and Biljana Crvenković for the Research and Cataloguing of the State Art Collection, Arandelovac Municipality for the renovation of The Pavilion of Prince Miloš at the Bukovička Spa and the the Provincial Institute for the Protection of Cultural Monuments for preservation of Bač Fortress. The last one was awarded a Grand Prix. In 2018, the European Year of Cultural Heritage, many organisations from Serbia have also been supported as part of the special Creative Europe call – three projects (out of 29 supported in total) have leads from Serbia, while an additional 6 work with a Serbian partner.

Still, despite all the awards and acclaimed reception in the international cultural field, local museums, protection institutes, archives and libraries are faced with rigorous austerity measures which ban further employment in all public institutions. As employees age and retire, institutions across country are understaffed – thus burnouts, fatigue and misconducts are growingly a treat to the heritage field.

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 don't have a systematic character, nor do they have clear financial criteria, thus, the impact on the cultural heritage system stays invisible. 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. A study on cultural heritage institute network (2016) show that less than 6 million euros of public money is invested in heritage institutes network per year, which is a very problematic amount of funds for any normal functioning of heritage protection system, especially on the national level. Evidently, there is a low level of intersectoral cooperation between different ministries that support heritage protection projects as well as with international bodies. Projects supported by the government and international funds are partial, with a low level of impact on local communities or the heritage system. The local self-governments in Serbia have no fiscal capacity to take part in capital heritage projects: only up to two smaller projects (between EUR 100 000 and 250 000) received investments sporadically from the local level of

government. All government levels have independent priorities in supporting heritage protection and there is no overall priority intervention list that can support cooperation and synergy in funding cultural heritage at the different government levels. The existing regulatory framework for heritage protection is also outdated and not harmonized with other laws recently adopted. In 2016, three task forces for writing new laws in heritage protection have been established by the Ministry of Culture. The Ministry produced draft version of new laws on heritage protection, but was not active in public discussions and the process of laws adoption. A new law on urban planning and construction has marginalized a lot of administrative jurisdictions of the cultural heritage institutes. A strong influence by the National alliance for local economic development on regulatory framework and other policies is evident since 2017 (new government appointment). In 2018, the National alliance for local economic development and their team created a new draft proposal for national heritage protection law, outside of any consultations with heritage professionals and other relevant cultural stakeholders.

Significant fluctuations of funds have been discernible year after year, which hinders the completion of projects. There is a lack of programme budgeting, therefore the financing of cultural heritage projects are not based on strategic priorities, but rather on available resources in the current year. The result is that the rehabilitation of a single site taking several years more than what is realistically attainable. Since 2015, the Standing Conference on Cities and Municipality (SKGO) started to build a cooperation network between heritage institutes and local municipalities and institutions. There were several conferences and trainings for local municipalities to understand the principles of sustainable protection and use of cultural heritage as well as cultural heritage's role in local sustainable development. To solve the issues regarding the local financing of cultural heritage, programme budgeting of cultural heritage was introduced in 2015. The new system of planning the local public finance will ensure better prioritization of cultural heritage projects, planning strategic priorities of financing, evaluation and cooperation between different bodies responsible for this field.

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.

4.2.3 Cultural and creative industries: policies and programmes

In 2002, the Ministry of Culture set up a working group for the first time to examine policy issues regarding the development of culture industries. This issue has been very important because of Serbia's future membership of the WTO and also because of the culture industries' potential for future economic development in Serbia. A statement provided by the Ministry of Culture has been included in a Memorandum on Trade to the WTO. Between 2002-2017 there were several initiatives by the Ministry of Culture to create a national programme for creative industries. An example is the task force for creative industries in 2011, which proposed the programme "Creative Serbia" as a set of new policy measures for cultural and creative industries (CCIs). In 2012, the Ministry of Culture was no longer responsible for the implementation of this programme. Until 2017, the CCIs have had a marginal place in official state level policy.

In 2017, the Premier's office engaged a consultant from the United Kingdom in advising on creative industries policy. They also organised the high-profile conference "Creative Serbia: the future is creative" to promote its new creative policies and issued a series of statements which relate Serbia's future with the development of creative industries. At the beginning of

2018, the Premier founded a special Council for Creative Industries. Most of those activities show that creative industries is used as a tool for political populism, self-marketing and the concealing of unsuccessful measures of economic policy. The huge media campaigns and the attention which follow those activities created a public image that creative industries are the new instrument for fixing most economic and cultural problems of Serbia.

Despite that, creative industries, mostly design, IT, gaming are experiencing a steady growth. Several studies have shown the different socio-economic impacts of CCI.

In 2014, WIPO supported the Institute for protection of intellectual property in Serbia to produce research on the 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 copyright industries' development in Serbia. Based on this study, new amendments on the Intellectual Property Law were prepared. The UNESCO Institute for statistics supports the pilot study on measuring the economic contribution of CCI in Serbia in 2015 to explore the possibility of harmonizing the cultural statistics in this field. The Institute for study in cultural development implemented the project "UNESCO culture and development indicators" in 2016 and produced several indicators for measuring the impact of the cultural field on the national development.

In 2016, the CIs comprise of 6.841 enterprises and 13.697 entrepreneurs. CIs are predominantly composed of small and micro enterprises (23,8%) and entrepreneurs (67,5%). The creative industries sector is characterized by a large number of micro organisations with less than 3 employees.

The contribution of the creative industries to the Serbian economy and job creation can be seen in direct economic impact (primary and secondary economic impact). In 2016, the total economic impact of the creative industries in Serbia was 8.8 % of the total employment and 10% of the total Gross Value Added (GVA). Depending on sub-sectors in the creative industries, the average growth rate of employment was 5,5%, while the GVA growth rate was between 0.5% and 10.8%.

Table 1: Economic impacts of Creative industries in Serbia, in EUR, 2016

Economic indicator	Primary impact	Secondary impact	Total economic impact of creative industries
Formal employment full time	79.189	73.724	152.913(8.8%)
Contribution to Gross Value Added (GVA), real price 2002	3,3%	7.5%	10,8%

Source: Database for creative industries, 2017 Creative Economy Group

IT, software, film and video represent the most important employment groups with on average 32% of the total number of employed persons in CIs. There were 74.272 creative class occupations in Serbia in 2016. Two occupational groups that absorb the majority of the

creative workforce are publishing and music, performing and visual arts with the share of 40% in total of the creative class occupations.

CCIs businesses are very concentrated, with more than 70% of the business located in Belgrade. Outside of urban centres, CCIs play a very important role in cultural life. The mapping of rural creative entrepreneurship in two regions (Pirot and Kikinda) show a very strong impact of those activities on protecting cultural diversity, empowering women and creating a vibrant cultural life. Unfortunately, rural creative industries are outside of the interest of the government, which mostly focuses on "big deal and business" and fast economic results.

In 2016, the total export of CCIs goods was 356 million US dollars, while the export of CCIs services was 370 million US dollars. The average growth rate of the Serbian export of creative goods and services was 8.75% per year (2010-2016), while the most dynamic average annual export growth rates were in the area of the new media, crafts and publishing, gaming and IT. The leading export companies in CCIs are film company "Work in Progress", G-THECH (gaming), PSTECH (software), Universal media, Grey worldwide, New moment (advertising), Westum and EXECOM (e commerce) and PINK International (media).

There are very limited measures and strategies which support the CCIs' growth, especially at the local level. These kinds of policy measures are still in the embryonic stage.

In 2016-2017, several trainings for local municipality representatives were provided with the aim to learn how to integrate culture and creative industries in a sustainable development. The trainings were based on the principals of the UNESCO Convention on protection and promotion of cultural diversity. More than 210 local representatives are educated through this programme and strengthening to work on local strategies for the development of CCIs and to promote cultural diversity.

In the field of the creative industries business, there are several ad hoc programmes for film professionalisms, media and visual effects and creative entrepreneurs. All of those programmes are project based and without continuity. In 2016, the government starts with a programme of prequalification for unemployed people to work in the IT industry. However, this programme offers a very basic level of knowledge for web programming or other basic IT skills.

In the last few years, the opening of several co-working spaces across the country has started. 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 specialization (Nova Iskra is a design hub, Gnezdo for young entrepreneurs, InCentar for social entrepreneurship), co-working spaces in other cities are generally gathering freelancers, as well as some employees from culture or/and creative industries (BeeHome in Subotica, Pionirska from Novi Sad, Coworking Zrenjanin, etc.).

4.2.4 Cultural diversity and inclusion policies

There are more than 20 registered national and ethnic communities in Serbia. Some of these groups are territorially concentrated in certain areas, such as the Hungarians living in Vojvodina and the Bosniaks living in Sandžak. Other groups are more dispersed throughout the country such as the Roma, Haskalis / Egyptians, Tsintsars and Slovenes.

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

	Total (2011)		Total (2002)	
	Total	%	Total	%
TOTAL	7 186 862	100.0	7 498 001	100.00
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	16 706	0.23	20 012	0.27
Vlachs	35 330	0.49	40 054	0.53
Gorani	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
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Source: Office for Statistics, the Republic of Serbia, 2011

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. The main instrument of their representation and participation are the national councils of national minorities. The following minorities have established their National Council: Albanians, Ashkalis, Bosniaks, Bulgarians, Bunjevacs, Vlachs, Macedonians, Hungarians, Germans, Slovaks, Slovenians, Croats, Ukrainians, Romanians, Ruthenians (Rusyns), Roma, Checks, Greeks, Egyptians, Montenegrins and Jews. 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.

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 and Information, 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.

When it comes to cultural life, apart from the financing of national councils which often have their own calls for projects or give a grant in some other way, the Ministry of Culture supports a number of cultural projects and programmes by ethnic communities from all over Serbia, as part of a special call for projects. Municipalities and the province of Vojvodina have developed their own special programmes for ethnic communities within their territories.

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 put a fence around the Roma people living around Belville (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 m².

Within the annual Action plan for the application of the Strategy for social inclusion of Roma in Republic of Serbia 2016-2027 (adopted on 7th June 2017 for the period 2016/17), several aims that are relevant for cultural participation have been foreseen: development of a legal

framework guaranteeing social and cultural rights for Roma with recommendations to local authorities; preservation of the Roma cultural identity (with measures related to the engagement of professional educators that are competent in Roma language and culture in schools and introduction of the elective subject "Roma language with elements of culture" in a number of schools); preventing discrimination in all types of public institutions (measures relate to the inclusion of positive content in school text books of different subjects); stipulate research devoted to language, culture and identity of Roma people; endorse publishing in Roma language; raise the cultural standard of the Roma population with specific measure to open Roma cultural centres in communities and settlements with at least 300 Roma. Unfortunately, for many of those measures financial means are declared as: "apply for donations" or "unknown sources in this moment".

4.2.5 Language issues and policies

In the Republic of Serbia, the Serbian language and Cyrillic alphabet are in official use (Law on official use of languages and alphabets: *Sl. glasnik RS*, no. 45/91, 53/93, 67/93, 48/94, 101/2005, 30/2010, 47/2018 and 48/2018). 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.).

This plurality started to be seriously questioned as cultural policy perceives the split of what used to be Serbo-Croat language and the present constitution of Croat, Bosnian and Bosniak, and Montenegrin as specific languages that represent a threat for Serbian language (numerous chairs for Serbian language within Slavic departments had been replaced by one of the other three). The extensive use of the Latin alphabet in the cultural space of Serbia made it unclear that these books are part of Serbian culture (in numerous libraries abroad all books printed in Latin alphabet had been classified as written in Croatian). At the same time, numerous intellectuals from the region have gathered to create a Declaration about a common language without name. Until now (September 2018), around 9100 people have signed the Declaration. In the whole region of Serbia, language was considered as Serbo-Croat while the idea of two distinctive languages was already promoted in Croatia since 1967. The split from Yugoslavia in 1991 reinforced those tendencies and each of the new constituted states named their language by the ethnic majority of its inhabitants. The cultural community in Serbia opposed "serbianisation" of the language (especially criticized was an attempt to introduce dialect spoken in Serbia as the only official dialect to distinguish of both Croats and Bosnians in the Republic of Srpska). In other republics this nationalisation of language had been meticulously implemented (in Montenegro three new letters had been introduced; in Croatia numerous dictionaries had been published to point out words labelled as Serbism's; in Bosnia and Herzegovina the language policy reintroduced numerous Turkism's, etc.)

As the Latin alphabet continued to prevail in public communication, due to tradition from socialist period but also due to market reasons, numerous organisations evaluated that Cyrillic

alphabet is under threat in its public use and that the Law on official use is not sufficient enough. Since 1991, the Law on language and alphabet makes a distinction between official, public and private use of language and alphabet. Serbian language and Cyrillic alphabet are obligatory in the official use (by government offices, public institutions, etc.). Until now, the public use of language was not regulated and thus many companies, shops, even private universities use English names or Serbian names written in the Latin alphabet. Most of the printed media (journals and books) are in Latin alphabet due to a necessity to raise readership also outside of the borders of Serbia. The nationalist circles are raising issues of Latin script predominance in public space using the fact that it was violently introduced hundred years ago during the WWI occupation by the Austro-Hungarian government. In between the two wars, the territory of the Kingdom of Yugoslavia used both alphabets according to the traditional division. After the WWII, the Latin alphabet was entering together with the processes of modernisation in public space, even in the so called Cyrillic territories of Yugoslavia (film and TV titles, book publishing, journals, fashion industry, design, etc.).

Demands for the protection of the Cyrillic alphabet are more and more vocal, concerning the official and the public use of Cyrillic script. However, although there is a demand for punitive measures, during public debates the Ministry is speaking only about stimulations regarding public use. The Strategy (chapter 2.3.) is foreseeing the following measures: 1) detaxation of companies that publish periodicals in Cyrillic alphabet and detaxation of private book publishers for Cyrillic books (two state publishers are already publishing only in Cyrillic); 2) criteria for buying books for public libraries will give advantage to literature printed in Cyrillic; 3) public financing of translated literature would prioritise Cyrillic editions and editions with a Serbian language redactor; 4) detaxation should stimulate film distributors to screen movies with Cyrillic subtitles; 5) creation of a normative framework for the regulated use of Serbian language in public communication; 6) the Law on media should regulate that minimum 50% of subtitled programmes should be in Cyrillic alphabet on private television channels; 7) the mobile operators should be obliged to enable equal use of Cyrillic on mobile platforms; 8) cultural manifestations and festivals that are financed by the Ministry of Culture and Information have to use Cyrillic logo as well; 9) recommending corporations to use Cyrillic logos in exchange for certain benefits.

The new law is scheduled for the end of 2018 and it remains to be seen how forceful the implementation will be in a country in which most of the public communication is in Latin (see also 2.3. and 4.1.).

Throughout the country, local authorities are also reinforcing this policy. In 2017, the National Museum in Pančevo organised the exhibition "I write, read and think Serbian", which is now ready to tour (Foundation Tekelijanum Budapest) and libraries in Niš, Čačak, Zaječar, and many other cities were included in the action "Nurture Serbian language". It is not surprising that the 85th Vukov sabor (Gatherings to honor Vuk Karadžić, reformer of Serbian language) is held under the slogan: „Očuvajmo jezik sačuvajmo zemlju" (*Preserve the language preserve the country*) thus linking language with patriotism and (mis)using populist xenophobic feelings that the country is under threat.

4.2.6 Media pluralism and content diversity

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 recognizes 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.

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 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 the "tabloidisation" of the media further, 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 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 (and 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 the compliance with the law. Since then, the situation has changed, and although a lot of requests for information are not always welcomed 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.

The Ministry of Culture and Information publishes an annual call for media projects.

On public radio and television there are numerous programmes and channels devoted to arts and culture. Belgrade's second and third radio channel are wholly devoted to arts and culture, while the second channel of the Serbian public television is mostly devoted to cultural

programming (with exceptions for the days when there are direct transmissions of parliamentary sessions). The first and the most popular television channel has "Cultural News" every evening around 11 p.m. and "Cultural Centre", a weekly magazine devoted to culture on Wednesday at 8 p.m. Numerous programmes are devoted to film, music and other different artistic expressions from "Bunt" (devoted to rock music) to "Big illusion" (devoted to film). During the daily news at 7.30 p.m., at least one item is cultural. Traditionally, the first channel also hosts daily chronic of the most important festivals (FEST, BITEF, etc.), usually late in the night after "Cultural News" and "Sport News". The third channel, the so called digital channel of public television, is advertised as "24-hour-culture". "Trezor", a new digital channel, is devoted to television's past, but also produces new debates and documentaries around television heritage.

In last three years, public television has produced and co-produced numerous feature programmes, TV films and serials. The serial "Nemanjići" is devoted to the founding of the Serbian medieval kingdom and its 800 year. It was a huge production that engaged 218 actors and around 2700 extras as well as numerous film and technical staff. However, the serial sparked discussions

as the script tried to use contemporary vocabulary while the audience expected medieval Serbian language. Nevertheless, the exhibitions of costumes and props from the serial gained popularity and interest in the shootings locations grows.

Although there are seventeen programmes at different Serbian universities devoted to journalism, there is no specific education for cultural journalism. Art critics and cultural journalists often have an educational background in in dramaturgy, philology, art history, film or media. Major journals and TV channels with national frequency have competent journalists covering specific areas.

There is no official censorship (as article 50 of the Constitution defines freedom of the media), but acts of auto-censorship are numerous both on public and commercial television as well as in the press.

Despite a legal framework that guarantees freedom of the press and the 2012 decriminalization of defamation, media freedom is undermined by: the threat of lawsuits or criminal charges against journalists under other legislation; the lack of transparency in media ownership; editorial pressure from politicians and politically connected media owners; and high rates of self-censorship. The state and the ruling party exercise influence on private media in part through advertising contracts and other indirect subsidies. While many outlets take a pro-government line or avoid criticism of the leadership, some continue to produce independent coverage.

A number of critical journalists and outlets faced smear campaigns, punitive tax inspections, and other forms of pressure in 2017, and the local weekly newspaper from Vranje (Vranjske) closed in September, citing harassment from local officials and criminals. There were 92 attacks against journalists during this year, the highest total recorded by the NUNS since 2008. They included physical assaults, though most incidents involved aggressive rhetoric and other forms of pressure or intimidation. (Freedom House report, <https://freedomhouse.org/report/freedom-world/2018/serbia>). There are other examples of media intimidation. In November 2016, Interior Minister Nebojša Stefanović filed a defamation case against the weekly magazine NIN on an article they published which accused him of being responsible for illegal demolitions in Belgrade's Savamala district, where a controversial urban regeneration project is planned. The court rendered judgment that the NIN has to pay a fine, thus giving an example that critical words against the government will not be tolerated.

The exhibition "Uncensored Lies", prepared by the ruling party's press service, was held in the *Progres Gallery* in July 2016. As the organisers claimed, the reason for this exhibition was the

current situation in which journalists are convulsively try to present the president Vučić as a censor. The exhibition served as a threat to all those who made caricatures with the image of the president or voiced criticism in the press. It also was "a lesson" to media owners on what not to publish. Soon, the daily journal *Politika* dismissed its caricaturist Dušan Petričić in September 2016 as he declined to obey the demand not to draw the president.

Most of the press uncritically support the president and its ruling party, turning towards tabloidization and spectacularisation, which in turn raises its number of copies. Another problem is that there are no licensing requirements for journalists. Thus, a lot of unethical acts might be found within commercial press. In March 2018, the pro-government *Informer* ran an article containing details from independent reporter Stevan Dojčinović's unpublished investigation, prompting some local media advocates to express concern about possible government surveillance of journalists).

Only few media are independent and critical, but they never get public funds after calls and rarely get advertisements, thus are on the edge of financial sustainability. Local press and media are in the most difficult condition as financial tax inspections are often controlling their work and local authorities do not give them any funds for projects (i.e. *Južne vesti*, the most read portal in South Serbia, has been under scrutiny five times and can get advertisers rarely as they are politically pressured not to advertise there).

4.2.7 Intercultural dialogue: actors, strategies, programmes

The main barrier to intercultural dialogue comes both from the mainstream cultural trend, as well as from the minority groups. Promoting Serbian culture as the unifying force of Serbian ethnic unity, the Ministry and the main cultural institutions are hostile to the idea of challenging and undermining fixed identities or overlapping with others – in fact, they are precisely doing the opposite. At the same time, national minorities are often employing self-ghettoization strategies to prevent conflicts but also to fence off resources within their own communities. Hence, they are also not interested in cross-cultural and trans-cultural dimensions, since there is a fear of losing the identity. As a result, despite the adoption of the White Paper on Intercultural Dialogue of the Council of Europe in 2007, the Ministry has not been active in supporting it, especially in the last 5 years.

As with many progressive issues, the civil society has contributed to the issue mainly: the NGO theatres, such as Dah Theatre or the Centre for Cultural Decontamination, Cultural Centre Rex, developed a lot of real intercultural dialogue programmes and projects, from inclusive theatre performances to exhibition projects reviving the life of lost neighbours (the Jewish community in Belgrade) or ignored neighbours (the Roma community), as well as raising awareness and including immigrant communities (refugees from Croatia and Bosnia), some of which have been awarded and become a standard for intercultural projects (e.g. *In/Visible City* – performed on "bus 26" by Dah theatre). However, with the international funders moving their attention away from dialogue with the creative industries, entrepreneurship, resilience and other issues, CSOs have also decreased their engagement (one obvious and important exclusion are the projects with migrants in 2015 and 2016 – see 4.2.8.).

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 Paskaljević, Emir Kusturica, Srđan Dragojević and Srđan Karanović (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.

In Vojvodina, intercultural projects have been somewhat more present, due to the history of multicultural policies and programmes. A project titled the "*Promotion of Multiculturalism and Tolerance in Vojvodina*" was organised by the Provincial Government, 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 and libraries to schools and 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 covered the organisation and realisation of many sub-projects that promote and produce intercultural dialogue in different areas. It also contributed to specific approaches.

In 2016, intercultural dialogue has been adopted as one of Novi Sad's main policies in its Strategy for cultural development 2016-2026, as well as one of the main pillars of city's candidature for the European Capital of Culture. The city's calls for projects now regularly involve intercultural dialogue as a priority. With the theme of building bridges, Novi Sad has highlighted various relations that need to be established and dialogues that need to be supported – e.g. centre vs. periphery, Serbia vs. EU, professionals vs. amateurs. However, there have been no special calls for intercultural projects, nor has there been an increased presence of such projects.

4.2.8 Social cohesion and cultural policies

If we adopt a Council of Europe definition of social cohesion as "the capacity of a society to ensure the welfare of all its members, minimising disparities and avoiding polarization", we can say that social cohesion has not been acknowledged as part of the cultural policy issue in Serbia yet. With the recent shift towards strengthening national identity, many identity policies are directed at the social cohesion of Serbian ethnic group, in fact reinforcing social boundaries.

Where there is thinking on marginalised groups within the official governmental system, it is the social policy that is tackling specific needs of migrants, refugees, minorities, etc. However, within social policy, it is very rare (only as an exception through the help of foreign donors), that art and culture are used.

However, in several museums and cultural centres there are programmes and projects that are inclusive regarding groups with different handicaps. The Museum of Yugoslavia has developed special programmes for associations of persons with hearing and speech impairments, educating their members to be guides/translators in sign language. At the same time, they trained its curators for understanding the needs of people with hearing and speech impairments. Newly built venues (cinemas, museums, etc.) are planned to host persons with physical handicaps. Sporadically, there are also programmes and projects for the visually impaired (Faculty of Music, Workshop of Integration, etc.) and for children and young people with autism. Since 2014, the Theatre at Terazije enables children and youth with autism to perform together with professional dancers and musicians in the inclusive musical "Enchanting travel". That also raised awareness of the local community that autism does not prevent communication and participation in cultural life. The project continued with a group: the vocal-instrumental ensemble "Nebograd" (Skycity) that creates their own music (text written on computer by a child who does not speak and performed by autistic children that master different performing skills). For New Year's Eve 2018, they performed together with the Children Philharmonic Ensemble at the Sava Centre under conductor Ljubiša Jovanović. Although it seems that all these efforts are sporadic and linked to personal enthusiasm, it has to be underlined that public cultural institutions are offering their venues as support (i.e. Yugoslav

Drama Theatre for performances of children with Down syndrome; Theatre at Terazije and Sava Centre for children with autism, etc.)

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 in the last several years. Such projects have particularly been developed within the latest "migrant crisis" in which Serbia was an important passage for those traveling to EU. In comparison to other countries on the route (Bulgaria, Croatia and Hungary), Serbia has been praised as welcoming and friendly. However, when it comes to cultural and artistic activities, it was mainly independent organisation and artists who took the lead, except the Museum of Yugoslavia that hosted several and organised few programmes by themselves.

In recent years, since the migratory route through the Balkans has become more common among migrants and the borders more heavily policed, the transit through Serbia for migrants trying to reach the EU has become more difficult. The documentary *"Welcome to Hotel Europe"* by Sara Preradović shows the everyday life of migrants in the *"jungle"*, an informal station for migrants on the outskirts of Subotica, at the Serbian-Hungarian border, as they attempt to reach Europe. Their hopefulness, strength and solidarity helps them survive the life in hiding, the police repression and the cold winter. In the process of making the film, Sara built really close relations with migrants before filming.

NoBorderSerbia is a non-hierarchical self-organised network of people who share a freedom of movement perspective on migration issues in Serbia. To show at least a symbolic support to migrants, the NoBorderSerbia organised a small solidarity action called "Chai, not Borders". Action involved distributing tea, info materials and donations to migrants who waited to continue their journey. During the action in 2015, the park in front of The Faculty of Economics (situated next to the main bus station) was re-shaped and defined by banners, posters and slogans which had clear messages against current migration policy of European countries.

The seminar "Human on the Road" was cultural centre REX's second debate dedicated to the public attitudes towards the institutional treatment of migrants passing through Serbia on their way to Western Europe. The seminar "Human on the Road 2" focused on issues related to negative phenomena in the Serbian public sphere (in spite of enormous efforts of public administration to organise hosting and passage), such as different forms of police repression towards migrants in Serbia. It also dealt with the analysis of structural reasons behind such practice, about the sensational tabloid media coverage that demonizes migrants and creates a climate of fear among the general public, as well as racist and discriminatory attitudes of some public services and many citizens. Contrary to the dominant narratives of migrants as illegals, victims of political regimes, criminals and objects of control and exploitation, the seminar discussed migration as a social movement.

Artist Zoran Naskovski continued his project "Mandala and the cross/farewell to arms" with the analysis of media representations of social processes in 2015, that resulted in a new installation: "Mandala and cross / blackness, refugees and economic gamble". The research was based on archived daily papers and weeklies and a comparative analysis of crucial events depicted and presented. The archived printed media were: The Economist, The Financial Times, New York Times, Time, Le Monde, Der Spiegel, Die Zeit, Politika, etc.

Mikser is a good example of socially responsible, although a self-sustainable organisation. As soon as the number of migrants in Serbia and in Belgrade began to grow, they organised a series of actions to collect aid for them. The Belgrade community was mobilized to bring –in necessities, food and hygiene products, and Mikser House also urged people to voluntarily join and help this organisation in supporting migrants. After the first summer actions, they decided to launch official projects that will allow constant financial help and support to refugees and asylum seekers.

"Misplaced Women?" is an art project-workshop by Tanja Ostojić in which she and the project's participants – artists, art students, cultural workers and activists – showed the everyday life activities that are characteristic for migrants, refugees and other persons forced to travel, extracting their bags and then returning all of its content. During the performance, which has been presented in the park in front of The Faculty of Economics in Belgrade, they were joined by individual refugees.

Mid-2013, Group 484 and associates started visiting centres for asylum seekers in various places in Serbia. They did not want to look at migrants as victims, but as brave people who had taken a big risk and decided to flee from war and misery. They met over coffee, food and dancing, and organised bazaars – the distribution of humanitarian aid looked like a festive fair. The resulting works have become part of an exhibition on the life and journey of asylum seekers and migrants: "The Border is Closed", organised in cooperation with the Museum of African Art in Belgrade. The exhibition consisted of illustrated migrant maps representing life "in transit", pillows and blankets decorated with messages and thoughts to the loved ones and other. In addition, there are stickers, badges, audio recordings of interviews with asylum seekers and the game "The Border is Closed", conceived by migrants, after which the exhibition was named. The game resembles chess in which every player aims to carry his/her pieces across the board over the "border", trying to avoid different obstacles along the way. Parts of the exhibition became an integral part of "We and the Others", a seminar for high schoolteachers with educational material for a reflection on migration, discrimination, stereotypes.

Festival "WakEUp!" consisted of film and exhibition programmes and took place at several locations throughout Belgrade. Calling for solidarity and action, "WakEUp!" Festival was opened by graphic designer Mirko Ilić and playwright Biljana Srbijanović. They were participants of the 48-hour long public reading performance, where citizens of Belgrade read personal testimonies of refugees, as well as texts about exile and asylum seekers' destinies throughout history. The public reading of refugee testimonies had been broadcasted live online, thus reaching far more people than the gallery space could host.

The reaction of the official institutional system to such initiatives is rarely welcoming. The same goes for projects that deal with internal others, like homeless people or Roma. For example: the NGO ApsArt has been working for years 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, as well as to show that the current penalty system is sometimes producing more damage. However, when prisoners started using theatre as their channel to explain their difficult living conditions, the Ministry of Internal Affairs closed their doors to ApsArt and similar initiatives.

4.2.9 Employment policies for the cultural sector

The issue of employment has not been on the Ministry of Culture's public agenda for long. Currently, there is a mismatch between the Ministry's plans and the reality of its doings. The long term strategic document states the development of human resources and the strengthening of cultural institutions as a primary goal of the Government in the coming 10 years. However, at the same time, the Government is employing a general policy of reducing the number of public employees. For years, public employment has been banned, which has produced a large problem of understaffed cultural institutions. There has been no initiative to date that would seriously challenge this austerity policy.

When it comes to quantitative analysis, it is worth noting that the National Institute for Statistics employs a categorisation which prevents clear analysis of employment trends in the field of culture. Since arts are counted together with entertainment, and publishing together with telecommunications and television, it is hard to delineate the cultural field in the proper sense

of the word. However, as shown in the table below, we can say that the employment in all but one culture-related field has raised between 2012 and 2016.

Table 3: Number of employees by sector, Serbia, 2012-2016

	Number of employees				
Field	2012	2013	2014	2015	2016
Creative, arts and entertainment activities	4868	4940	4831	8852	8673
Libraries, archives, museums and galleries	6531	6531	6661	6944	7043
Publishing	6884	6150	5745	7332	6978
Film, television and music production	1446	1405	1426	1788	2066
Programming and broadcasting	9623	9362	9527	9465	8416

Source: Statistical Yearbooks, Office of Statistics of the Republic of Serbia.

According to another research (Milanović, Subašić, Opačić, 2017), there are 10.726 employees in all of Serbia's public cultural institutions (513 in total), 2.289 in state owned, 985 in provincial (17 institutions), and 7.452 in municipal (456 institutions).

4.2.10 Gender equality and cultural policies

Gender plays a minor role in cultural policy debates. There is no special programme by the Government or any other level of governance that supports female employment or career advancement. Still, the representation of women in cultural field as a whole is very high. 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, very few managerial positions are held by women in Serbia. In many museums across the country, women occupy a leading role, although less than half. 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. At the same time, on a broader scale, decision-making positions in culture are seen as weak and not so relevant having in mind small budgets and power. Thus, they are often easily left to women to show equality.

According to a 2017 research by the Institute for Cultural development (Milanović, Subašić, Opačić, 2017), in all of Serbia's public cultural institutions there are 10.726 employees, out of which 58.9% is female. In state-owned institutions 56.6% (out of 2.289) is female; in provincial institutions of total 985 employees 53.6% is female, while women represent 60.2% of workforce in municipal institutions (out of 7.452). By the type of institutions: with 77,5% women are most prevalent in libraries ; 61.1% in galleries; 61% in conservation institutes; 60.1% in archives; 59,5% in museums; and males only dominate the workforce in theatres with 47.1% female employees. However, when it comes to leadership roles, women directors only dominate in libraries and galleries (63,7% and 61,9% respectively), while in all other types of institutions men are usually managing – with theatres as low as 25,6%). Finally, the bigger the institution is, the less women are prone to be managers. In republican and provincial institutions women are managing less

than one third of institutions (32,5% and 29,4% respectively) while 47% of municipal institutions have female directors.

When it comes to other cultural fields, there are particular genres and niches that are particularly problematic from the gender equality standpoint – like rock, punk and heavy metal music, theatre, film and television directing, postproduction, sound recording and editing etc. There have been particular efforts to address these genre specific inequalities. One of the awarded efforts is "Rock camp for girls" by the organisation Femix, which also researched the participation of women in rock and pop music (Nikolić, 2016). Several mentorship projects have been addressing female collaboration and support. In the field of museums, Balkan Museum Network has run a support programme WILD (Women's International Leadership Development) for female leaders of cultural institutions.

4.2.11 New technologies and digitalisation in the arts and culture

Since early 2000s, digitalisation has been a policy priority for the national Ministry after the realisation that Serbia didn't keep up with the pace of the rest of Europe during the nineties. A national centre for digitalisation has been founded together with many national and international projects. These efforts increased further in recent years. In 2014, the Ministry opened a special department for the coordination of digitalisation efforts of many cultural institutions and joined an international platform for digitalization under the support of the Council of Europe in order to create conditions for the dispersed digitalisation efforts in Serbia to be more coherent and effective. In 2016, an expert commission has been set up within the Ministry devoted to foster digitalisation efforts. The Minister has also appointed his deputy for the "development of digital research infrastructure in the field of arts and culture", who has the task of coordinating the myriad of efforts across institutions and departments who deal with digitalisation.

In September 2017, the Ministry published a guidebook for the digitalisation of arts and heritage including the terminology and the description of main processes, technologies and procedures. In the same year, the Ministry has signed a Memorandum of cooperation with the national mobile operator Telekom and the Mathematical institute of the Serbian Academy of Science and Arts which foresees the creation of a central database with mobile application access to it, as well as a central space devoted to recording and the digitising of movable cultural heritage objects. The Ministry also supported numerous conferences, workshops and gatherings for cultural workers, including the Regional Symposium on Digitalisation of Film and Television Archives (in 2017 and 2018) and an International workshop on digitalisation of cultural heritage in 2018.

Special calls for projects on the digitalization of cultural heritage are now published yearly. In 2018, 61 projects were supported by various holders including individual artists, civil society organisations, public cultural and educational institutions and churches. In total, 41million RSD (app. 350.000 EUR) was awarded with individual projects receiving 4 to 10 thousand EUR. Compared to other calls for projects, this shows a serious commitment of the Ministry to foster digitalisation efforts.

Some municipalities have joined this trend: the city of Svilajnac helped the Natural centre of Serbia that was founded there ten years ago to digitalise its fund and prepare multimedia presentation (data base, interface and web presentation for public use).

Many other actors have also played an important role in the digitalisation process, with many museums, Institutes for protection and University departments taking part. In Novi Sad, a devoted platform has been created (bbns.rs) to present local cultural heritage. However, there is a campaign to unite various projects into a single centralised platform.

4.3 Other relevant issues and debates

The main issue in cultural policy debates today is related to democracy and a lack of participative practices. In what way the Ministry and the government are selecting experts, juries and committees are not transparent and based on excellence, but mostly on loyalty to the governing parties. There is no transparency in the decision making process and the voice of civil society and artists, although vocal, cannot be heard by the majority of people due to a lack of free media. The attempts of civil society to delegate its members to the National Council for Culture and other bodies are usually manipulated. The government would accept delegates from fake NGOs (NGOs created to be able to participate in public calls and to take role in social dialogue "representing" civil society, while in reality they are representing the party in power) or make the process of selection last so long that the body disappears from the public scene – the case of the National Council for culture in 2018. See chapter 8.3 for more about the criticism regarding distribution of money to projects.

Since 2012, allocation of urban space to investors became an important issue, especially regarding the Belgrade waterfront that endangered and finally completely destroyed Savamala as a new self-organised cultural city district in Belgrade. Many urban movements have been initiated: Do not drown Belgrade, Open about public space, Ministry of Space, etc. All of them collaborated in raising public debates about the misuse of public space, the re-appropriation of cultural spaces through privatisation processes (network of bookshops sold to a butcher; network of cinemas to urban investor, etc.), the disappearance of cultural neighbourhoods and its memories (Slavia as a key Belgrade's square linked to the working class movements memories), the rise of new monuments for questionable historical figures (such as Alexandar II, Russian tzar; and Heidar Alliev, dictator from Azerbaijan) or completely unknown persons to fulfil wishes of foreign investors (such as a national poet from Kazakhstan).

These issues have generated a lot of political and performance actions, research projects, conferences and publications but, unfortunately, this could not prevent that the public policies ignore the cultural aspects and the demands of civil society. Similar actions are now led to protect the natural heritage of Stara Planina (with support of the Ministry of Ecology, local municipalities, experts from the faculty for biology and the faculty for forestry), but the investors of small hydro-electric plants continue to build as they are backed by the Government.

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 Vojvodina case with Kosovo case, saying that Kosovo independence actually started with too much autonomy. However, it is important to notice that these comparisons are not grounded by evidences – while Serbs are minority population in Kosovo, they are absolute majority in Vojvodina.

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

Main changes in the Statute regard 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 recognized 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 a beginning of the 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 language 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 underlines once again rights of national minorities – national communities to participate in the policy, culture, education and 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 the cultural heritage; and through its authorities and organisations secures the conditions for the development of that field. 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 regarded to Statute. Even bigger clashes evolve around the question of authority and the budget. These issues are not solved with the new Statute since it is again 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. *National councils of national minorities* have the legal framework and the possibility to create and implement the cultural policy of national minorities – they have 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, 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 as Hungarian have the capacity to perform 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. It is clear looking at the leadership of Councils. Namely, most of leaders are also proclaimed members of political parties who have disproportionally more power than any citizen of a minority that wants to take part in the Council. In this way National Council are just another way for political parties to gain attention of their voters (both minority parties and other), use minority media and funds for party's interest.

Elections for National Councils are an area in which these problems are most visible. 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 Sandžak 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 "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.

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), issuing the activities and institutions in the territory of Vojvodina which 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 has been many voices against this Law and its implementation in the field of culture since it does not recognize 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 National Council for Culture and support of the Ministry of Culture, Ministry of Finance and Government have not addressed this issue so far.

Ever since 2012, transparency of 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 in 2012. 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). It was expected that the 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. Besides the formal regulation, however, there is no effective control and evaluation of funding project. Those issues have been mentioned several times in the Ministry of Culture's state audit reports.

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 supposed to be paid by the municipalities. The city of Belgrade and a few other cities regularly pay these allowances, but since the Law is still a recommendation instead of a legal obligation, not every municipality acts on it.

Freelance artists are usually organised in different professional arts associations, which keep a register of their status. In spite of the Law, free-lance are facing different problems in different municipalities, especially regarding the irregular covering of their health insurance (usually municipalities pay indemnity to the Social security of Serbia with delay which prevents artist to get free health care services). 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 the sub-laws into the parliamentary procedure, with one of the sub-laws redefining relations with self-employed artists, but the Parliament had higher priorities, concerning the requirements of the EU integration processes (more in chapter 5.2). However, until 2018, this situation hasn't changed and the status of freelance artists depends upon local authorities, the association they belong to (most of artistic associations have regulated their status but association of translators of academic literature and folklore artist have not) or the 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 was a good step towards a more systemic 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 Profit Tax was amended in 2010 - the amount of deduction increased to 3% of their 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 were temporary based (only for 2011) and are considered to be part of initiatives in the framework of the Programme of

Branding Serbia). In 2015, the tax incentive programme became part of a regulatory framework to attract investment. A new regulation on investiture incentive for the production of audio-visual works in Serbia was adopted in 2015. It allows film companies to rebate the part of taxes paid in Serbia for production. Eligible costs includes: fees and earning as well taxes paid to members of the film production who are tax resident of Serbia; cost of rental, hotel accommodation, per diems up to 100 EUR per day; copyright fee;; cost of goods purchased in Serbia and used for film production; film insurance premiums; overhead expenses and operating costs. Criteria for applying those incentives depends on the minimum budget of the production: 300.000 EUR minimum for films and TV films, 150.000 EUR minimum for animated films, 100.000 EUR minimum for special purpose films and TV commercials and 50.000 for documentary films. Tax incentives raised from 20% to 25% in 2018. Applications for the tax incentive programme are submitted to Film Centre Serbia and granted after a decision by the tax incentive commission. In 2018, the budget for the tax incentive programme is approximately 6,7 million EUR.

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 dis-satisfaction 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 until now. 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 has been 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 on December 11th 2009 (and amended in 2012). 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 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. Due to the amendments in 2012, the work of collective societies, the process of changing tariffs as well controlling mechanism in collecting and distributing fees by copyright societies, are regulated more precise.

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 and 2012), 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 Šabić, 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 systemic 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 and amended in 2016. Currently, the Ministry is preparing new amendments to the Law on Culture (foreseen to be adopted in 2019).

Table 4: List of existing cultural legislation

<i>Title of the Act</i>	<i>Year of adoption</i>
<i>Law on official use of languages and alphabets</i>	1991; SG RS 45/91, 53/93, 67/93, 48/94, 101/2005, 30/2010, 47/2018 and 48/2018
<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 am. 2016.
<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
<i>Draft bills</i>	<i>Short description of progress</i>
<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>

Table 5: Overview of the international legal instruments

<i>Title of the Act</i>	<i>Year of adoption</i>
<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; revision signed in 2017.
<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
<i>Convention on the Protection and Promotion of the Diversity of Cultural Expressions</i>	Paris, 2005; signed in 2009.

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; supporting the development of creative industries; and supporting the protection and promotion of the diversity of cultural expressions.

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. Over the years, the relation between the Minister and the Council became tense: the finances for the Council were cancelled and although the actual Law still foresees a Council, it is not functioning since 2015. The Council has lost its meaning due to the lack of political will to support the work of such arm's length body. At the beginning of 2016, the mandates of the Council's members expired and the process of selecting the new members is marked by controversial issues and disapprovals of cultural professionals.

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 the *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. Several 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. The *Law on Culture* is mostly a normative law without any serious impact on the culture sector in practice. In 2018, the Ministry of Culture started the preparation of new amendments to ensure better implementation.

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. A new *Law on Urban Planning and Construction* (2009 and amended in 2011 and 2014) has marginalized a lot of administrative jurisdictions of the cultural heritage institutes. The national Alliance for Local Economic Development (NALED) has a strong influence on the regulatory framework and on other policies since 2017 (new government appointment). In 2018, NALED created a new draft proposal for the *Law on Heritage Protection*, outside of any consultations with heritage professionals and other relevant cultural stakeholders. 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 is 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:

- Law on spatial plan of the Republic of Serbia from 2010 to 2020;
- Law on construction and urban planning
- Law on returning nationalized property;
- Law on water;
- Law on Housing;
- Law on trading of property;
- Law on the maintenance of housing;
- Law on Agricultural land;
- and other.

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 Eurimages fund, as well as the number of regional co-production projects.

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.

Following the agreement between the Ministry of Culture and Media and the Film Centre of Serbia from 2016, the Ministry allocated a total of 600,000,000.00 RSD for all programmes of the Film Centre. 322,841,214.00 RSD was allocated for projects of international cooperation and promotions, which include participating in 5 film markets on international festivals, 1 co-production market, 4 special programmes from the field of international cooperation (presenting Serbian film in Helsinki, Bucharest and New York), 2 memberships in networks and support to the Serbian representative of the Academy Awards (Oscars) in the category "best feature film in a foreign language".

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 Audio-visual 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 audio-visual 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 centre "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 Palić 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.

The *Data Secrecy Law* (2009) protects information related to national security, public safety, and foreign affairs, among other categories. Defamation was decriminalized in 2012 and is now a civil offense. However, articles that criminalise insult remain. Some confusion within the judiciary over Serbia's media laws continues. The authorities frequently obstruct journalists' efforts to obtain public information under the 2004 *Law on Free Access to Information of Public Importance*. According to the Freedom House report (2018), "The Regulatory Authority for

Electronic Media issues licenses to broadcasters. However, its processes are non-transparent and it has yet to prepare by-laws that permit the implementation of some 2014 reforms, and the EU has encouraged it to take additional measures to ensure its independence."

The 2010 *Law on Electronic Communications* requires telecommunications providers to keep records on the source, destination, and timing of all electronic communications for one year for potential government use, provided that a court approves such requests for information.

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 of Justice
- Ministry of Agriculture and Rural Development
- 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 suggest programmes for the improvement of the economic status of culture, identifying funding programmes and donations.

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 open completion for projects that are supported for international funds has been introduced. Transparent criteria and procedures for evaluation projects, in accordance with global and European standards, have been established. It was also introduced scoring system of ranking project as well as financial transparency; accountability and economic efficiency as criteria of project evaluation. Out of total project applications from NGOs, about 98% were supported in total requested amount. Experience from this pilot open competition show a lot of projects supported from international funds do not fit priority 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 total budget in managerial and administrative staff and or promotional activities. From the other side, a less than 20% of total budget goes to creative and artistic production. There is also, very low quality of multidisciplinary projects and low competences and capacities of project implementers of this kind of projects. A lot of low quality multisectoral projects were supported by IPA CBC programmes that Serbia signed with several border states (Bosnia, Bulgaria, Croatia, Hungary, Romania).

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 will receive 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). Until 2016, allocation of funds of the Ministry of Culture is based on "Regulation of supporting projects in art and culture" which set up list of criteria for selection project for support. But this Regulation set up very formal and generalized criteria for selection that are very often too far from the real needs of artists' organisations. The same situation occurred with the new Regulation of supporting projects in art and culture, which was adopted in 2016.

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. Since 2010, heritage projects' funding has declined.

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 Paraćin"- 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.

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 was 23,5 EUR (2773 CSD) in 2017, while in 2001 the figure was 16,2 EUR. 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. 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 2017, the total public cultural expenditure is estimated to be 172,3 million EUR (all levels of government). This corresponds to 1.05% of total public expenses in Serbia at all levels of government.

Table 8: Public cultural expenditure per capita in Serbia, in EUR, 2001-2016

Year	2001	2002	2003	2004	2007	2008	2009	2010	2011	2013	2016
Per capita cultural expenditure (all government levels)	16.5	15.7	20.1	19.6	20.4	22.6	24.0	18*	15*	23*	23,5*
Per capita cultural expenditure (the central level -Republic)	3.0	3.0	6.2	11.0	11.1	11.6	10.1	7.2	7.7	9□	9,2*
Per capita cultural expenditure (provincial level / AP Vojvodina)	1.5	2.35	2.9	3.10	3.6	5.1	5.8	5.7	n.a.	6□	n.a.
Per capita cultural expenditure (city of Belgrade)	22.5	24	20.1	17.5	25.4	22.7	19.2	17.1	16.1	15.5□	n.a.

Source: Mikić 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

Year mount	2007	2008	2009	2017
	In EUR	In EUR	In EUR	In EUR
Belgrade	25.4	22.7	19.2	n.a.
Novi Sad	32.55	31.76	32.68	35.42
Sremska Mitrovica	30.30	36.40	29.80	n.a.
Subotica	21.60	25.80	Na.	22.21
Zrenjanin	20.20	22.90	Na.	22.89
Pancevo	16.00	23.60	17.70	17.28
Nis	17.90	21.80	20.10	18.34
Uzice	19.40	20.40	18.10	18.01
Sombor	16.10	17.60	14.00	19.23

Pozarevac	16.80	20.10	n.a.	n.a.
Krusevac	14.40	16.60	14.50	16.78
Kragujevac	14.50	17.60	19.00	16.66
Sabac	12.10	14.40	n.a.	n.a.
Kraljevo	9.60	11.70	13.20	13.80
Vranje	9.30	12.10	11.50	19.53
Leskovac	10.50	13.60	9.80	18.44
Jagodina	11.00	13.50	n.a.	n.a.
Smederevo	9.80	11.90	8.30	15.84
Valjevo	9.00	10.20	10.60	n.a.
Novi Pazar	8.30	4.60	16.70	n.a.
Loznica	5.70	6.60	n.a.	n.a.
Cacak	n.a.	13.10	n.a.	14.92
Zajecar	n.a.	n.a.	20.40	36.18

Source: *Local cultural policies (2010), Institute for Cultural Development, Belgrade; Author's calculation based on Budget Decision of Novi Sad and Belgrade, 2007-2009. Data for 2017 has been taken from the research Đukić et al. 2018.*

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%
TOTAL	163 348 954	100%

Source: *Mikić H. (2013) Cultural industries and diversity of cultural expression 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 2016,

these percentages were more or less the same. 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%. The growing participation of local governments in the public expenditure for culture is due to an increasing level of financing local media by the public media purchasing model.

The share of the Ministry of Culture and Information regarding the total government budget in 2018 was 1.0% (but part of the budget devoted to culture is 0,6 of the total government budget, which represents quite same level as a year before). . 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 and Information in the total government budget, in thousand CSD and in EUR, 1997-2018

Year	Budgetary expenses of the Republican government (000 EUR)	Budgetary expenses of the Ministry of Culture		Proportion of the budget of the Ministry of Culture
		CSD	EUR	
1997	13 820 981	311 834	-	2.26%
1998	16 807 473	289 154	-	1.72%
1999	17 640 691	245 088	-	1.57%
2000	32 702 454	557 690	15 934 000	1.71%
2001	127 339 827	1 074 235	23 871 000	0.84%
2002	217 379 629	1 389 625	22 818 000	0.64%
2003	318 691 919	2 954 919	47 814 000	0.93%
2004	362 045 252	5 851 070	85 305 000	1.62%
2005	400 767 778	5 608 642	70 548 000	1.40%
2006*	459 407 647	6 376 627	78 240 000	1.38%
2007*	551 126 440	4 942 284	60 345 000	0.89%
2008	695 959 075	6 888 157	81 000 000	0.98%
2009	748 652 903	6 895 770	72 587 000	0.92%
2010	738 645 297	5 860 797	58 607 970	0.79%
2011	846 919 908	5 541 260	55 412 600	0.65%
2012	797 994 245	5 698 555	54 271 954	0.68%
2013	1 012 997 900	5 755 421	48 774 754	0.56%
2014	1 127 944 700	15 659 118	139 759 000	1,38%
2015	1 062 758 700	14 640 194	124 069 441	1,36%
2016	1 049 867 600	10 845 073	91 907 398	1.03%
2017	1 119 142 100	13 369 016	113 296 746	1,19%
2018	1 201 000 100	13 320 754	112 887 746	1,10%

Source: Statistical Yearbook 2000 and 2002, Office of Statistics of the Republic of Serbia, Law on Budget of Republic of Serbia for 2000-2018; Bulletin of public finance 2018.

* 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 again – this was partly an increase of cultural expenses, but again added new media expenses (expenses for public broad casting company) to the Ministry of Culture and Information's budget as well media open calls.

In total, between 40% and 50% of the Ministry's budget usually go to culture and the rest goes to media projects. The increase of the total budget in the past three years is caused by infrastructural expenses for the National Museum and the Museum of Contemporary Arts.

6.2.3 Sector breakdown

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

Field / Domain / Sub-domain	TOTAL	
	in EUR	in %
I. Cultural Heritage	63 144 000	29%
<i>Historical Monuments</i>		
<i>Museums</i>		
<i>Archives</i>		
<i>Libraries</i>		
<i>Intangible Heritage / Folk Culture</i>		
II. Visual Arts	11 939 000	5.5%
<i>Fine Arts / Plastic Arts</i>		
<i>Photography</i>		
<i>Architecture</i>		
<i>Design / Applied Arts</i>		
III. Performing Arts	22 899 000	10.5%
<i>Music</i>		
<i>Theatre, Music Theatre, Dance</i>		
<i>Multidisciplinary</i>		
IV. Books and Press	26 179 000	12.6%
<i>Books</i>		
<i>Press</i>		
V. Audiovisual and Multimedia	32 046 000	14.4%
<i>Cinema</i>		
<i>Television</i>		
<i>Sound recordings</i>		
<i>Radio</i>		
<i>Multimedia</i>		
VI. Interdisciplinary	60 793 000	28%
<i>Socio-culture</i>		

<i>Cultural Relations Abroad</i>		
<i>Administration</i>		
<i>Cultural Education</i>		
VII. Not covered by domain I-VI		
TOTAL	217 000 000	100%

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 as 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.

In 2012, the Task Force for Development of Creative Industries organised a Regional Seminar on Cultural Diversity, Public Policy and Cultural Industries with the UNESCO Institute for Statistics, with the topic of improving cultural statistics. . The seminar was dedicated to disseminate knowledge about cultural statistics, new measures on economic contribution of cultural industries and indicators for evaluating public policies in the field of cultural diversity.

In fifteen biggest cities in Serbia average programme part of the budget represents 21% budget for culture, except the programme budget of the city Novi Sad that is much higher.

Structure of the budget for culture in 2017 in 15 Serbian cities

City	Salaries	Material expenses	Programmes and projects
Vranje	45%	39%	16%
Novi Sad	29,93%	8,95%	61,12%
Zaječar	52.47%	28.90%	18.63%
Zrenjanin	55,9%	26,7%	17,4%
Kragujevac	57,31%	20,83%	21,86%
Kraljevo	60,29%	20,56%	14,15%
Kruševac	58,33%	26,12%	15,55%
Leskovac	60%	10%	30%
Niš	66,59%	3,43%	29,98%

Pančevo	51,76%	31,78%	16,46%
Smederevo	34,27%	35,60%	30,13%
Sombor	49,05%	26,93%	24,02%
Subotica	40,75%	44,62%	14,63%
Čačak	67%	15%	18%
Užice	65,48%	22,86%	11,66%

Overview of the types of public calls for culture in 2017

City	Form of support	Share of the call in cultural budget	Number of supported projects	Average grant per project
Novi Sad	Call for projects in culture	0,53%	351	386,794.87
Kragujevac	Call for projects in culture	10,7%	58	676,485.26
Суботица	Call for projects in culture	8,44%	155	207,741.94
Зрењанин	Call for NGOs and amateur associations	3,0%	64	159,590.38
Лесковац	Call for projects in culture	3%	38	236,842.11
Панчево	Call for projects in culture	2,72%	51	138,333.33
Сомбор	In 2017 call for NGOs and amateur associations. In 2018 call for projects in culture	2,99%	48	125,000.00
Ниш	Call for projects in culture	0,99%	26	196,115.38
Врање	Call for projects in culture	1,64%	42	83,333.33
Смедерево	Call for projects in culture	1,30%	21	142,857.14
Чачак	General call for NGOs with a programme line for culture	1,4%	17	175,689.41
Краљево	General call for NGOs with a programme line for culture	1,2%	26	96,923.08
Крушевац	Call for projects in culture	1,3%	39	58,974.36
Зајечар	General call for NGOs with a programme line for culture	0,61%	9	177,777.78
Ужице	Call for publishing projects; call for NGOs with a programme line for youth and culture; since 2018 call for music manifestations	0,2%	10	37,000.00

6.3 Trends and indicators for private cultural financing

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

However, according to the latest research (Katalist and Trag, 2018: 23) culture is not among the four key areas of philanthropy in Serbia (public health, support to marginal communities, poverty reduction and education). Culture receives less than 3% of the total donations/sponsoring and heritage receives even less (0,5%). There is no recent research about sponsoring policies by private companies and the extent of the financial flow within. Many companies are offering goods or services as sponsor's contribution (marketing agencies their services for festivals; soda factories their goods for refreshments; airlines their tickets for guests, etc.). For example, Mokrin House, a private endeavour in North East Serbia, offers its premises for free to several NGOs and their projects such as Creative Mentorship (an innovative capacity building project in the cultural sector linking young cultural entrepreneurs with successful professionals from different fields).

7. Public institutions in cultural infrastructure

7.1 Cultural infrastructure: tendencies & strategies

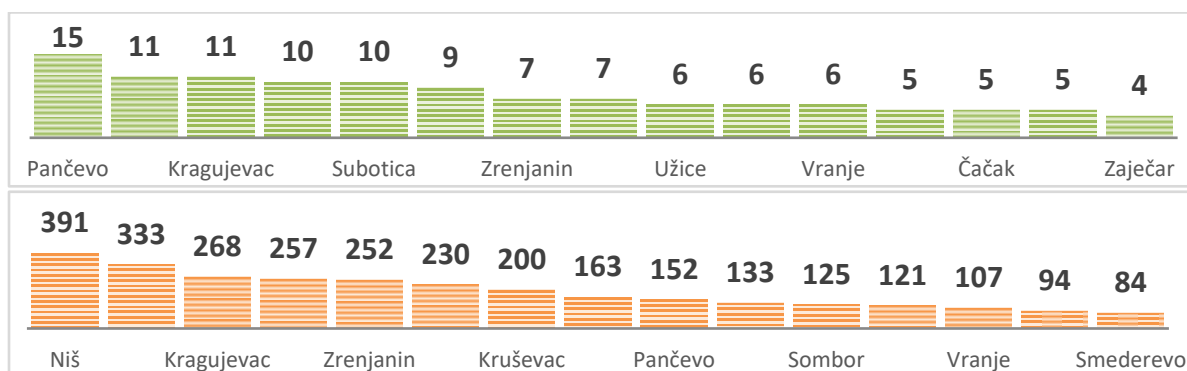
In Serbia, following decades of socialist cultural policies, cultural production is still mostly understood as a public good. Hence, for-profit private organisations in culture are very rare (only some fine arts galleries and music and video production houses). Most of culture is produced by civil and public organisations. When it comes to the collaboration between these, it had its ups and downs. Following the period of large tensions between the public and civil art sectors during the 1990s, after 2000, as part of the new hopes for the democratisation of the country, some of the key players of the civil sector moved to the public sector. However, many have left institutions and the tensions between the two subsystems are growing again. In 2011, 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 Independent Cultural Scene (currently 74 members). Soon after, 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 continued (for more see 8.4.2). Judging by the recent planning documents and commentary from the Ministry, most efforts of the Government are going towards the strengthening of the public cultural sector.

When it comes to the public sector, it is very dependent on state funding, which means at the one hand stability and security, but on the other lack of autonomy. As reported by Cvetičanin (2018), national cultural institutions get more than 90% of the funding from the Ministry. Based on the available data¹, examples from Novi Sad and Niš show that local cultural institutions get anywhere from 80% to 95% of the funding needed for their functioning from the city/municipal budget, while they obtain 5% to 20% of their funding from other sources (own income, sponsorships, donations, projects). At the same time, 50% of their expenses cover full-time employees' salaries, which opens a question of whether they have the capacity to invest in programing and exhibitions.

Table 12 – The budget of national cultural institutions 2015 - 2018

		Total	%	Own income	%
2015	din	4,196,390,000	100%	347,925,000	8.29%
2016	din	4,209,121,000	100%	130,800,000	3.11%
2017	din	4,636,358,000	100%	150,200,000	3.24%
2018	din	5,188,636,000	100%	150.200.000	2.89%

¹ The *Strategy of Cultural Development of the City Niš* 2012 – 2015, Niš, the City of Niš and The Strategy of Cultural Development of the City of Novi Sad 2016-2026 ("Official Gazette of the City of Novi Sad", no. 53/2016).

Number of public cultural institutions in cities (chart 1) and number of employees in public cultural institutions in cities (chart 2)

The city's cultural infrastructure mostly corresponds to those inherited from socialist system. As there were no possibilities for preservation and reconstruction during the transition period, city authorities today are facing difficulties in restoring and modernising cultural venues. Another problem relates to the restitution laws. In last two years, numerous previously nationalised properties have been returned to their private owners. Many of those buildings hosted cultural institutions (Gallery of Graphic Art, Rex in Belgrade; Cinema Vojvodina and Gallery in Pančevo; Gallery Smederevo; etc.) and now local authorities have to find new premises for these institutions.

The cultural private sector exists in publishing, design, gaming, 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. More and more private theatres are opened, but mostly in big cities.

7.2 Basic data about selected public institutions in the cultural sector

Table 13: Cultural institutions financed by public authorities, by domain

Domain	Cultural institutions (subdomains)	Number (Year)	Trend (++ to --)
Cultural heritage	Cultural heritage sites (recognised)	3 093 (2010)	
	Museums (organisations)	69 (2017)	
	Archives (of public authorities)	41 (2017)	
Visual arts	public art galleries / exhibition halls	21 (2017)	
	Art academies (or universities)	24 (2010)	
Performing arts	Symphonic orchestras	4 (2010)	
	Music schools	76 (2010)	
	Music / theatre academies (or universities)	6 (2010)	

	Dramatic theatre	43 (2016)	
	Music theatres, opera houses	5 (2010)	
	Dance and ballet companies	5 (2010)	
Books and Libraries	Libraries	135 (2017)	
Audio-visual	Broadcasting organisations	442 (2010)	
Interdisciplinary	Socio-cultural centres / cultural houses	157 (2017)	

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

There are 513 public cultural institutions in Serbia: 40 are under the jurisdiction of the Ministry, 17 under the provincial Government and 456 under local municipalities. There is some sort of distinction amongst them, as the *Law on Culture* recognises the *National Cultural Institutions of Excellence* title. These institutions have access to additional funding and the list grew from 22 to 60 'excellent' institutions in only a few years. 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.

Public cultural institutions are facing many problems in their functioning. Their special infrastructure is old and often improperly maintained. Their capacities for contemporary interpretation and presentation are in most cases low. Financially, they are over dependent on public budgetary allocations (in some cases as high as 90%). Another big issue is the ban on employment which prohibits institutions to hire new staff, even when existing positions are lost due to retirement. Such policy – part of the wider austerity measures for the public sector negotiated with IMF – means the discontinuation of some institutions in which the key expert staff is too small for any institutional development.

To engage temporarily additional staff and knowledge, as well as to develop international partnerships, more and more cultural institutions are developing projects for international funders. Recently, an organisation from Serbia became a lead project organisation in the Creative Europe programme for the first time. In 2018, a record number of Serbian organisations received grants from the Creative Europe programme as well. (13 organisations participating in 14 supported projects).

Due to the long but interrupted tradition of corporate sponsorship and the current economic necessity of cultural institutions to fundraise for their projects, partnerships with the private sector could enable a faster development of cultural institutions.

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 used to set up and finance their own art workshops, studios and groups, e.g. Steel Smederevo, Terra Kikinda, Copper mine in Bor, Mine in Majdanpek, etc. Only few of them are still active and receive financial support from the Ministry of Culture for their activities. 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". The gallery of Matica srpska worked together with private sponsors to refurbish and equip a special room for children workshops. These initiatives represent a new approach to establish links between the arts and business.

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, organisations and companies via project grants. Such calls for projects are published annually by the Ministry of Culture, the Provincial secretariat for culture and the City secretariats or offices for culture in Belgrade, Novi Sad, Niš, Subotica and other smaller cities.

The general issue with these calls is that their aims are very vaguely and loosely set, without clear indicators or goals. Hence, evaluating these calls as policy instruments is very hard and subjective. What can be said, though, is that the very procedures by which projects are chosen is often inadequate in terms of temporality (results of awarded projects are published in May-June while the projects have to end and to be reported on by 31st of December); choice of jury members (often persons with dubious professional experience); a vague and administrative project application and evaluation form; no feedback or public ranking from the jury; many awarded projects are not cultural. However, lately there are some signs of improvement. The Ministry has improved its application process with the jury acting autonomously and providing clear feedback. The City of Novi Sad stands out as an example. It has introduced an online application form with relevant questions for applicants and a Strategic plan according to which the applications have to be read. Also, juries have to publicly explain their choices. In many other instances and cities, calls are still very problematic.

When it comes to the Ministry of Culture, this year it supported 11 areas of artistic creativity. The call had at its disposal around 3 million EUR (4.86% Ministry's budget), while civil society organisations received 1.310.000 EUR (2.06%). We can see from this that the overwhelming majority of the Ministry's budget is devoted to supporting the public cultural infrastructure. When it comes to different fields, most funds were awarded to film (21%), music (20%), theatre (18%) and visual arts (14%), while dance, youth culture, culture for people with special needs and others received less than 10%.

Apart from the calls for projects, which have become a main source of financing for artists as well (many have formed their NGOs or private companies), artists are allowed a tax deduction of 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 subsidizing social security and pension for artists. By the *Law on Culture*, local municipalities and the Provincial government have the right to support all artists who have been acknowledged by the representative artist union by covering 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).

Unfortunately, the support to NGOs depends of the political stands of local and central authorities towards them. According to the Freedom House report (2018), "Foreign and domestic nongovernmental organizations generally operate freely, but those that have taken openly critical stances towards the government or address sensitive or controversial topics have faced threats and harassment in recent years. In January 2017, activists from the Youth Initiative for Human Rights were physically attacked at an event organized by the ruling party." Many programmes and projects of the Centre for Cultural Decontamination (CCD) are under threat of right wing groups. On the last call for projects of the City of Belgrade, none of the seven projects which the CCD presented got the support (while only three got symbolic support from the Ministry of Culture and Information).

8.1.2 Special artists' funds

There are no public incentives for freelance artists to, for example, write a book, create a visual art work, etc. The whole field of artists funds has not changed much in the previous years. Artists 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. In the *Law on Culture* from 2007, a special *Award for Extraordinary Contribution to National Culture* has been promoted, often referred to as "National Artistic Pensions". Artists and cultural workers could apply and receive lifetime monthly allocations of 50.000 dinars (it was 500 and today only 450 euros). In the first year 265 awards were granted. From the first year the award is followed by numerous controversies including the selection of members of committee, nomination process and award receivers. Most often, voices could be heard that many "entertainers" and lowbrow artists received the award, which supposedly led to the banalisation of the whole initiative. In 2013, 465 artists and cultural workers received the award. In 2014, the new Minister initiated the cancellation of the awards, stating that they have lost their purpose and are misused, while they consume a lot of resources (3% of Ministry's budget). However, the Parliament voted against the cancellation.

Following this model, the Ministry of Science granted "national pensions" for researchers - there were only 8 of them, of which 2 were given to musicologists.

Only a few private funds support artistic creativity such as: the "Borislav Pekić" Fund (for writing a novel) or the "Madlena Janković" Fund (usually for musicians).

8.1.3 Grants, awards, scholarships

Awards for artistic work are very popular and numerous in Serbia. Ever since the 1960s and 1970s, awards have been understood as a proper cultural policy instrument, hence they have been supported and developed. Currently, there are a whole series of awards having their roots in the socialist era, post-2000 awards and some new ones. Local municipalities, faculties, academies and universities, press houses and media outlets, libraries, museums, theatres, festivals, artist unions and associations – everyone has an award of their own. They are popular in all artistic fields – music, theatre, poetry, literary work, heritage, museums. As with all awards, some are more disputed than others and there have been cases of artists refusing the award based on the bad reputation of it.

Among the new awards is the Jelena Šantić award for culture and art. It is the only award that specifically focuses on engaged art with the title "Brave Steps Forward in New Cultural Practices", awarded by Jelena Šantić Foundation.

Another form of financial stimulus for artistic work is mobility grants. The Ministry of Culture also has its own mobility grant. In 2018, 101 mobility projects were supported with the total value of 5.700.000 RSD (cca. 48.000 EUR). The City of Novi Sad has introduced mobility grants scheme via the Foundation NS2021 European Capital of Culture.

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). The main responsibility of the associations has also been transferred to the provincial and local level of governance, with the exclusion of national associations.

According to 2018 report by the Ministry, there are 31 recognised artist associations in Serbia. They are entitled to apply to a special call for support by the Ministry. In 2018, the Ministry has granted 42.436.732 RSD to 26 associations (ca. 360.000 EUR) for their operational expenses and programmes.

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 general, transformation from state association of artists to associations as non-governmental organisations provoked a lot of controversies and negative reactions among the artistic community, who felt rejected by the state. In 2018, 31 associations and unions were 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. For example, potential viewers for popular movies decreased 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.

The Poverty Index in 1995 was 28.9%, in 2000 it was 36.5%, while in 2002 it was 14.5%. Again, in 2012 index reached the 24,6%, and 25,5% in 2016 meaning that almost 2 million inhabitants live at the risk of poverty. With such an index, Serbia has a high rank on the list of poorest European 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 starts to recover: art collectors are reappearing; online book sales and chain bookshops help the publishing industry to survive; cinemas are opening in shopping malls and the number of private theatres and venues is also growing.

Table 14: Audience and user figures, 2013-2016

Sector	Number of visitors			
	2013	2014	2015	2016
Museums	2.117.546	1.850.154	1.887.828	1.955.544
Professional theatres	1355823	1.134.643	1.274.754	1.363.901
Galleries	n.a.	n.a.	1.145.237	1.100.026

Libraries (users)	1.500.170	1.542.940	1.552.994	1.562.181
Cinemas	1.214.205	1.717.216	1.929.169	2.811.156

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

The Institute for Statistics and the Institute for the Research of Cultural Development have initiated a new research stream in 2014 with changed methodology (the first analysis is of 2013). According to the new methodology (in table 14) visitors of the most common cultural venues and institutions are rising slow and steady (except galleries). Cultural participation research shows that Serbian citizens are still used to visiting cultural venues and reading at home. Compared to other countries, the citizens of Serbia are near the EU average in most types of public cultural participation. This shows that despite hard living conditions, many people in Serbia still enjoy the cultural offerings.

Table 15. Cultural practices of citizens of Serbia

Activity	Serbia 2005	Serbia 2010	Serbia 2015	EU 2013
Going to ballet and opera	4,6%	4,5%	5%	18%
Theatre-going	29,9%	34%	45%	28%
Going to cinema	47,5%	34%	53%	52%
Visiting museums and galleries	25,7%	36%	40%	37%
Going to a concert	37,8%	n.a.	49%	35%
Visiting libraries	32,3%	38%	45%	31%
Reading at home	54,4%	63%	61%	68%

Sources: Cvetičanin (2006), Cvetičanin, Milankov (2011), Opačić, Subašić (2016)

Other research also highlights some trends and differences within audiences (Cvetičanin, Milankov, 2011; Opačić, Subašić, 2016). It has become a norm that women are more prone to cultural activities than men. The urban population visits more cultural events and has more affinity towards culture than the rural population. Finally, education also plays an important role in determining someone's cultural taste: those who have been in school longer, are more appreciative of what cultural institutions offer.

Table 16: Household expenditure for private cultural participation and consumption, in RSD, 2011-2017

Items (Field / Domain)	Monthly household expenditure for culture and recreation in RSD per household member (2011-2016)						
ALL	2011	2012	2013	2014	2015	2016	2017
Culture and recreation	700	651	817	1.003	1.086	1.158	1.200
TOTAL	17.869	17.883	18.339	20.529	21.014	22.160	23.064
% Share of household total expenditure	4,3%*	3,8%*	4,46%*	4,89%	5,16%	5,24	5,2%

Source: Office for Statistics, Serbia and Office for Statistics, Belgrade 2012 - 2018.

8.2.2 Policies and programmes

Over the past ten 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 been dealt with much.

However, there are new initiatives related to audience development within cultural institutions and there are more and more voices arguing for wider access to cultural programmes and institutions. Most cultural organisations have activated their websites and started using social networks for building audience communities and new online payment solutions. Many theatres have introduced third-party ticket sale platforms or developed their own. Museums are slowly widening their access to their audiences with increasing number of programmes for children, families and niche audiences. Museum night is a typical example of this trend. Inspired by the success of the Museum night which is run as a civil society initiative, public museums are running their own museum festival: ten days in ten museums, from 10 a.m. to 10 p.m. (muzejisrbije.rs).

Workshops and conferences on audience development, collaboration between museums, theatres and schools have become more common (by KC Grad in 2015, Nova Iskra and Creative Europe Desk in 2017, Museum association of Serbia in 2017 and Baza art in 2018 and many more). Numerous publications followed: a research on festival goers by the Institute for Cultural Development (Jokić, Mrđa, 2014); a collection of good practices in audience development by the Creative Europe Desk (Mihaljinac & Tadić, 2015); a research on audience development efforts of the civil cultural scene by the Association of Independent Arts Scene (Tomka, Dodovski, Vezić, 2016); and special research on the participation of children by Foundation Point (Tomka, Matić, 2017). Finally, Foundation NS2021 European Capital of Culture organized the "Audience in Focus" programme involving training followed by special call for projects aimed at audience development for cultural institutions, which represents the largest policy effort in audience development so far. Although audience development is an undisputed policy direction, there is still a lack of real systemic devotion in analysing, evaluating, awarding and supporting structural

changes in cultural participation. Thus, 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 rural population as well as opening up to tourism sector.

On the other hand, the attention of public authorities is focused on populist cultural manifestations that are in line with more general populist political communication that prevails in public realm. Those are manifestations that are usually free of charge (Beer fest, Days of beer, Guča trumpet festival) or do not have any artistic relevance (Days of bacon; Days of local hamburgers; Days of fish soup; etc.). Seeing their popularity, the authorities foster new types of outdoor festivals such as the Viminacium fest (an antique theatre festival at the heritage site near Požarevac), a concert of the Belgrade Philharmonic at the Danube and Belgrade opera events at the Belgrade Waterfront (a controversial and huge urban development project). For the Days of local hamburgers in Leskovac, the city authorities spent half million dinars on a public television broadcast while the yearly budget for all cultural projects was nine million.

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

The Ministry of Education, Science and Technology is in charge of arts and cultural education. Arts education is obligatory for all primary school children. However, most of the responsibility regarding the content and the quality of such classes lies with the teachers themselves. Some of them invite artists, take children to visit museums, galleries, theatres and the opera. However, they face many financial and organizational issues.

Cultural institutions also play a role in artistic education, since there is a long tradition of cultural visits with children. Recently, several research and advocacy projects aimed at improving this collaboration. Some institutions have special departments (mostly museums and galleries) devoted to working with children. Gallery of Matica srpska, together with a private company, in Novi Sadequipped a special room for children's workshops – the first of its kind in Serbia. The Museum of Vojvodina from Novi Sad has published a guidebook for teachers, showing the possible inclusion of museum visits in the annual curriculum of school across many courses. However, most cultural institutions and schools (especially in smaller communities) are still struggling with this cooperation. Research has shown that there are problems with communication in the relation between schools and cultural institutions, that programmes are

not synchronized and that access to children is hard, especially transport for remote schools (Tomka, Matić, 2017).

The Museum Association, Foundation Point (devoted to increasing children participation in culture) and the NGO Baza Art have organized special conferences dealing with the cooperation between schools and museums or theatres in 2017 and 2018. These conferences showed that there is a lack of priority, will and clear strategy of the Government in providing quality arts education for children and that most of the initiatives and efforts come from individual artists and teachers and their associations. It is interesting to note that the position of the Ministry of Culture is that it is not interested in arts education as long as it is not educating professional artists. That shows a clear lack of conscience when it come systemic efforts in audience development.

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. There are two 45 minutes classes of music and visual arts per week. Literature is taught together with Serbian language on everyday daily basis, so it depends on the teacher how much time is devoted to literature. Such programmes 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.

Artists in school, ticketing for children, special cultural buses, multimedia platforms and digital apps and other initiatives that introduce children to arts in an engaging way are not present on a large scale.

With the innovative "Culture as a gift" initiative of the city of Pančevo, each citizen of Pančevo receives a voucher of 30 EU to spend on cultural participation (approximately six events or books) once they reach the age of 18. However, in 2017 only 150 persons came to the municipality to claim the voucher.

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. Recently, the Institute for Contemporary Dance organised a 3 years BA education in this domain. The Institute is a department of the Faculty for the Management in Engineering. Accredited for study programmes in art field, the Institute had been led by a group of artists educated abroad. The Institute also has a MA programme in the area of dance performance (IUI Transition Dance Kompanija).

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.)

In Serbia, only music education was systematically developed along specific educational lines, starting with Elementary Music Schools (only in half of Serbian municipalities), Secondary Music Schools (in big cities) and Schools of Higher Musical Education (University of Arts in Belgrade, Novi Sad, Kragujevac and Niš). Four ballet schools, at secondary level, are located in Belgrade, Pančevo and in Novi Sad. There are also several specialised secondary schools for design and traditional crafts (Belgrade, Šabac, Niš), and numerous programmes related to arts and culture in different secondary technical schools (such as conservation of cultural heritage, textile design, wood carving, etc.).

There are four levels of music education: preparatory music school (music kindergarten and preparatory class); elementary music school; secondary music school; and a higher music education (faculty, academy, university). There is a special secondary music school for talents in Cuprija that is financed by the Ministry of Education.

All music and ballet schools (in total 76) are members of The Association of Music and Ballet Schools of Serbia which is a member of the European Music School Union. Primary music schools represent 47.37% of the Association's members, while secondary music schools represent 46.05% of the membership. The number of ballet schools (4) represents 5.26%, while the school for talents (1) makes 1.32% of membership.

Art education, outside of the school curriculum, is left up to municipal cultural institutions (creative centres for youth and children, houses of culture), NGOs or individual artists. They are actively proposing courses, workshops, and events etc., mostly paid by the children and parents themselves (sometimes those programmes, especially for children with handicaps, are financed through public calls). 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. Thus, numerous museums have developed workshops for children and different creative activities. The Gallery of Matica srpska in Novi Sad, the Museum of contemporary art in Belgrade and the Museum of Yugoslavia have regular and sporadic programmes in this respect (last winter, the children could visit the Museum of contemporary art for free with their own artwork and an exhibition of these works was held in the museum later).

Within the system of cultural institutions, there is a network of children theatres 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. Most of the theatres for children are members of ASSITEJ Serbia (together with NGOs, ASSITEJ has more than 50 members).

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

There is a well-recognized tradition of amateur arts and folk culture in Serbia. Since the time of the Socialist Yugoslavia, as the emancipatory instrument, state has been prone to supporting amateur associations. Many of these have become notorious for traveling 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 legitimized in the Law on Culture, and Act 72, devoted to amateur arts. According to the Law, responsibility of funding, supporting and providing space for amateur associations is transferred to local public authorities. Ministry is also supporting these actors through calls for grants. Since amateur and professional organisations are applying for the same calls, there is no data on the quantity of such support.

Amateur associations receive support from other sources – 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, amateur theatre from Belgrade received a status of city cultural institution of special significance and Coalition of Amateur Arts Association receives regular support from the Belgrade city officials.

Partly as a result of official support, number of amateur associations is large and rising. Although there is lack of official and trustworthy statistics, many approximations show that amateur associations are an important form of cultural organisations in Serbia (Vukanović, 2012). Number of active members in these associations range from 300.000 to 500.000 in various mapping documents, with up to 3.500 recognized 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 state allocate 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.

There is a systemic problem regarding public support to folklore arts. There are no public educational programmes for folklore choreographers nor public support for these jobs. In several municipalities, there is a coordinator for amateur and folkloric ensembles within the municipal's cultural centre, but the fate of amateur folklore ensembles usually depends on the enthusiasm and managerial capacity of its leaders. In October 2014, the Association of Folkloric Ensembles of Serbia held a one hour concert in 150 cities and villages to raise awareness about their unsettled status, the lack of support and their contribution to the preservation of intangible cultural heritage of Serbia.

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. These centres make up more than one fourth of all cultural institutions in Serbia. 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. Within the research project "Models of city cultural policies in Serbia" (2018), the fifteen biggest cities were explored. The research confirmed the importance of polyvalent municipal cultural centres that are usually in charge for numerous extra activities such as festivals, art colonies, etc. Centres usually dispose of a big iconic building in the centre of the city that is a heritage building or a project specifically developed for cultural centres 1960s. At this moment, most of these centres' equipment needs to be renovated. This specific problem is linked to the restitution of old heritage buildings that were nationalised after WWII (e.g. the cultural centre in Pančevo). There is a search for alternative models. In the city of Užice, an old unused casern is given to NGOs, art collectives and private businesses (the last ones are covering the electricity and heating expenses of the whole building through rent). In some cities, the authorities are considering purchasing the building from the owners, but in general the situation demands involvement of central authorities.

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", "Škart", "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.

Although competent in fundraising, NGOs do not have a large income from public funds in Serbia due to the fact that local authorities only give 0.2%-10.7% for project calls from the cultural budget (the highest amount for project calls usually goes to festivals). Thus, NGOs rely on foreign funds (from Creative Europe to foundations such as ECF and Charles Le Mott) or use crowd funding. "Do you need Remont" (2018) by Remont is the most comprehensive fundraising action and besides basic crowdfunding included art sales and art auction, in kind donations in services (translations, marketing, print, cleaning, etc.) and goods (computers, technical equipment for exhibitions, etc.). Numerous organisations and persons gave support (41) and the same number participated in the Indigogo crowd funding campaign. The financial aim was achieved, but 80% of the participants comes from the art and culture community and not from businesses or wider philanthropic circles.

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

Due to a long term collaboration in the regional independent scene, that started in December 1999 in Sarajevo (continued immediately with project Art generator, an exhibition of contemporary arts in Brussels 2000, curated by Branislava Anđelković, SCCA Belgrade and produced by Violeta Simjanovska, Multimedia Skopje) and developed in the first ten years of the millennium, national organisations of art NGOs had been created in Croatia, Serbia and Macedonia. Later, the regional association Kooperativa was conceived during the conference in Sarajevo (registered in Zagreb in August 2012).

Serbian cultural NGOs created the Association ICSS (Association Independent Cultural Scene of Serbia) in 2011. Amongst the first actions 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.

Ministry of Culture signed the Declaration in 2011, and had more or less regular consultations with Association as a part of their Agreement. However, in 2013, new Minister of Culture abolished the Agreement and seized such practice. Association protested and this act received a very negative public attention. In 2014, cooperation with the Ministry was re-established, only to get worse in 2017 again with the new Minister.

Today, the Association has more than 80 members, involving numerous artists and cultural managers, who produce between 1 200 and 1 500 programmes each year (exhibitions, concerts, performances, theatre productions, panel discussions). The Association organises the festival "On our own engine", which became an important part of Serbian cultural life. The first edition had 70 programmes on 30 locations all over the city of Belgrade in 2014. It represented an unique insight into the independent culture of the capital. Over the years, the festival made efforts to decentralise its activities. In September 2018, the festival was organised in 11 cities and municipalities across Serbia. Another important action of the Association is the initiation of a magazine for independent culture (*MANEK*) in 2012, which publishes critical texts, research and reviews of the independent cultural scene in Serbia. So far there have been six issues, the latest was published in summer 2018.

One important member of ICSS is Magacin, a platform/space that regroups several NGOs. It is situated in a former publishing company's warehouse, which has been adapted into a cultural centre of 1000m² consisting of several offices, a large gallery/debate room, a dance room for rehearsals and a smaller cinema hall. The space is situated in the Savamala quarter, in the immediate vicinity of Belgrade Waterfront project. It was the first attempt to create a public-

civic partnership but Belgrade authorities did not dare to create a new legal model. The solution was that the space would be officially controlled by the House of Youth (a public city institution) while users would be NGOs that will be selected every three years on the base of a public call. The organisations that were selected on the first call (2007) are still there and the House of Youth stopped to perform its monitoring duty (definitely in 2014). Developing a culture of solidarity and mutual support, a few NGOs active in Magacin (Stanica Centre for Contemporary Dance, Karkatag collective, The Walking Theory, and others) offered its space to all those individuals and artists collectives that need public space for performances, gatherings and exhibitions. Thus, "ostavinska galerija" has developed a project called "Openings – your 15 minutes" which gave possibility for many artists to hold a "guerrilla exhibition". In December 2012, there were thirteen exhibitions and performances and in February 2017 eleven.

Within the event "Space for all" (September 8th 2018), Magacin presented new possibilities and different spaces as well as different art practices that were developed in these spaces. It was not only a presentation of their work, but more an invitation for new collaborations, commons, and co-creation. The team wants to use Magacin as a working space, open to experiment with room for practical and theoretical mistakes, performative actions but also for office work for those in need.

One example of the innovative programmes for whom Magacin is offering space is the Platform for theory and practice of common goods (zajednicko.org), the Studies of commons. Those studies, open to everyone, are conceptualised through lectures and workshops exploring models and concepts of common goods. The aim is to introduce the idea and motivate participants to integrate principles of commons in their different practices, thus contributing to social and cultural change.

Today, the future of Magacin is still uncertain as authorities are ignoring the situation. The model proposed by the Association ICSS to the authorities relies on "established" practice. This means that Magacin is accessible for all organisations, not just members of the ICSS, which will be realized formally through an open calendar - an online tool in which all interested parties can schedule the use of certain parts of the space. The space would be intended for contemporary artistic creative work (users manage the space on their own). This model does not include an editorial board nor official curators, thus the programme will depend on people and organisations that sign up for its use. It is a centre where people work together sharing their resources, and it offers notable support to small productions that do not have their own space, but need this kind of help in their work. The proposal that Magacin offered the authorities had three solutions: 1) The government should be responsible for implementing it, although this hasn't been the case in the last 8 years; 2) The establishment of a new institution whose representatives would be both from the authorities and the civic sector, such as Pogon from Zagreb (this was rejected by the City of Zagreb, due to the expenses that would incur); 3) To assign Magacin to the Association ICSS and thereby make the Association responsible for the implementation of the "established practice" model. Till this date (September 2018), the proposal did not receive an official response.

The most important task of ICSS and its members is to advocate for the contemporary arts production and the democratisation of cultural policies. Member Stanica (Station) – Service for contemporary dance – organised numerous actions that are contributing to bottom-up cultural policies. Thanks to them, a value-chain for contemporary dance in the whole region was developed in the form of the Nomad Dance Academy. Another impactful activity was the "deconstruction" of public call results. ICCS analysed these results (Cvetičanin et al. 2018) on numerous occasions and pointed out the misuse of public funds. The research underlined a trend to diminish funds for cultural NGOs and increase funds for NGOs that don't have culture as their primary focus. In 2016, the Ministry of Culture granted funds to 181 projects from cultural NGOs, while only 107 projects from cultural NGOs received funds in 2017. At the same

time, 22 ICCS members received funds in 2016, which decreased to 11 members in 2017. Cultural NGOs received 3 million dinars less in 2017 compared to 2016, while NGOs without cultural focus got 10 million more in 2017. These trends continued in 2018, showing that key criteria in financing cultural projects are not linked to excellence but to the loyalty of the civil society to present governing structures (the authorities). The civil society in culture is usually perceived by the state as a kind of opposition. Due to numerous activities linked to the defense of public space and open criticism of ruling policies in the educational (i.e. against dual education that expelled philosophy teaching from technical schools) and cultural field (advocating for common language; pressures on the use of Cyrillic alphabet; etc.), the cooperation between the state and civil sector is troublesome.

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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>

Nacionalni savet za kulturu (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 Theatre

<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>